

INDIAN, HIMALAYAN
AND SOUTHEAST
ASIAN WORKS
OF ART

NEW YORK, 14 MARCH 2017

CHRISTIE'S



INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

TUESDAY 14 MARCH 2017

AUCTION

Tuesday 14 March 2017
at 2.00 pm (Lots 201-254)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	10 March	10.00 am - 5.00 pm
Saturday	11 March	10.00 am - 5.00 pm
Sunday	12 March	1.00 pm - 5.00 pm
Monday	13 March	10.00 am - 5.00 pm
Tuesday	14 March	10.00 am - 2.00 pm

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William Robinson (#2017522)

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[50]

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Jade Song, Jeff Watt, and Himalayan
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assistance in preparing this catalogue

Front cover: Lot 233

Inside front cover: Lot 238

Inside back cover: Lots 234, 249

Back cover: Lot 217

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D'AMÉRIQUE DU NORD**
PARIS

APRIL 25
ANTIQUITIES
NEW YORK

APRIL 27
**ART OF THE ISLAMIC
AND INDIAN WORLDS**
LONDON, KING STREET

APRIL 28
**ARTS AND TEXTILES
OF THE ISLAMIC AND
INDIAN WORLDS**
LONDON, SOUTH
KENSINGTON

MAY 19
**AFRICAN & OCEANIC
ART**
NEW YORK

MAY 25
**SOUTH ASIAN MODERN
+ CONTEMPORARY ART**
LONDON, KING STREET

MAY 26
ARTS OF INDIA
LONDON, KING STREET

JUNE 20
ART D'ASIE
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JULY 5
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201

A GILT BRONZE FIGURE OF AN
ELEVEN-HEADED AVALOKITESHVARA
SINO-TIBET, 18TH CENTURY

4½ in. (12 cm.) high

\$7,000-9,000

PROVENANCE

Pennsylvania Art Market.
Acquired by the current owner from the
above, 1980s.

PUBLISHED

Himalayan Art Resource (himalayanart.org),
item no. 24299

漢藏十八世紀 鎏金銅十一面觀音像





202

202

A GILT BRONZE FIGURE OF JAMBHALA

SINO-TIBET, 18TH CENTURY

3¾ in. (9.4 cm.) high

\$5,000-7,000

PROVENANCE

Pennsylvania Art Market.

Acquired by the current owner from the above, 1980s.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24281

漢藏十八世紀 鎏金銅藏巴拉像

203

A GILT BRONZE FIGURE OF MAHAKALA

SINO-TIBET, 18TH CENTURY

6⅓ in. (17.5 cm.) high

\$25,000-35,000

PROVENANCE

Pennsylvania Art Market.

Acquired by the current owner from the above, by 1990.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24282

漢藏十八世紀 鎏金銅大黑天像

This finely cast gilt bronze figure of Mahakala, one of the primary protector deities in Himalayan and Tibetan Buddhism, is depicted striding in *alidhasana* atop the elephant-headed Vignataka, with his six arms outstretched and holding various implements. The figure is dressed in a tiger skin with a garland of skulls hanging from his waist. Compare with a gilt bronze figure of Mahakala in the Prague Nation Gallery, which displays nearly identical modeling of the hair, face, jewelry and accoutrements (HAR item no. 57657).



203 verso





204

A GILT BRONZE FIGURE OF USHNISHAVIJAYA

SINO-TIBET, 18TH CENTURY

4 1/4 in. (10.7 cm.) high

\$8,000-10,000

PROVENANCE

Pennsylvania Art Market.

Acquired by the current owner from the above, 1980s.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24283

漢藏 十八世紀 鎏金銅尊聖佛母像



205

A GILT BRONZE FIGURE OF GREEN TARA

SINO-TIBET, 18TH CENTURY

4 1/4 in. (10.7 cm.) high

\$5,000-7,000

PROVENANCE

Pennsylvania Art Market.

Acquired by the current owner from the above, 1980s.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24284

漢藏 十八世紀 鎏金銅多羅菩薩像



206

A GILT BRONZE FIGURE OF MANJUSHRI

NEPAL, 17TH/18TH CENTURY

4 1/4 in. (11 cm.) high

\$5,000-7,000

PROVENANCE

Pennsylvania Art Market.

Acquired by the current owner from the above, 1980s.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24285

尼泊爾十七/十八世紀 鎏金銅文殊菩薩像

207

A GILT BRONZE FIGURE OF GREEN TARA

NEPAL, 18TH CENTURY

4 3/4 in. (12 cm.) high

\$6,000-8,000

PROVENANCE

Pennsylvania Art Market.

Acquired by the current owner from the above, 1980s.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24286

尼泊爾十八世紀 鎏金銅多羅菩薩像

THE SIXTH SHAMARPA, MIPAM CHOKYI WANGCHUG

208

**A RARE GILT SILVER FIGURE OF THE SIXTH SHAMARPA,
MIPAM CHOKYI WANGCHUG (1584-1630)**

TIBET, 17TH CENTURY

Inscription on verso translates to *Image of the 6th Shamar placed tooth*
3¾ in. (9.4 cm.) high

\$40,000-60,000

PROVENANCE

with Vallin Galleries, Connecticut.
Private Collection, Connecticut, since the early 2000s.
Acquired by the current owner from the above in 2016.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 7823

西藏 十七世紀 鎏金銀第六世夏瑪巴·米龐確吉旺秋(1584-1630)像
藏文款識:第六世夏瑪巴像居牙



THE SIXTH SHAMARPA, MIPAM CHOKYI WANGCHUG

The Shamarpa portrayed in the present sculpture is Mipam Chokyi Wangchug (1584-1630), the Sixth Shamar Rinpoche. He was a close disciple of the Ninth Karmapa, Wangchug Dorje (1555-1603), from whom he received his name. Born in Drigung, Central Tibet, he is an exceptionally important figure in the Karma Kagyu school, for he held the lineage between the Ninth Karmapa and the Tenth Karmapa, Chöying Dorge.

The Shamarpa (*Holder of the Red Hat*) incarnation lineage dates back to 1283, when the Third Karmapa, Rangjung Dorje, presented his principal disciple a red hat of identical shape to his own black hat. The Shamarpas are considered to be an emanation of Amitabha and, alongside the Karmapas, disseminated Kagyu Buddhist teachings to rulers, religious leaders, and the laity.

The Sixth Shamarpa was very well educated, having memorized fifty volumes of sutras and tantras by the age of seventeen, and would later write ten texts explaining both the sutra and tantra traditions. His debating skills were so legendary that he was invited to debate with thirteen of the most learned Bönpo priests, who converted to Buddhism upon their defeat.

The Sixth Shamarpa, depicted in the present work, visited China at the invitation of the Wanli Emperor (r. 1572-1620), for whom he facilitated a printing of the complete set of the Buddha's teachings, the *Kanjur*. In Central Tibet, he gave teachings to Tsang Desi, the first ruler of the Tsangpa dynasty (r.1565-1599), thereby legitimizing the new reign. He was called to Eastern Tibet to mediate a regional dispute, during which time he identified Chöying Dorje (1604-1674) as the Tenth Karmapa, enthroning and transmitting to him the complete Kagyu lineage teachings. Subsequent travels took him to Nepal, where he taught Buddhism in the original Sanskrit to the king, Laxman Naran Singh, and to other devotees. He eventually died in the Helambu mountains, near a cave in which Milarepa, Tibet's great yogi, once meditated.

This exquisitely cast gilt silver figure shows the teacher seated on a carpet over two cushions. His left hand rests in his lap, palm facing upward, while his right hand rests on his knee. He wears a tightly fitted vest and a patchwork shawl draped over his torso, leaving his right arm bare. He has shrugged his heavy meditation cloak off his shoulders so that it rests behind him while still

covering his lap. He has high cheekbones, wide eyes, and closely cropped hair – specific details indicative of a faithful portrait. The inscription on the back of the cushions translates to *image of the Sixth Shamar placed tooth*, implying there is a relic from the Sixth Shamarpa within the sealed statue.

This sculpture is cast in the Karma Garlug style, the sculptural corollary to the Karma Gadri painting style. Very few examples of portrait sculpture in silver exist, as it was a costly material. Two notable comparables are portraits of the Eighth Karmapa, Mikyo Dorje (fig. 1, see also D. Weldon and J.C. Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, 1999, pp.188-189, pl.48), and the Ninth Karmapa, Wangchuk Dorje (fig. 2, see also P. Pal, *Tibet: Tradition and Change*, 1997, pp.64-65, pl.32). Each of the three teachers is identified by an inscription on the verso, and depict the figure seated on a cushion, a possible indication that each portrait was made during the lifetime of the sitter, or soon thereafter. Each figure is portrayed wearing monastic robes similarly cast, with deep folds and the meditation cloak resting behind. The inscription on the back of the Ninth Karmapa additionally gives the year in which it was made (1598), and the name of the artist, Karma Rinchen. Based on the exceptional quality of casting, the life-like portraiture of the face and body, and the treatment of the robes, Amy Heller has proposed that both portraits are by the same artist (see A. Heller, "Works from the Nyingjei Lam Collection in the Light of Recent Sculptural Finds in Tibet," in *Oriental Art* XLVI/2 (2000):14-23).

Ulrich von Schroeder adds another silver portrait to the corpus of images attributed to Karma Rinchen, that of the Sixth Shamarpa, from the Jo Khang Collection in Lhasa (inv.no.971), which would possibly have been made during the lifetime of the Shamarpa (fig. 3, see also U. von Schroeder, *Buddhist Sculptures in Tibet, Volume II: Tibet and China*, 2001, p.1218, pl.336a-c). The Jo Khang portrait and the present work bear strikingly close facial features, supporting the identification of the present sculpture. These comparisons suggest that the present gilt silver portrait could have been made by Karma Rinchen during the lifetime of the Sixth Shamarpa. The present example differs from the other three in that the figure sits on two cushions instead of one and, importantly, is very finely gilt overall.



fig. 1 Eighth Karmapa, Mikyo Dorje, 16th/17th century
By Karma Rinchen
Nyingjei Lam Collection



fig. 2 Ninth Karmapa, Wangchuk Dorje, 1598
Attributed to Karma Rinchen
Private Collection



fig. 3 Sixth Shamarpa, Mipam Chokyi Wangchug, before 1630
Attributed to Karma Rinchen
Jo Khang Collection, Lhasa, inventory no.971





209

A GILT BRONZE FIGURE OF MAHAKALA

SINO-TIBET, 18TH CENTURY

5 1/4 in. (13.4 cm.) high

\$18,000-25,000

PROVENANCE

Toronto Collection, with Spink & Son, London, circa 1995.

Acquired by the current owner from a public sale, Toronto, 10 June 2013.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24287

漢藏 十八世紀 鎏金銅大黑天像

Mahakala is a protector and meditational deity known as the primary Wisdom Protector of Himalayan and Tibetan Buddhism. While he can appear in various forms, he is typically depicted in a wrathful appearance, as in the present work, where he stands with multiple arms holding tantric implements.



actual size

210

A BRONZE FIGURE OF MAGZOR GYALMO

TIBET OR MONGOLIA, 17TH CENTURY

4½ in. (11.4 cm.) high

\$18,000-25,000

PROVENANCE

Beverly Coburn Collection, California by 1972.

Acquired by the current owner from the above, 2012.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24288

西藏或蒙古 十七世紀 吉祥天母銅像

Magzor Gyalmo, the *Glorious Goddess*, is a wrathful emanation of the peaceful goddess Saraswati. Known for her powers to turn back armies, she is revered as one of the fiercest protector deities in the Buddhist pantheon. She is depicted seated side-saddle atop a mule, wearing a garland of freshly severed heads and an animal skin around her waist. In her left hand she holds a skullcup overflowing with blood.

211

A GROUP OF SEVEN GILT BRONZE
BARDO DEITIES

TIBET, 17TH CENTURY

6 in. (15.5 cm.) high, the largest

(7)

\$50,000-70,000

PROVENANCE

Private Collection, Italy, acquired by 1995.

Acquired by the current owner from Christie's New York,
21 September 2007, lot 160.

PUBLISHED

Himalayan Art Resource (himalayanart.org),
item no. 35862

西藏十七世紀 鎏金銅中有神像七件



According to Buddhist scripture, the *bardo* is a realm or intermediate state between death and rebirth where one's consciousness experiences vivid phenomena, including horrifying imagery related to negative karmic debts. For those with proper Buddhist training, this stage can provide great opportunity for liberation, allowing them to overcome illusion and worldly attachment. Animal-headed deities who inhabit the *bardo* realms are typically depicted in painting. Few sculptural examples are known, making the present group particularly rare. For painted examples of *bardo* figures, see a fifteenth century illustrated text in the Rubin Museum of Art which shows numerous forms of *bardo* deities, many of which directly relate to the present example (RMA acc.# F1998.16.5). A single *bardo* figure from the Sporer Collection, possibly related to the present group, sold at Christie's New York on 15 September 2015 for \$12,500 (lot 22).





212

212

A BRONZE STUPA

TIBET, 13TH/14TH CENTURY

8 in. (20 cm.) high

\$4,000-6,000

PROVENANCE

Private Collection, California, 1980s.

Acquired by the current owner from the above in 2016.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24289

西藏十三/十四世紀銅佛塔

This distinctive type of *stupa*, which is characteristic of the Kadampa Buddhist sect, is associated with the great religious leader, Atisha, who disseminated Buddhism throughout the Himalayas in the 11th century. This form is said to be based on a *stupa* he carried, and remains consistent through the 15th century. *Stupas* of this size were often made for commemorative purposes, and may contain the remains or relics of a religious figure. The present example is unopened and may have its contents intact. For a similar example in the Zimmerman Collection, see P. Pal, *Art of the Himalayas*, 1991, cat. no. 55.



213

213

THREE GILT SILVER BUTTER LAMPS

TIBET, 19TH CENTURY OR LATER

5½ in. (14 cm.), the smallest

8½ in. (21.5 cm.), the largest

(3)

\$5,000-7,000

PROVENANCE

Private Collection, California, 1980s.

Acquired by the current owner from the above in 2016.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24290

西藏十九世紀後 鎏金銀酥油燈三件

Placed on an altar with various sacred offerings, butter lamps are an essential part of Buddhist ritual worship. For a close example of the form, without the gilding, see V. Reynolds, *From the Sacred Realm: Treasures of Tibetan Art from the Newark Museum*, 1999, p.147, pl.67.



214

A BRONZE FIGURE OF VAJRAPANI

NORTHEASTERN INDIA OR WESTERN TIBET, 12TH CENTURY
4½ in. (11.8 cm.) high

\$25,000-35,000

PROVENANCE

Nils Nessim Collection (1916-1974), Sweden; thence by descent.
Acquired by the current owner from a public sale, Sweden, 13 June 2014.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24291

印度東北部或西藏西部 十二世紀 金剛手菩薩銅像

This rare early bronze figure of Vajrapani perfectly embodies the Northeast Indian sculptural style in Tibet. Compare with a larger bronze figure of Acala in the Collection of the Potala Palace which displays very similar modeling of the body, facial features, hair, jewelry and the tall double-lotus base. Both works also retain orange polychromy in the hair and a lustrous patina overall (U. von Schroeder, *Buddhist Sculptures in Tibet, Vol II: Tibet and China*, Hong Kong, 2001, p.1112, cat.no.291A).



215

215

A BRONZE FIGURE OF MILAREPA

TIBET, 17TH CENTURY

6½ in. (16.5 cm.) high

\$8,000-12,000

PROVENANCE

James Coburn Collection, California.
Los Angeles Art market.

Acquired by the current owner from the above in December 2016.

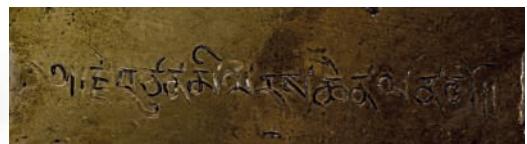
PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24292

西藏 十七世紀 密勒日巴銅像

藏文款識：向穿棉袍的聖密勒致敬

Milarepa (1040-1123), which translates to *Great Cotton Clad One*, is highly revered as one of the greatest yogis in the Buddhist tradition. Profoundly gifted as a singer and poet, he communicated Buddhism through song and poetry and is credited with numerous popular Tibetan folk songs. His characteristic gesture of holding his right hand to his ear may be interpreted as listening to the "echoes of nature." The present work depicts a rarer form of the great adept seated on a high throne with his right hand resting on his knee and his left holding a skullcup. He is identifiable as Milarepa by an inscription on the verso of the throne which reads *Homage to the holy Mila cotton-clad one!* Compare the rounded curls of the hair with that of another bronze figure of Milarepa in the collection of Carolyn and Wesley Halpert (HAR item no. 90828). Also note the similarly incised pattern on the throne of the present work with the incised robes of the Halpert figure.



215 verso detail

216

A SILVER- AND COPPER-INLAID BRONZE FIGURE OF A LAMA

TIBET, 16TH CENTURY

8½ in. (21 cm.) high

\$40,000-60,000

PROVENANCE

Sidney E. Cohn Collection, by 1976.
Everson Museum of Art, Syracuse, New York (PC 76.108), 1976- 2016.
Public sale, New York, 23 September 2016.
New York Art Market.
Acquired by the current owner from the above on 25 Oct 2016.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24293

西藏 十六世紀 嵌銀和紅銅喇嘛像

This beautiful bronze figure depicts the great fifteenth-sixteenth century abbot of Lo Manthang in Mustang, Lowo Khenchen Sonam Lhundrub. The inlaid silver eyes and copper lips enliven the serene expression and the delicately incised details on the hat and robes demonstrate the artist's careful attention to detail. An extensive inscription encircles the bottom of the base and translates to:

*To the lord Manjushri, Sonam Lhundrub Legpa'i Jungne Pal Zangpo,
to your stainless lotus feet,
I Sonam Gyaltsen and all beings bow and go for refuge.
With great love and compassion accept us.
Mangalam, may it be auspicious!*

Compare with a very similar bronze figure of Lowo Khenchen Sonam Lhundrub, which sold at Christie's New York on 13 September 2016 for \$75,000 (lot 218).



THE KAGYU LAMA

217

A LARGE COPPER-INLAID BRONZE FIGURE OF A KAGYU LAMA

TIBET, 14TH CENTURY

12 in. (30.5 cm.) high

\$500,000-700,000

PROVENANCE

London Art Market.

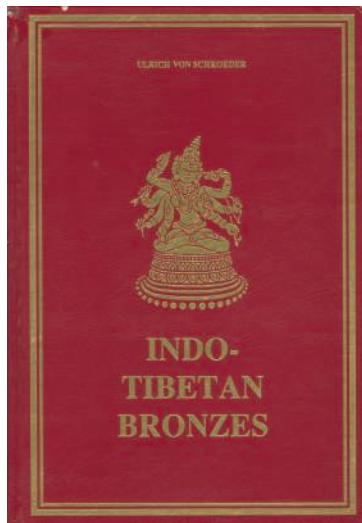
Acquired by the current owner from the above on 6 November 2014.

PUBLISHED

U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp.186-187, fig. 37F

Himalayan Art Resource (himalayanart.org), item no.24294

西藏十四世紀 嵌紅銅噶舉喇嘛像



U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp.186-187, fig. 37F



THE KAGYU LAMA

This impressively sized bronze figure depicts a Kagyu Lama seated in *vajraparyankasana*, with one hand in his lap while the other touches the lotus base on which he rests. He wears robes typical of Kagyu monks – a fitted vest with the armhole cut wide for comfort, a robe draped over his torso, leaving his right arm bare and spilling over his lap in elegant folds and a thick, warm cape resting on his shoulders and otherwise open. The vest is inlaid with copper simulating beading along neckline and armhole, and the hems of the robe are similarly inlaid, incised to mimic richly brocaded borders. For a painted 14th century portrait of a Kagyu Lama, depicted in the same posture and with similar embellishment of the richly adorned robes, see a portrait of an Abbot from Central Tibet, in the collection of the Metropolitan Museum of Art (accession no. 1991.304, see S.M. Kossak and J.C. Singer, *Sacred Visions, Early Paintings from Central Tibet*, 1998, p.125, cat.no.30). The face of the present sitter is beautifully painted, conveying his warm personality.

This figure is a perfect example of the amalgamation of Indian and Himalayan influences that resulted in the Western Tibet sculptural style. The color and weight of the metal reveal influence of Kashmir and Himachal prototypes,

whereas the wide throne with large, rounded petals belies a Pala influence from northeastern India. Copper inlay was used in both Pala and Kashmiri prototypes, and its use in the present example is a natural result of those confluences. The use of copper inlay, the care with which the portrait is rendered, and the unusually large size indicate this was an important and costly commission.

Compare with a figure of Amitabha, formerly in the Wesley and Carolyn Halpert Collection (D.Weldon and J.Casey, *Faces of Tibet: The Wesley and Carolyn Halpert Collection*, Carlton Rochelle Ltd, New York, 2003, fig.16). This work is a century earlier than the present example, and shows the strong Pala influence, including the ungilt surface, copper inlay, and lotus base with large beading at the bottom, wide rounded petals and finer beading above. These stylistic traits, inherited from Newari sculptors, continued to become more refined in later examples, including the present work, executed by local artists trained by both Newari and Kashmiri craftsmen.



Portrait of an abbott, Central Tibet (a Kagyu monastery), ca. 1350
S. M. Kossak and J. C. Singer, *Sacred Visions, Early Paintings from Central Tibet*, 1998, p. 125, no. 30





218 actual size

218

A BRONZE FIGURE OF SARASWATI

TIBET, 18TH CENTURY

5 in. (12.5 cm.) high

\$12,000-18,000

PROVENANCE

Private Collection, New York, early 2000s.

Acquired by the current owner from the above in 2016.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24295

西藏十八世紀辯才天女銅像

Saraswati, the "one with the lovely voice," is the goddess of music and poetry. Initially a Hindu deity, her image was eventually absorbed into Buddhism and became prevalent throughout Buddhist Asia as the epitome of female wisdom and the consort to the *bodhisattva* Manjushri. The crisp, precise casting and rich dark brown patina of the present work make it an eloquent example of an eighteenth century artist paying homage to the Pala-period aesthetic of the eleventh and twelfth century. Compare the dark patina, tall pointed crown, shape of the scarf and the proportions and style of the lotus base with a smaller twelfth century figure of a *Bodhisattva* from the Sporer Collection, sold at Christie's New York on 15 September 2015 (lot 8).

219

A SILVER- AND COPPER-INLAID GILT BRONZE

FIGURE OF MAITREYA

WESTERN TIBET, POSSIBLY GUGE KINGDOM, 16TH CENTURY

7¾ in. (19.5 cm.) high

\$25,000-35,000

PROVENANCE

Collection of Alan Robert Naftalis, New York.

Acquired by the current owner from Bonhams San Francisco, 18 June 2007, lot 6160.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.86330

西藏西部 可為古格時期 十六世紀 嵌銀和紅銅鎏金銅彌勒菩薩像

Inlaid with silver eyes and copper lips, this fine bronze figure of Maitreya bears stylistic similarity to works associated with the ancient Kingdom of Guge in Western Tibet. Compare with a bronze sculpture of Vajradhara at the Rubin Museum of Art (HAR item no. 65759) which displays similar facial features originating in early Kashmiri prototypes, most notably the high arching eyebrows, wide almond-shaped eyes with protruding lids, and small bow-shaped lips. Compare the thin, tightly rendered petals of the double lotus base with a Guge Kingdom bronze figure of Nairatmya from a private collection (HAR item no. 30555).



219 actual size



220

**A GILT BRONZE AND REPOUSSE FIGURE
OF A STANDING BODHISATTVA**

SINO-TIBET OR MONGOLIA,
18TH/19TH CENTURY
13½ in. (34.8 cm.) high

\$8,000-12,000

PROVENANCE

Raoul Blondeau Collection, 1910-1939.
Acquired by the current owner from a public sale,
California, 13 March 2016.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item
no.24296

漢藏或蒙古 十八/十九世紀 鎏金銅和局部銅皮
菩薩立像

This large, elegant figure of a standing Bodhisattva exhibits many characteristics common to the Buddhist workshops of the Qianlong period, such as the use of both cast and repoussé elements, elongated arms and a languidly modeled body. The Qing court patronage of Buddhism under the Kangxi Emperor reached its apex under his grandson, the Qianlong Emperor, during which time the Buddhist centers of Beijing, Rehol, and Dolonnor, possibly the origin of the present work, produced a vast corpus of sculpture to inhabit the numerous temples in and outside of the capital. Compare the bodily proportions, the repoussé details and the treatment of the lotus base of the present work with a Qianlong period figure of Maitreya sold at Christie's New York on 17-18 March 2016 for \$60,000 (lot 1424).



221

A BRONZE FIGURE OF SADAKSHARI AVALOKITESHVARA

TIBET, 16TH CENTURY

7¾ in. (19.5 cm.) high

\$5,000-7,000

PROVENANCE

Private Collection, California, 1980s.

Acquired by the current owner from the above in 2016.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24298

西藏 十六世紀 四臂觀音菩薩銅像



222

A GILT BRONZE FIGURE OF TARA

SINO-TIBET, 17TH/18TH CENTURY

6¾ in. (17 cm.) high

\$10,000-15,000

PROVENANCE

Private Collection, New York; thence by descent, circa 1988.

New York Art Market.

Acquired by the current owner from the above in 2016.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24297

漢藏 十七/十八世紀 鎏金銅多羅菩薩像



223 actual size

223

A GILT BRONZE FIGURE OF A FEMALE BODHISATTVA
NEPAL, 17TH/18TH CENTURY

3½ in. (9.8 cm.) high

\$4,000-6,000

PROVENANCE

Pennsylvania Art Market.

Acquired by current owner from the above, 1980s.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24300

尼泊爾十七/十八世紀 鎏金銅女菩薩像



224 actual size

224

A GILT BRONZE FIGURE OF AMITABHA

NEPAL, 16TH CENTURY

4½ in. (10.8 cm.) high

\$4,000-6,000

PROVENANCE

Pennsylvania Art Market.

Acquired by current owner from the above, 1980s.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24302

尼泊爾十六世紀 鎏金銅阿彌陀佛像



225

225

A BRONZE FIGURE OF BUDDHA

NEPAL, 18TH/19TH CENTURY

7 in. (18 cm.) high

\$6,000-8,000

PROVENANCE

Pennsylvania Art Market.

Acquired by current owner from the above, 1980s.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24303

尼泊爾 十八/十九世紀 銅佛像



226 actual size

226

A BRONZE FIGURE OF BUDDHA

NEPAL, 17TH CENTURY

3½ in. (8.5 cm.) high

\$3,000-5,000

PROVENANCE

Pennsylvania Art Market.

Acquired by current owner from the above, 1980s.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24304

尼泊爾十七世紀 銅佛像



227

227

A GILT BRONZE FIGURE OF BEGTSE CHEN

MONGOLIA, POSSIBLY DOLONOR SCHOOL, 18TH CENTURY
9½ in. (23.8 cm.) high

\$18,000-25,000

PROVENANCE

Acquired by the current owner from Guanghua art market, Taiwan in 1991.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24305

蒙古 可為多倫諾爾派 十八世紀 鎏金銅大紅司命主像

Begste Chen (*Great Coat of Mail*) is the main protector deity associated with the Hayagriva cycle of tantric mediation practice. A painting depicting Begste Chen with his full pantheon is in the collection of the Rubin Museum of Art (P1998.13.4, HAR item.no.719).

228

A GILT AND LACQUERED BRONZE FIGURE OF A LAMA

SINO-TIBET, 17TH/18TH CENTURY
8 in. (20.5 cm.) high

\$20,000-30,000

PROVENANCE

Acquired by the current owner from Guanghua art market, Taiwan in 1991.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24306

漢藏 十七/十八世紀 鎏金亮漆喇嘛像

This lustrous gilt bronze figure of a lama gains its unusually warm golden patina from a layer of red lacquer under the gilding, a technique prevalent in Chinese Buddhist art during the Ming dynasty. Compare with a nearly identical gilt bronze lama, minus the red lacquer, which sold at Christie's New York on 18 March 2015 for \$37,500 (lot 4019).



AN EXCEPTIONAL ZANABAZAR BUDDHA

229

A GILT BRONZE FIGURE OF BUDDHA AMITABHA

MONGOLIA, ZANABAZAR SCHOOL, 17TH/18TH CENTURY

8½ in. (21.5 cm.) high

\$200,000-300,000

PROVENANCE

Private Collection, Geneva, by 1990s.

Acquired by the current owner from the above in 2008.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no.24307

蒙古 扎納巴扎爾派 十七/十八世紀 鎏金銅阿彌陀佛像





THE ZANABAZAR BUDDHA

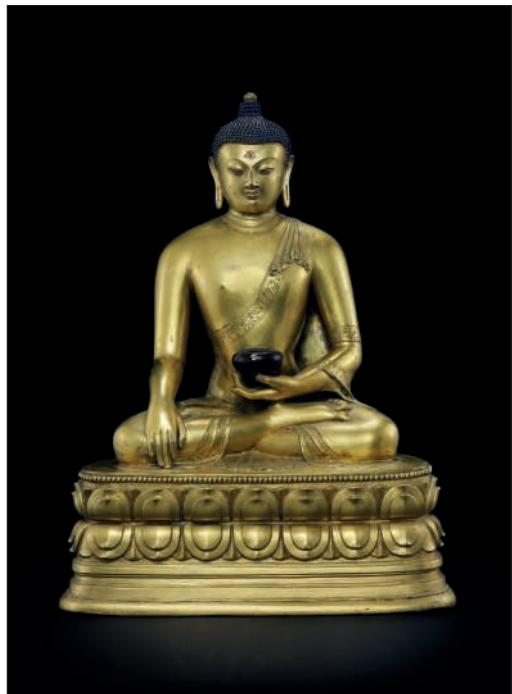
This exceptionally beautiful gilt bronze figure of Buddha Amitabha embodies stylistic sophistication and technical finesse, hallmarks of the Zanabazar sculptural school. The workshop of the great Mongolian political and religious leader and master artist, Jebstundamba Khutukhtu Zanabazar (1635-1723), is renowned for incorporating Pala, Newari and Yongle stylistic elements into a uniquely Mongolian artistic expression. Cast as a single form with superbly modeled details and thick, lustrous gilding, Zanabazar school bronzes are hailed as sculptural masterpieces of the period. The noted scholar and conservator Giles Beguin states; "The molded perfection of his pieces, the refinement and variety of the jewelry, and the subtlety of his drapery constitute the height of Lamaistic art" (A. & F. Rossi, *Treasures from Mongolia: Buddhist Sculpture from the School of Zanabazar*, London, 2005).

The present work depicts Buddha seated in *dhyanasana*, with his hands in *dhyananmudra* and holding an alms bowl. He wears a monk's robe draped over his left shoulder, the hems of which are delicately incised with floret designs.

Stylistically the elegant drapery of the robe is reminiscent of Yongle period images, as is the flawlessly cast circular double-lotus base. The Buddha's form is perfectly proportioned with elongated limbs and a broad robust chest, emphasized by a sensuously tapered waist, features found in both Pala-period and Newari prototypes. The almond-shaped eyes, long pointed nose and rosebud mouth create a serene contemplative expression which is portrait-like in its refinement. Each tuft of hair that rises over the *ushnisha* is distinct, demonstrating the artist's attention to detail. Compare the present work with a bronze figure of Buddha in the Bogdo Khan Palace Museum in Ulaanbaatar, Mongolia (P. Berger & T.T. Bartholomew, *Mongolia: The Legacy of Chinggis Khan*, London, 1995, pp.78 & 295, cat.no.107). Though the Palace Museum figure retains its cold-gilded and painted details, the composition, modeling and overall quality of the two works are nearly identical. For further comparison see a Zanabazar school figure of similar size and quality, which sold at Christie's New York on 19 March 2013 for \$603,750 (lot 219).



P. Berger & T.T. Bartholomew, *Mongolia: The Legacy of Chinggis Khan*, London, 1995, pp.78 & 295, cat.no.107



A gilt bronze figure of Buddha Amitabha, Mongolia, Zanabazar school, 18th century. Sold at Christie's New York, 19 March 2013.



230

A WOODEN FIGURE OF A WHITE TARA

TIBET OR MONGOLIA, 17TH CENTURY

4½ in. (11.5 cm) high

\$30,000-50,000

PROVENANCE

Private European Collection, 1970s/1980s.

California Art Market.

Private Collection, New Jersey, acquired from the above in the 2000s.

Acquired by the current owner from the above in 2016.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24308

西藏或蒙古 十七世紀 多羅菩薩木坐像



actual size



A. & F. Rossi, *Treasures from Mongolia: Buddhist sculpture from the School of Zanabazar*, London, 2005, cat.no.18

The goddess of longevity sits upon a lotus base in *dhyanasana* with her right hand gently resting on her knee in *varadamudra* and her left in *vitarkamudra*, holding what would have been the stem of a lotus. She wears a diaphanous *dhoti* which drapes over her legs and spills onto her throne, and a delicate scarf covering her shoulders. The simplicity of her jewelry - a single-strand necklace, arm and wrist bands, circular earrings and a five-tiered crown - demonstrates the artist's emphasis on expertly modeled form over embellishment. The contours of her body are rounded and soft, with special attention paid to her finely rendered hands and feet. Her exquisitely carved facial features make her appear almost human, while the slight tilt of her head lends her an air of approachability, inviting the viewer to meet her intimate gaze. Every feature of this small masterpiece is meant to convey the gentle essence of the benevolent goddess.

Composed of several small pieces of wood flawlessly joined together, this elegant work exhibits several features which relate to the Zanabazar school

sculptural style. While there is a well-documented tradition of wooden figural carving in Tibet, there are few examples of wooden figures from Zanabazar Mongolia and for that reason, we cannot be sure of the origin of this rare work. Perhaps the creation of a Tibetan artist who was looking at Zanabazar prototypes, it is likely the sculptor was influenced by the Zanabazar aesthetic. The wide, deeply carved petals of the lotus base are very similar to those of a Zanabazar school bronze figure of Machig Labdron (A. & F. Rossi, *Treasures from Mongolia: Buddhist sculpture from the School of Zanabazar*, London, 2005, cat.no.15). The modeling of the physiognomy, particularly the uprightness of the body and the full rounded contours are nearly identical to a Zanabazar school gilt bronze figure of Sitatapatra (*op. cit.*, cat.no.18). The face, which is carved with portrait-like sensitivity, seems to be based on a living model, perhaps the artist's sister or wife. Each of these elements blends together, transcending stylistic conformity to become the unique vision of a master artist.





231

A BRONZE FIGURE OF A BODHISATTVA

MONGOLIA, ZANABAZAR SCHOOL, 17TH CENTURY

8½ in. (21.5 cm.) high

\$100,000-150,000

PROVENANCE

Private Collection, Connecticut.

Acquired by the current owner from a public sale, Connecticut,
12 October 2016.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24309

蒙古 扎納巴扎爾派 十七世紀 銅菩薩像

The Zanabazar school of art was founded by Jebtsundamba Khutuktu Zanabazar (1635-1723), a direct descendent of Genghis Khan and one of the most beloved religious leaders and respected master artists of Mongolia. The school is characterized by richly gilded imagery with finely modeled, smoothly sloping contours and precise, often beaded embellishments, as displayed in the present work. The scholar and conservator Giles Beguin writes; "Zanabazar possessed an in-depth knowledge of the techniques of casting, decorating and gilding, and all his newly founded communities were equipped with a complete set of gilt-metal sculptures, sometimes of rather large size" (A. & F. Rossi, *Treasures from Mongolia: Buddhist Sculpture from the school of Zanabazar*, London, 2005). Compare with another Zanabazar bronze which sold at Christie's New York on 15 March 2016 for \$161,000 (lot 243).



232

A BRONZE FIGURE OF TATHAGATA RATNASAMBHAVA

SWAT VALLEY, 10TH CENTURY

6½ in. (16.5 cm.) high

\$25,000-35,000

PROVENANCE

Tokyo Collection, Japan, by 1981.

Tokyo Art Market.

Acquired by the current owner from the above in December 2015.

EXHIBITED

"Gilt Bronze Buddha from Classic Chinese and Central & Southeast Asia,"
Kuboso Memorial Museum of Arts, Izumi, 1988

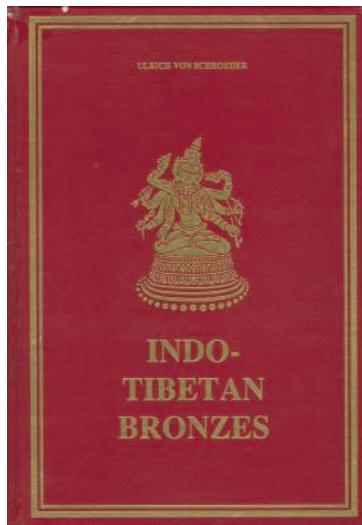
PUBLISHED

U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.97, fig.12D
Kuboso Memorial Museum of Arts, "Gilt bronze Buddha from Classic Chinese and Central & Southeast Asia," Izumi, 1988, no.84, p.95
Himalayan Art Resource (himalayanart.org), item no. 24310

斯瓦特縣地區 十世紀 寶生佛銅像

In Vajrayana Buddhism, the Five *Dhyani* Buddhas represent the five aspects of enlightenment: Vairocana (central) representing the dharma realm; Amoghasiddhi (north) representing perfect practice; Amitabha (west) representing observation; Akshobhya (east) representing reflection; and Ratnasambhava (south) representing equanimity. The present figure can be identified as Ratnasambhava by the pair of lions in his throne, which are his mounts, by his jeweled tiara and by his gesture of giving (*varadamudra*).

Located along the upper stream of the Indus River in the heartland of the Gandhara region, Swat Valley was on the crossroads between India and Central Asia, and received a constant flow of Buddhist pilgrims. The earlier Gandhara style is still echoed in the art of Swat Valley, as visible in the present example. The parallel pleats of the *tathagata*'s robes and the composition of his lion throne can be traced back to Buddhist figures from Gandhara. The V-shaped pleats on his chest are associated with Kashmiri prototypes, as is the use of the bronze with a high silver or tin content. His face reflects a Gupta idiom, with its rounded shape, small mouth and incised eyebrows. This figure perfectly embodies the various influences combined by Swat artists to such pleasing effect.



U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.97, fig.12D



actual size



The Lokanatha Avalokiteshvara



The Lokanatha Avalokiteshvara

233

A LARGE AND IMPORTANT BLACK STONE FIGURE OF LOKANATHA AVALOKITESHVARA

NORTHEASTERN INDIA, PALA PERIOD, 12TH CENTURY

58 in. (147.4 cm) high

Estimate on request

PROVENANCE

F.W. Bickel, Zurich, by 1922.

Museum of Fine Arts, Boston (acc.no. 22.381), 1922 – 1935.

H. Kevorkian, acquired from the above in 1935.

Art of the Near East and the Orient: Classical Antiquities: Property of the Kevorkian Foundation, Parke-Bernet Galleries Inc, New York, 4-5 November 1966.

Important Asian and Japanese Works of Art, Sotheby Parke Bernet Inc, New York, 19 November 1975.

with Galleria Galatea, Turin, Italy.

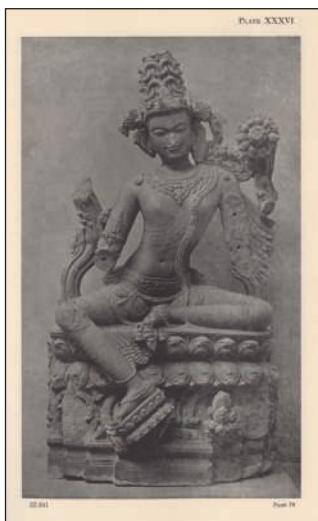
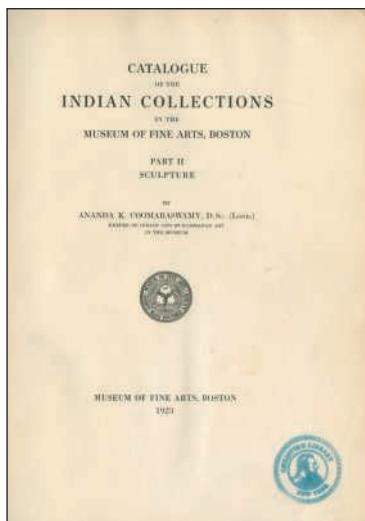
Acquired by the present owner from the above in 1976.

PUBLISHED

A.K. Coomaraswamy, "Buddhist Sculpture: Recent Acquisitions," *Museum of Fine Arts Bulletin*, vol. 20, no. 120 (August 1922), p. 49, fig. 8

A.K. Coomaraswamy, *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston, Part II: Sculpture*, Museum of Fine Arts, Boston, 1923, p. 78 and plate XXXVI

印度東北部 帕拉時期 十二世紀 黑石世尊觀音像



A.K. Coomaraswamy, *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston, Part II: Sculpture*, Museum of Fine Arts, Boston, 1923, title page and p. 78, plate XXXVI





LOKANATHA AND COOMARASWAMY: A TALE OF A DIVINE WORLD SAVIOR AND A MORTAL CURATOR

By Dr. Pratapaditya Pal

*All conquering is the Savior of the World.
His lotus hand, stretched down in charity,
is ripping streams of nectar to assuage
the thirsty spirits of the dead.
His glorious face is bright with gathered moonlight
and his glance is soft
with that pity that he bears within.¹*

So exalts the poet Ratnakirti of unknown date in a panegyric of the Bodhisattva known variously as Lokanatha (Savior of the World), Lokeshvara (Lord of the World) or the overarching Avalokiteshvara (The Allseeing Lord). The most popular of the class of Mahayana Buddhist savior divinities, generically referred to as bodhisattva (literally wisdom being), they are considered as persons who have arrived at the threshold of enlightenment or nirvana but have held back out of compassion to help those less fortunate in reaching the goal. As another poet (also of unknown date) Buddhakara prays "May that great saint, his body formed by moonlight.../dispel your grief and grant you/the streaming nectar of his peaceful happiness."

Thus a bodhisattva could be divine or mortal person and of either gender. The Dalai Lama of Tibet is considered an earthly emanation of the Bodhisattva Avalokiteshvara.

This preeminent bodhisattva of Mahayana (the Great Vehicle) Buddhism, which developed in India during the early centuries of the Common Era, the Lotus-bearer (Padmapani) has remained an inspiration among the followers of this particular form of the religion. As a result, he has a wide variety of iconographic forms in both India and all other countries of Asia where his cult spread, as is clear from the surviving archaeological and literary evidence. He was especially venerated in the region of present day Bihar, West Bengal and Bangladesh in the Indian subcontinent between the 8th and 12th centuries from where numerous images of the deity have survived but few as monumental as the one that is the principal subject of this essay. Although created nine centuries ago, the afterlife of the object in the west in the 20th century brings us to the second component of our title: the "mortal curator."

Apart from the art historical and aesthetic significance of the sculpture, to be discussed presently, it has an unusual importance for today's museums and private collectors for its recent history. As it has now become obligatory for an object to have a pucca, unassailable provenance that was not a desideratum when I first came to work at the Museum of Fine Arts, Boston (MFA) in 1967, it would be difficult to find an antiquity with a better pedigree than this sculpture. Besides having been sold at two public auctions in New York in the mid-20th century, its arrival and earlier history in America can be traced back to 1922, which makes its American existence almost a century old².

It was first acquired in the year 1922 for the Boston Museum by none other than Dr. Ananda Kentish Coomaraswamy (1877-1947) (fig. 1). In 1917, when the museum was already world famous for its rich collection of Chinese and Japanese art, it obtained a substantial assemblage of Indian art from Coomaraswamy who had begun amassing the material mostly in India under the British Raj around 1910. At the time there was no restriction in the movement of art among the various nations or from continent to continent. One of the greatest patrons and benefactors of the museum Dr. Denman Ross (1853-1935), a wealthy Bostonian and a professor of art and design at Harvard University (as well as a MFA trustee) had been steadily forming a vast private collection of art of global diversity, including India since the late 19th century³. Ross and Coomaraswamy had met in London in the first decade of the 20th century and it was largely due to their cooperation that the museum had secured the famous Goloubew Collection of Indian and Persian paintings in 1914 which Coomaraswamy would publish a few years after joining the museum in 1917³.

It should be noted that the current year represents the centennial of Coomaraswamy's joining the staff of the MFA. 1917 also marks the beginning of the history of collecting Indian art by American museums. Hence, this publication also serves as a tribute to the man who not only "introduced" Indian art to America but who toiled indefatigably for the next three decades until his death to become the most celebrated curator of Indian art this country has ever known. One of the outstanding polymathic scholars in humanities, in the first half of the 20th century, Coomaraswamy strode the world of Indian art in America like a colossus.

As Walter Muir Whitehill in his centennial history of the MFA wrote, "Few scholars in any field have thought more profoundly or written more prolifically than Ananda K. Coomaraswamy. He was physically and intellectually a unique ornament to the Museum of Fine Arts for three decades..."⁴. The Coomaraswamy Collection was purchased by the museum with funds provided by Dr. Denman Ross and hence the credit-line for the objects reads, "Ross-Coomaraswamy Collection."

The Ross-Coomaraswamy Collection the museum acquired consisted largely of Indian paintings and a group of small bronzes. Therefore, he began earnestly to add sculptures with gusto for the next decade which can be gauged easily from the numerous articles that he wrote with ferocious frequency in the museum's bulletin (which were indispensable sources for my own education in the fifties) and from the catalogues and books he published by the end of the third decade of the century. One of his major acquisitions in 1922 was the colossal figure of the World Savior that is the subject of this publication.

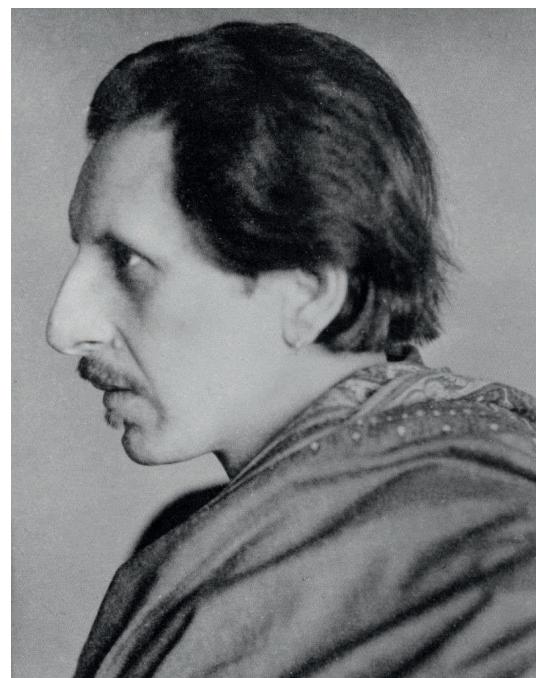


fig. 1 Ananda K. Coomaraswamy (b. 1877 – d. 1947)
Museum of Fine Arts, Boston



There is no doubt that the sculpture was acquired by the museum in 1922 as indicated by the accession number in museum records. Moreover, in an article in the museum bulletin of August 1922, it is mentioned in a note that it was one of several objects that AKC had recently bought in India for the collection⁵. There was no restriction then in taking art into or out of the country. The piece was published again in 1923 in the catalogue of the sculpture collection also by Coomaraswamy⁶. What is clear from the photographs he published is that originally the figure was missing his nose which seems to have been restored subsequently, perhaps by one of the subsequent owners, but with sensitivity⁷.

In the catalogue entry Coomaraswamy simply gave a brief physical description of the sculpture, characteristic of all the catalogue entries. In fact, his discussion of the piece in the bulletin article is not much more fulsome except that he calls the figure Padmapani and characterizes it as the "most important" and "monumental" of the museum's "medieval" Buddhist sculptures. Otherwise the brief description in the bulletin is repeated verbatim in the catalogue entry. It is interesting that when it came to writing catalogue entries of objects Coomaraswamy was clinical and almost a minimalist even if the representation was luxuriantly carved as is our figure. Even in the bulletin article he did not dilate upon the iconographic concept or the symbology of the figure.

The sculpture is carved from the familiar black stone that occurs in the region of both Bihar and old Bengal: now West Bengal in India and Bangladesh. The material is identified in literature generically as schist but is also known as phyllite. The hardness of the stone allows it to be carved confidently into rich surfaces with both exuberant, modish designs and details of extraordinary finesse, as is evident in this impressive work. The back of the sculpture is left largely unfinished thereby revealing that the bodhisattva was meant to be viewed only from the front and sides. In fact, the image

could have been the principal focus of worship, as is indicated by its size, or it served as an acolyte flanking a Buddha figure with the Bodhisattva Maitreya on the other side. The three together constitute the holy triad of Pala period Mahayana Buddhism where the Buddha represents the past, Lokanatha/Lokeshvara the present (busy helping other strivers) and Maitreya, the friendly one, symbolizing the Buddha of the future.

There were independent temples dedicated to Lokanatha in both Bihar and Bengal during the Pala period, as is evident from the large number of his forms described in the compendium of the 12th century text called *Sadhanamala* or the "Garland of Evocations." The illustrations in the 1043 C.E. *Prajnaparamita* manuscript now preserved in the University library at Cambridge, U.K. also provide evidence of major temples in Bihar and Bengal dedicated to Lokanatha⁸. While most temples in the region have not survived we illustrate here two sculptures from the Metropolitan Museum of Art that provide clear ideas of the forms and designs of shrines in the region during the rule of the Pala dynasty (ca. 750-1150 C.E.) (figs. 2 & 3).

Although one of the two reliefs represents the Hindu deity Vishnu and the other an esoteric mandala of the Bodhisattva Manjushri, stylistically the works are roughly contemporaneous and reveals two different architectural forms. Likely the temple in which our bodhisattva would have been installed, if the principal image, would have looked closer to the Buddhist stele. A noteworthy difference between the two Metropolitan sculptures and the ex-Boston figure is that while those two are clearly solid steles or reliefs, albeit deeply carved, the Lokanatha, viewed from the front, creates a strong illusion of a three dimensional composition. This kind of liberating the volume of the figure from the background to convey three dimensionality, greater linearity, as well as motion, is often encountered in Pala period steles and is visually more compelling than the typical densely carved and crowded reliefs.



fig. 2 Vishnu with His Consorts, Lakshmi and Sarasvati. India (Bihar or West Bengal) or Bangladesh, Pala period. 11th-12th century. Black stone, H. 7 ft. 2 in. (218.4 cm); W. 53 11/16 in. (136.3 cm); D. 17/8 in. (30.2 cm). Bequest of Cora Timken Burnett, 1956 (57.51.7a-g). Photo credit: Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY



fig. 3 Manjuvajra Mandala. Bangladesh or India (Bengal), Pala period. 11th C.E. Black stone, H. 46 in. (116.8 cm); W. 24 in. (61 cm); D. 7 1/2 in. (19.1 cm). Bequest of Cora Timken Burnett, 1956 (57.51.6). Photo credit: Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY



fig. 4 Pala Seated Lakanatha (Accession number 63.418)
Photograph © 2017 Museum of Fine Arts, Boston.

Detached from a back support, the figure of the bodhisattva seated elegantly on the "lotus-boat" seems to float in the air. The unencumbered sinuous outline contains an animated body that seems to echo the undulant rhythm of associated vegetation. His seat is a fully open lotus that rises from the waters below represented by swags of thick curling vines around his extended right foot resting on a smaller bloom. The leg stretches forcefully at an angle enhancing the illusion of an active figure. The left leg rests horizontally on the seat (*paryanka*) which is why the posture is described generally as *ardhaparyanka*, the prefix *ardha* meaning half. As a further variation, *ardhaparyanka* with one leg dangling or extended is known as *lalitasana*, or the graceful posture, and if the right leg had been raised on the seat with the knee thrust upward, the posture would be called *maharajalila* (royal pleasure or ease), as we see in the eleventh century example from Bihar acquired in 1963 from Nasli Heeramanek by the Boston Museum (fig. 4)⁹. Stylistically this sculpture is probably earlier than its more monumental counterpart. Noteworthy is that Coomaraswamy had suggested a 11th-12th century date for it in 1922-23 and I would on comparison with dated examples give a date around 1100 for this figure¹⁰.

Together with the profuse and diverse body ornaments our figure wears, clearly the bodhisattva's conceptual model is that of an ideal, youthful handsome prince. He wears a dhoti whose volume is indicated with bold horizontal lines while the torso is diagonally draped with a very fine transparent cotton scarf. The region, especially Bengal, was famous

from ancient times for the production of the finest gossamer muslin since Roman times, if not earlier, as much for its Royal Bengal tiger. Noteworthy also is the sacred cord (*upavita*) that descends in two strands of pearls from his left shoulder; rather an anomaly for a Buddhist deity to vaunt his upper caste. In addition to his princely persona, an ascetic touch is provided by the vertical arrangement of the braids of long hair in a complex and exquisitely carved formation, as if of writhing intertwined snakes. This embellishment is of course called a *jatamukuta* or crown of matted hair, which makes him a *rajarshi* or a regal ascetic combing the personas of the regal Vishnu and the ascetic Shiva, both of whom are regarded as a savior deity by their respective followers. "Lokanatha," the savior of the world, is as well an appropriate epithet for Vishnu, as "Lokeshvara" is for Shiva.

Unfortunately, the two arms of the bodhisattva are damaged but the left hand would have grasped the long stem of the lotus flower prominently carved above the shoulder. The right hand would have exhibited the gesture of blessing or bestowing boon (*varahasta*). As the poet Ratnakirti in the epigraph states with rhetorical flourish "his lotus hand stretched down in charity/is dripping the streams of nectar to assuage/the thirsty spirits of the dead." I would say to all sentient beings seeking nirvana rather than only the ghosts.

A few words about the importance of the lotus flower will not be out of place here. We encounter this Indian flower *par excellence* signifying both beauty and grace generally. In particular it serves as a metaphor for the hand, as stated by the poet, and for the foot as well as a footstool. The flower is also his principal attribute in his left hand. It further serves as his seat where, of course, it is a metaphor of the human heart where the deity must be invoked in all three major religions: Buddhism, Hinduism and Jainism.

Normally in this period a Buddhist deity is distinguished from his/her Hindu or Jain counterpart by the presence of a tiny image of a Buddha in the hairdo or crown as is clear from the two examples in the MFA (figs. 4 & 5). However, in this case, the Buddha is placed behind the damaged central conical crest of the tiara as if secreted in a crevice like a hidden treasure. This reticent display of the Buddha is most unusual. The Buddha of course is Amitabha (Eternal Light) whose spiritual son Avalokiteshvara is. Generally, therefore, the latter also has the red complexion of the former. However, the *Sadhanamala* describes the complexion of both Lokanatha and Khasarpana-Lokeshvara as white, which is corroborated by the two poets quoted above, who consistently compare his luster with the moon¹¹. Of course, in most of the Pala sculptures surviving today, there is no longer any evidence of coloring. Likely, the stone would have originally been painted the prescribed color, as, indeed, clay images for seasonal worship are polychromed today.

Thus, with insufficient iconographic indicators, Coomaraswamy may have felt that the prominent lotus attribute justified the appellation Padmapani, rather than the alternatives Khasarpana Lokeshvara or Lokanatha. Neither Amitabha, the parental Buddha if the former, nor Vajradharma, if the latter, is present, nor is there a Suchimukha (Needle mouthed) ghost drinking up the nectar that is **obligatory** for Khasarpana. Moreover, in the Cambridge manuscript labels of the famous shrines of the bodhisattva in eastern India he is consistently addressed as Lokanatha¹².

The question arises inevitably, as it did to me, when I first heard that the sculpture had been consigned to Christie's for sale by the current owner, why would Coomaraswamy want to dispose it in 1935 unless he was acquiring something that was even better. The answer was discovered quickly when I realized he acquired another Pala representation of the same bodhisattva (fig. 5). I must admit that I was surprised by the decision and must state firmly that, as a curator myself I find it difficult to justify the substitution. While it is an attractive figure, neither for the obvious contrast in their sizes nor the aesthetic impact, I fail to see why it is a more desirable replacement, especially as the face is damaged. Unfortunately, in his absence, Coomaraswamy cannot be cross-examined. I would consider it as a complementary object as an example of a standing figure but not a substitute.

This should be a cautionary tale for all museum curators who rush to sell objects from the collection thinking their new acquisitions would be an improvement. It should further be pointed out that at the time the price of either object could not have been that different from one another and it should not have been difficult for Coomaraswamy to raise the funds to purchase the standing figure, (which incidentally is without forearms and feet). Even with a restored nose, the face of the seated bodhisattva is not only better preserved but better reflects Ratnakirti's rhetorical excess when he wrote, "His glorious face bright with gathered moonlight/and his glance is soft/ with that pity that he bears within," as quoted in the epigraph.

Moreover, because of their sheer difference in size – the standing figure being 35 inches whereas the seated at 58, Lokanatha is life size – the latter is one of the most imposing Pala period sculptures to appear in the market in this century – it would have been prudent to keep both examples in the collection.

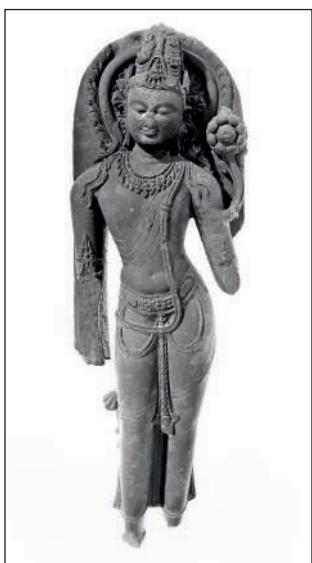


fig. 5 Standing Pala Lokanatha
(Accession number 35.40). Photograph
© 2017 Museum of Fine Arts, Boston.

When complete with its surround and aureole the seated image may have been as much as 70 inches high. In fact, other comparable Pala period sculpture of such monumental proportions outside the subcontinent is the over life-size image of Vishnu now in the National Gallery in Canberra, Australia¹³. I am sure in 1935 the towering personality of Ananda Coomaraswamy would have commanded such respect at the board meeting of the Boston Museum that everyone present would have agreed to the deaccession of the object without a murmur¹⁴. When Coomaraswamy talks everyone listens. But, as we know, from our recent political experience in this country, even the loudest voice is not always right. When it comes to deaccessioning a work of art from a museum collection discretion is often the better part of valor.

We may live today in a world vitiated by nationalist jingoism, extreme self-righteousness as well as warped vision when it comes to politics, but when it comes to our appreciation of art in any form we should believe in what Disney optimistically characterized as "One World" in the New York World Fair when I first stepped down on American soil in the summer of 1964. On my initial visit to the Boston Museum I was proud to view the Indian collection handsomely re-installed in attractive galleries by my esteemed colleague Dr. Milo Beach who was then simultaneously working on his PhD at Harvard University and as a part time curator in the "Asiatic Art" department as it was then known. Among the sculptures displayed were some lively narrative reliefs from the site of Amaravati acquired by Dr. Coomaraswamy as gifts – **yes as gifts** – from the Government Museum, Madras and about which he wrote in the museum Bulletin in 1922¹⁵. I have no doubt that the gift was largely due to the great esteem in which Coomaraswamy was held by his fellow Tamils.

How different the times are now when we are constrained by the currently prevalent attitude among some overzealous "preservers" of heritage in both India and the United States. For centuries Indian art objects traveled without passports or permits from the subcontinent as far as China and beyond in Asia and Scandinavia in Europe. Now, regrettably it is a different story: The only type of art that is discriminated against is the visual form.

Thanks to Coomaraswamy, this svelte, languorously graceful, richly embellished, and meticulously detailed and yet monumental Savior of the World set out from his destroyed and desecrated home on the subcontinent on its afterlife journey in 1922 and found its new temporary home in the prestigious Boston Museum. That shelter, however, also proved to be temporary and, after some brief appearances in New York, he disappeared into obscurity for almost eight decades. Now, perhaps, it will find a worthy and **permanent** home, somewhere in the new or the old world and will be at last accessible to us all to lend a helping hand as we falter on the path to enlightenment.

This also reminds me of a comment by Jacques de Marquette in a posthumous appreciation he wrote about Coomaraswamy which I think is appropriate to close this essay: "While completely aware of the illusory character of the world of objectivity, his [Coomaraswamy's] was the attitude of the **Buddha** of compassion who refuses to enter Nirvana before *the last blade of grass has been redeemed...*" [italics mine], which, apparently "was one of his favorite references to the teachings" of the Buddha¹⁶.





ENDNOTES

1.Ingalls 1965: 64 and 65 for the following quote.

2.Bibliographical references in the catalogue entry.

3.Coomaraswamy 1929.

4.See Weatherhill 1970 for an account of Dr. Ross's largesse to the museum and for the quote below. My own account of the Ross-Coomaraswamy bond awaits publication sometime this year in the Ratan Parimoo Felicitation Volume.

5.Coomaraswamy 1922: 45. However, the records indicate that it was bought from the Swiss dealer F.W. Bickel of Zurich. No information about the dealer is now available.

6.Coomaraswamy 1923: 78 & Pl. XXXVI.

7.Curiously the MFA sold the sculpture directly to a private collector rather than at an auction. It was then sold twice at public auctions in New York. As of writing this essay I have not seen a technical report on the object nor have I had the opportunity to personally examine it.

8.For detailed identifications see Foucher 1900. More accessible may be two illustrations in Pal and Meech-Pekarik 1988: 87, fig. 32; 103, figs. 20-21.

9.This object was brought in 1963 under the curatorship of Robert Treat Paine Jr. when the deal to buy the Heeramanec Collection by MFA was sealed (but abandoned in 1969). The mate to this sculpture is now in the Heeramanec Collection in Los Angeles (see Pal 1988: 178-179).

10. For a close stylistic mate, compare the complete image of Simhanada Lokeshvara in the Museum for Indische Kunst in Berlin. It was recovered from Lakhisarai in eastern Bihar before 1905 and is part of the Waddell Collection. Bautze-Picron (1998: 41-42; 173, cat. 72) dates the piece to 11th-12th century, which seems accurate both on stylistic and epigraphical evidence of the dedication inscription on the pedestal.

11. See Bhattacharya 1958: 128-132. Khasarpana is a curious name, which according to Monier Monier Williams, *A Sanskrit English Dictionary* [Oxford at Clarendon Press, 1979 reprint; p. 334, column 3] is the name of a Buddha. The original meaning of *kha* in the *Rigveda* is a cave but in later Brahmanical literature it also came to denote space, air, or heaven. Since neither the Buddha nor the Suchinukha is present here, I have avoided a precise identification as did Coomaraswamy. Lokanatha is a generic moniker like Lokeshvara or Avalokiteshvara.

12.The preferred name in the Cambridge manuscript labels seem to be Lokanatha such as "Haladi Lokanatha of Varendra" (in Bengal), or "Lokanatha of Patalaka" or again "Lokanatha of Radha" (also in Bengal), etc. See Foucher 1900: 203-204.

13.It is the image from Shildi in Bangladesh. Unfortunately this cannot be viewed on the National Gallery's website, which is strange since it is the Gallery's most important work from the subcontinent.

14.Coomaraswamy's inability to find the modest funds in early 1935 seems curious as Denman Ross was still alive. He died of a stroke later that year on September 12 in London in search of more art to collect. Coomaraswamy would die on September 9, 1947.

15.Coomaraswamy 1922 and 1923.

16.Singam 1974: 14.

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234**A BLACK STONE STELE OF DURGA MAHISHASURAMARDINI**

NORTHEASTERN INDIA, PALA PERIOD, 11TH CENTURY

19½ in. (49.5 cm.) high

\$20,000-30,000

PROVENANCEChristie's New York, *Towards Enlightenment: Indian and Southeast Asian Art*,
17 September 1998, lot 34.

Acquired by the current owner from the New York Art Market in 2000.

印度東北部 帕拉時期十一世紀 黑石屠牛魔形難近母石碑

Mahishasura was a pious devotee of Brahma and was rewarded with a boon that no man or god would be able to conquer him. Thus invincible, he battled the gods and took over the heavens. Helpless against Brahma's boon, the gods appealed to the goddess Parvati, who agreed to harness the *shakti* of all female celestial beings to fight Mahishasura. She assumed the form of Durga and borrowed weapons from each god. After nine days of fighting, she vanquished Mahishasura and his army and restored the heavens to the gods.

This sculpture depicts the final moments of the duel between Durga and Mahishasura, the bull demon. Mahishasura's animal incarnation shows his war wounds – an arrow is imbedded in his side and his severed head lies next to his lifeless body. Durga braces her foot against the back of the bull as she grasps Mahishasura by his hair and drags him from the neck of the animal, her sword raised to dispatch him to the netherworlds – thus earning her moniker, *Mahishasuramardini*, "the slayer of Mahishasura." Her lion bites the demon's foot for a tasty morsel.

The worship of a mother goddess as the source of life and fertility has ancient roots, but the composition of the text *Devi Mahatmya* (*Glory of the Goddess*) during the fifth to sixth century led to the dramatic transformation of the female principle into a Great goddess of cosmic powers. Durga is the cosmic Magna Mater, and this popular iconic type encapsulates the struggle between the goddess and the demon Mahishasura, who symbolizes ignorance, disorder, chaos, and evil. Later textual sources generally refer to the subject as *Mahishasuramardini*. She remains the most important and popular form of the great goddess known generically as Devi or Shakti.



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A STONE FIGURE OF UMAMAHESVARA

NORTHEASTERN INDIA, PALA PERIOD, 11TH/12TH CENTURY
9 in. (23 cm.) high

\$5,000-7,000

PROVENANCE

Louis Kaufman Collection, Los Angeles, before 1994.
Acquired by the current owner from a public sale, California,
1 September 2016.

印度 東北部 帕拉時期 十一/十二世紀 黑石烏瑪與大自在天像



235

236

A WHITE MARBLE FRIEZE OF PADMAVATI FLANKED BY ELEPHANTS AND LIONS

INDIA, RAJASTHAN OR GUJARAT, 12TH CENTURY
17 1/4 in. (44 cm.) wide

\$18,000-25,000

PROVENANCE

with Trocadéro, Kitty Higgins Far Eastern Art, Inc., Washington DC.
Acquired by the current owner from the above on 8 September 1988.

印度 拉賈斯坦邦或古吉拉特邦 十二世紀 白色大理石柏瑪瓦提與象獅雕帶

This beautiful marble relief depicts the Jain *yakshi* or attendant goddess Padmavati flanked by elephants, lions and two deer kneeling at front. Additional animals - possibly parrots and monkeys - are perched inside the deeply carved niches. Padmavati is the protective goddess of Lord Parshvanatha and is especially popular in the southwestern Indian region of Karnataka. Unlike Jinas, who having attained liberation have left the worldly realm, *yakshis* remain in the earthly domain in service to their devotees.



236

237

A PINK SANDSTONE FIGURE OF

JINA PARSHAVANATHA

INDIA, RAJASTHAN, 8TH CENTURY
62 in. (157.5 cm.) high

\$80,000-120,000

PROVENANCE

Acquired by 1999, New York.

EXHIBITED

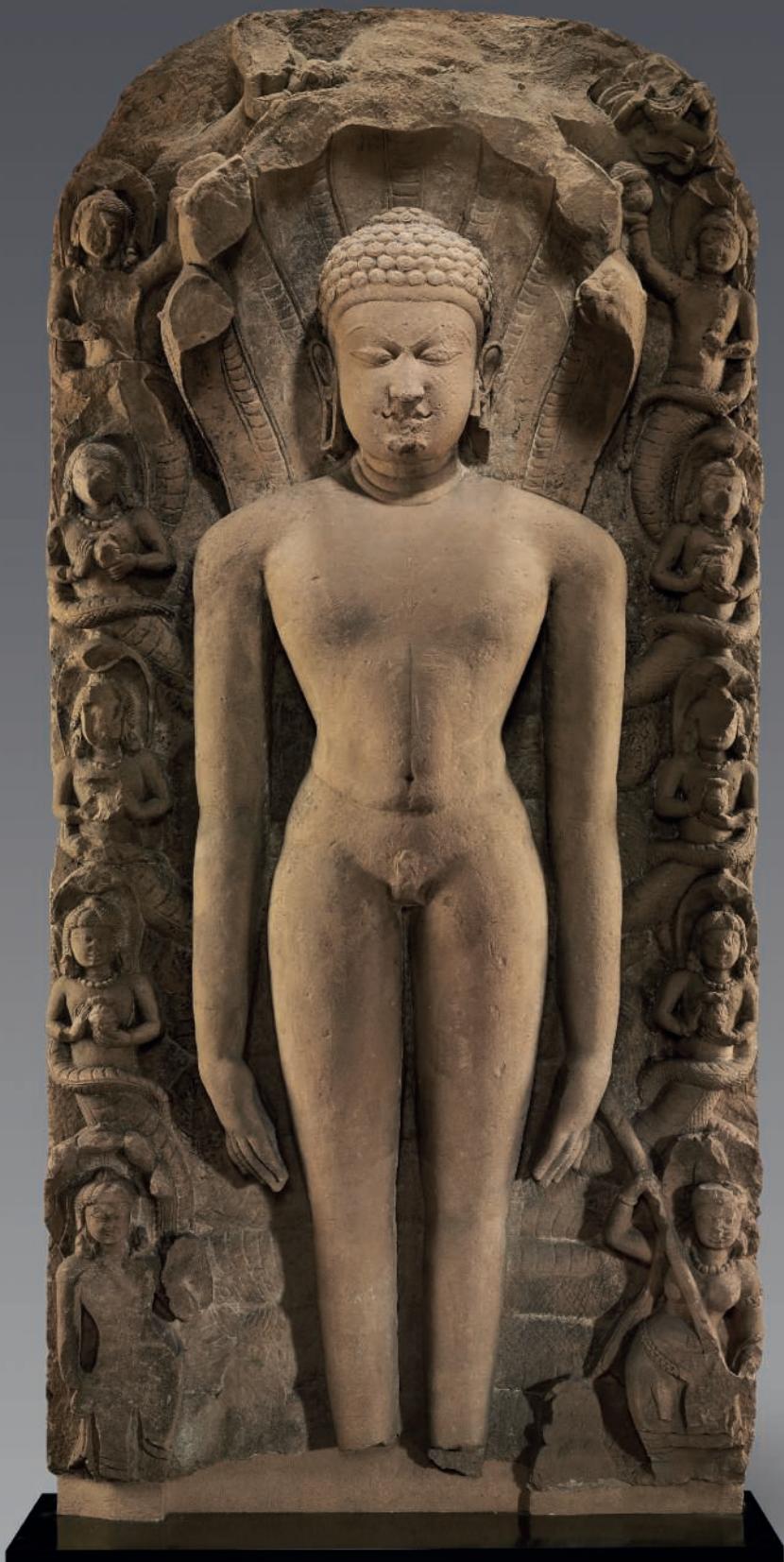
Important Asian Art, International Asian Art Fair,
the Seventh Regiment Armory, New York, 24-29
March 2000

PUBLISHED

The Chinese Porcelain Company, *Important Asian Art*, 2000, pp.46-49, fig.13

印度 拉賈斯坦邦 八世紀 粉色砂岩耆那巴溼伐
那陀像

This serene figure represents Parshavanatha, the 23rd *tirthankara*, the earliest Jain leader for whom there is evidence of having been a historical figure (c.877-777 BC). He belongs to the Digambara (sky-clad) sect of Jainism, with only the serpent king Dharana to shield his body from the elements. Several Jain texts describe a scene when Parshavanatha was attacked by a demon during meditation, Dharana covered the Jina with his own coiled body and made a parasol from the hood of his seven heads. The present sculpture is a superbly executed example of this iconic figure of Jainism.





238

**A BUFF AND RED SANDSTONE HEAD OF
VISHNU VAIKUNTHA**

CENTRAL INDIA, CIRCA 11TH CENTURY
12½ in. (31.5 cm) high

\$20,000-30,000

PROVENANCE

Acquired by the current owner from Sotheby's
New York, 30 November 1982, lot 266.

印度中部 約十一世紀 淺黃及紅砂岩毘濕奴外
現塔像

This rare representation of Vishnu gives form to the deity's supreme manifestation, Para-Vasudeva or Vaikuntha, in which his two avatars, Varaha the boar and Narasimha the lion, are depicted on either side of his central human face. This form of Vishnu is mentioned in the *Vishnudharmottara Purana*, an encyclopedic text for Vaishanavas. Carved out of a single piece of stone, the artist masterfully used the two-toned stone to distinguish the faces from the lotus backing, creating exceptional dimensionality.

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A PINK SANDSTONE RELIEF OF
UMAMAHESVARA

INDIA, RAJASTHAN OR MADHYA PRADESH,
10TH/11TH CENTURY
27½ in. (69 cm.) high

\$25,000-35,000

PROVENANCE

Avery Brundage Collection, California, by 1960.
Asian Art Museum, San Francisco (B60S412),
1960-2003.

Bonhams & Butterfields, San Francisco, 5 October
2004, lot 4334.

San Francisco Art Market.
Acquired by the current owner from the above in
2016.

印度 中央邦或拉賈斯坦邦 十/十一世紀 粉砂
岩烏瑪與大自在天像

The renowned Asian art collector of the 1960s and 70s, Avery Brundage, donated nearly 8,000 works of art to the San Francisco Asian Art Museum. In an effort to edit the collection of ichnographically repetitious works, certain objects, such as the present sculpture, were deaccessioned by the museum. This beautiful stone relief of the Hindu couple, Umamaheshvara, retains the original museum accession number written in orange paint on the verso.





240

A BRONZE FIGURE OF PARVATI

SOUTH INDIA, TAMIL NADU, CHOLA PERIOD,
12TH CENTURY

19½ in. (49.5 cm.) high

\$60,000-80,000

PROVENANCE

with Peter Marks, London.

Acquired by the family of the current owner from the above in 1974; thence by descent.

印度南部 泰米爾納德邦 朱羅時期十二世紀 雪山神女銅像

Parvati is the Hindu goddess associated with fertility, love and devotion. Considered the epitome of female perfection, she assumes multiple identities as a young maiden, wife, and mother. As the female counterpart to Shiva, she is the active agent of the universe and the animating force that brings skill, power, prowess, and genius, while infusing the world with her magic.

This exquisitely cast figure highlights her sensuous femininity through the drapery of her garment and delicately stylized jewelry. Poised in *tribhanga* on a double lotus atop a square base, her left hand delicately extended in the *lolahastamudra* and her right hand in *katakamukhamudra*.





241

A GRAY SCHIST FRIEZE OF BUDDHA WITH ATTENDANTS

GANDHARA, 2ND/3RD CENTURY
16 1/4 in. (41 cm.) high

\$1,500-2,000

PROVENANCE

Private Collection, Lahore, 1960s; thence by descent, American Collection, New York, 1995.

犍陀羅地區 公元二/三世紀 灰片岩佛與隨從雕帶



242

TWO GRAY SCHIST PANELS WITH FEMALE FIGURES

GANDHARA, 2ND/3RD CENTURY
12 1/4 in. (32.5 cm.) high

\$3,000-5,000

PROVENANCE

Private Collection, Lahore, 1960s; thence by descent, American Collection, New York, 1995.

犍陀羅地區 公元二/三世紀 女立像灰片岩板兩件

243

A GRAY SCHIST FIGURE OF A
SEATED BUDDHA

GANDHARA, 2ND/3RD CENTURY

15¾ in. (40 cm.) high

\$15,000-20,000

PROVENANCE

Everson Museum of Art, Syracuse, New York

(PC 75.38), 1975 - 2016.

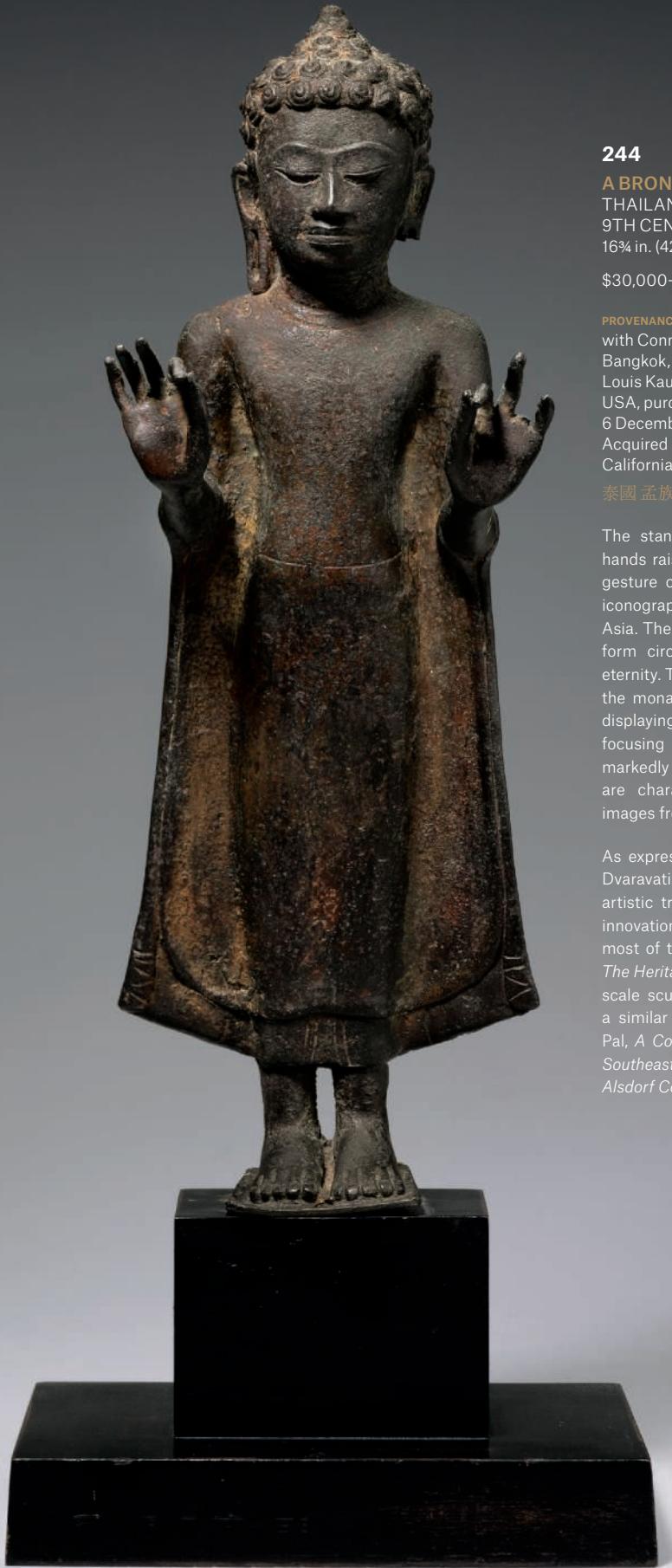
Public sale, New York, 23 September 2016.

New York Art Market.

Acquired by the current owner from the above
on 25 Oct 2016.

犍陀羅地區 公元二/三世紀 灰片岩佛坐像





244

A BRONZE FIGURE OF BUDDHA

THAILAND, MON DVARAVATI STYLE,

9TH CENTURY

16¾ in. (42.5 cm.) high

\$30,000-50,000

PROVENANCE

with Connie Mangskau, Monogram Shop, Bangkok, Thailand, by 1965.

Louis Kaufman Collection, Los Angeles, USA, purchased from the above before 6 December 1965.

Acquired by the current owner from a public sale, California, 1 September 2016.

泰國 孟族陀羅鉢地風格九世紀銅佛像

The standing figure of the Buddha with both hands raised in the gesture of *vitarkamudra* - the gesture of elucidation or argumentation - is an iconographic form unique to mainland Southeast Asia. The thumb and forefinger, joined at the tips, form circles representing both perfection and eternity. The figure is symmetrically arranged with the monastic robes closely clinging to the body, displaying very sensitive modeling of the torso and focusing on the purity and fluidity of form. The markedly raised brow and high, pointed *ushnisha* are characteristic of Mon Dvaravati Buddha images from this period.

As expressed by Jean Boisselier, "The school of Dvaravati may stand alongside the great Buddhist artistic traditions of India, so enduring were its innovations and so persuasive its influence on most of the art of Southeast Asia" (J. Boisselier, *The Heritage of Thai Sculpture*, 1975, p. 73). Large-scale sculptures of this type are quite rare. For a similar work in the Alsdorf Collection, see P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, 1997, p.102 and 299, cat.no.124.

245

A LARGE BRONZE BUST OF BUDDHA

THAILAND, SUKKOTHAI PERIOD,

14TH/15TH CENTURY

27 in. (68.5 cm.) high

\$40,000-60,000

PROVENANCE

Acquired by the current owner from
Sotheby's London, 10 June 1985, Lot 35.

泰國素可泰風格十四/十五世紀銅佛胸像

The pleasing proportions, subtle smile, and tranquil eyes of this bust of Buddha make it a beautiful example of Sukhothai period sculpture. It exemplifies the ideal features as laid out in the *Silpasasta*, where the head is in the shape of an egg, the hair resembles scorpion stings, the nose is like a parrot's beak, the eyebrows form drawn bows, and the chin is in the shape of a mango stone. (see T. Bowie, *The Art of Thailand*, 1960, p. 92). The delicate facial features are strongly reminiscent of the images produced in the Sukhothai kingdom, which spanned from the mid-13th to mid-15th centuries.





△246

A BUFF SANDSTONE FIGURE OF SHIVA

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

43 3/4 in. (111 cm.) high

\$80,000-120,000

PROVENANCE

Christian Humann (d. 1981), Switzerland, by 1972, named the Pan-Asian Collection by 1977.
Collection of Robert H. Ellsworth, New York, acquired by 1982.

EXHIBITED

On loan to the Los Angeles County Museum of Art, 1972
(L72.14.114).

Exhibited at the Denver Art Museum, 1977 (52.1977).

高棉 吳哥窟時期 巴永風格 十二/十三世紀 砂岩濕婆像

This figure stands on powerful legs with elegantly delineated musculature above the knees, visible below the short and closely fitting *sampot*. The garment is centered by an anchor-shaped panel in front of the thighs and secured with an elaborate belt composed of rosette ornaments and pendent festoons. The torso is slender, adorned only with three gentle lines incised across the navel. The sloping shoulders rise to a slender neck, and the face bears a placid expression consistent with Buddhist imagery in circulation at the time. The eyes are nearly closed and the mouth is held in the classic "Khmer smile," which can be described as mysterious or restrained. The elaborate chignon is piled behind an abstracted tiara, secured with a *rudraksha* necklace and adorned at top with a strand of pearls, identifying him as a Brahmin ascetic.

Bayon sculpture is characterized by a more earthly and human aesthetic of beauty that favored idealized portraits. Here, the slender face, narrow torso, and well-defined muscular legs bear particular resemblance to two renowned Bayon sculptures in the collection of the Musée Guimet (see H. Jessup and T. Zéphir, *Sculpture of Angkor and Ancient Cambodia: Millennium of Glory*, 1997, p.305, cat.no.92 and pp.330-331, cat.no.112). The first is a kneeling figure of a Buddhist goddess which, also portrait-like nature, has been identified as Jayavarman VII's beloved queen, Jayarajadevi. The second is a narrative relief depicting Shiva disguised as a Brahmin ascetic who comes to the forest to interrupt Parvati while she performs penance (*tapas*). When Shiva reveals himself, he retains the pointed beard which is also depicted in this sculpture, possibly placing the figure in this particular narrative context.

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A BUFF SANDSTONE FIGURE OF KUBERA

VIETNAM, OC EO REGION, 5TH/6TH CENTURY
18½ in. (46.5 cm.) high

\$20,000-30,000

PROVENANCE

Private Collection, United Kingdom, acquired in Bathe, Oc-Eo, Vietnam in the early 1900s; thence by descent.
Acquired by the current owner from Christie's South Kensington, 16 June 1994, lot 173.

越南 喀耶文化 五/六世纪 砂岩俱毘羅像

Óc Eo was part of the Funan kingdom that flourished in the Mekong Delta between the first and sixth centuries. By the third or fourth century, a 43-mile-long road connected Óc Eo to Angkor Borei, situating it between the flourishing Khmer Empire, and important international maritime trade routes accessible by the Mekong River. Due to this strategic location, Óc Eo became the economic and cultural center of the Mekong Delta, drawing traders and artists to this hotbed of cultural exchange to experience the wealth of foreign influences from all over South and Southeast Asia, including India. This "crossroads of Southeast Asia" stimulated a flourishing of the local artistic idiom.





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A THANGKA OF A SHAKYAMUNI BUDDHA ATOP VULTURE PEAK MOUNTAIN

TIBET, 19TH CENTURY
28 $\frac{3}{4}$ x 18 in. (73 x 46 cm.)

\$18,000-25,000

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24311

西藏十九世紀 釋迦牟尼登靈鷲山唐卡

This finely painted *thangka* depicts Shakyamuni Buddha seated on the side of Vulture Peak Mountain disseminating teachings on the *Lotus Sutra*. In his right hand he holds a single lotus blossom, while his left rests palm upwards in his lap. He is surrounded by various buddhas, arhats and monks set amidst a lush mountainous landscape. Located in Bihar, India, Vulture Peak was one of Buddha's principle retreat sites, as well as the location for numerous teachings, the *Lotus Sutra* being one of the most significant. The present work can be compared with another *thangka* of this seminal Buddhist scene in the Rubin Museum of Art (acc.no. P1994.13.3). Both works overflow with detail and movement. The contrasting colors, particularly the greens, oranges and reds of the present work, heighten the lush scenery, adding further dimensionality to the layered composition.



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A THANGKA OF MAGZOR GYALMO

TIBET OR MONGOLIA, 18TH CENTURY
18 1/4 x 11 1/2 in. (46.5 x 29.5 cm.)

\$20,000-30,000

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24312

西藏或蒙古 十八世紀 吉祥天母唐卡

Exquisitely painted, this *thangka* of Magzor Gyalmo, the female Buddhist protector who repels armies, can be compared to a similar painting at the Rubin Museum of Art (acc.no. P1999.17.1). Both paintings illustrate a complex dynamic composition heightened by exceptional fineness of line, particularly the rendering of the flame nimbus, hair and textured garments. The present work, which is painted in a lighter, more varied palette, displays an especially vivid depiction of the sea of swirling blood through which the goddess rides and the three tantric offerings at bottom center, each of which overflows with blood and human remains.

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A THANGKA OF SHAKYA SENGE

TIBET, 18TH CENTURY

28 x 18½ in. (71.3 x 47 cm.)

\$30,000-40,000

EXHIBITED

Picturing Enlightenment: Tibetan Tangkas from the Mead Art Museum,

Middlebury College Museum of Art, Vermont,

12 September – 7 December 2014

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24313

西藏 十八世紀 釋迦獅子唐卡

Masterfully painted in clear vivid colors, this work demonstrates the New Menri style of painting which is known for its naturalism and elegance. The persimmon-colored Buddha is seated on a lush lotus throne backed by a radiant double-nimbus and flanked by Ushnisha on the left and green Tara on the right. Zalzang Padma Wangchug (1719-1770s), an important hierarch in the Nyingma Buddhist tradition, sits in the sky at top center surrounded by lineage figures. Protector deities encompassed in flames including Dorje Legpa and Tsiu Mara at bottom left, Du in the center and Lu and Yang Sang Dragmo at right, are interspersed within the rich verdant landscape.

This painting is from a set of the Eight Manifestations of Padmasambhava, five of which reside in the collection of the Mead Art Museum in Amherst, Massachusetts. The verso of each is consecrated by a long inscription and a pair of handprints which may be attributed to the Seventh Dalai Lama (M. Rie, *Picturing Enlightenment: Tibetan Tangkas in the Mead Art Museum at Amherst College*, Amherst, 2013, p.140, footnote 11).



verso



Exhibited in *Picturing Enlightenment: Tibetan Tangkas from the Mead Art Museum*, Middlebury College Museum of Art, Middlebury, Vermont, 12 September – 7 December 2014.





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A THANGKA OF PADMASAMBHAVA AS A WEALTH BESTOWER

TIBET, 19TH CENTURY

31 x 21 1/4 in. (79 x 55 cm.)

\$8,000-10,000

PUBLISHEDHimalayan Art Resource (himalayanart.org), item no. 24314

西藏 十九世紀 蓮花生大士唐卡

252

A THANGKA OF CHATURBUJA LOKESVARA

TIBET, 18TH CENTURY

19 x 12 in. (48.5 x 30.5 cm.)

\$2,000-3,000

PUBLISHEDHimalayan Art Resource (himalayanart.org), item no. 24315

西藏 十八世紀 四臂觀音唐卡

253

A THANGKA DEPICTING VIRUPAKSHA, VAISHRAVANA AND DHARMATALA

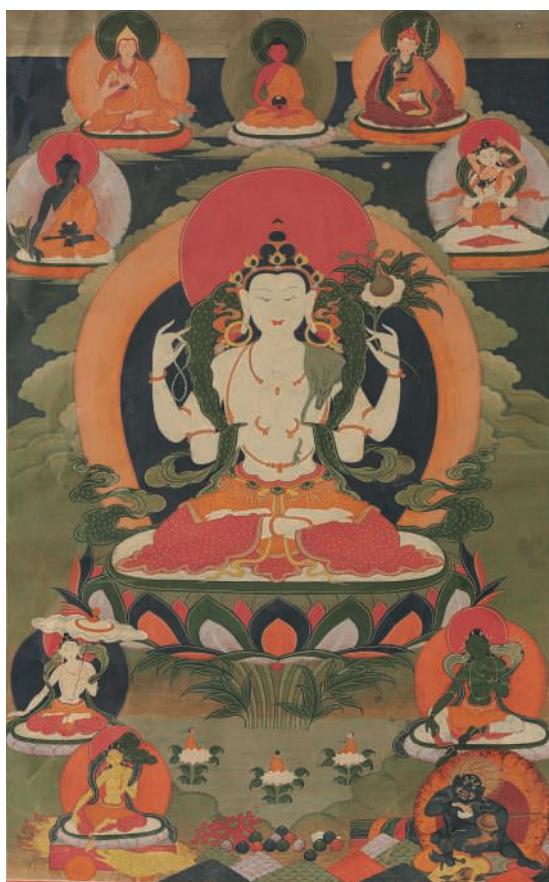
TIBET, 19TH CENTURY

24 1/2 x 17 in. (62.5 x 43.1 cm)

\$3,000-5,000

PUBLISHEDHimalayan Art Resource (himalayanart.org), item no. 24316

西藏 十九世紀 西方廣目天王, 多聞天王及達摩多羅尊者唐卡



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TUCCI, GIUSEPPE. TIBETAN PAINTED SCROLLS. ROME: LA LIBRERIA DELLO STATO, 1949. 3 VOLUMES. ORIGINAL CLOTH AND COLOR PLATES

\$5,000-7,000

圖齊著《西藏画卷》羅馬LA LIBRERIA DELLO STATO出版,1949年,三卷,原裝布帛及圖版

Giuseppe Tucci was an Italian scholar and one of the founders of the field of Buddhist Studies. Originally published in 1949, his anthology of Tibetan painting, *Tibetan Painted Scrolls*, is revered as a seminal work on Tibetan Buddhist painting. The present work contains all of the original color plates and is in pristine condition. Another set of this publication from the Collection of Robert Hatfield Ellsworth sold at Christie's New York on 21 March 2015 for \$25,000 (lot 1636).



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
(d) For jewellery sales, **estimates** are based on the information in any gemmological report. 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).

B REGISTERING TO BID 1 NEW BIDDERS

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

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

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our 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.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

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 our invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

2 TAXES

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

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obliged to honour the **authenticity warranty**.

(b) It is given only for information shown in

UPPERCASE type in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE** type.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading

to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) You only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profit or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**: Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This **additional warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

Immediately following the auction, you must pay the **purchaser price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;

Account # 957-107978,

for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our 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 30th 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, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use 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

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date;

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

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

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

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 packing 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 you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) Endangered and protected species

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

(c) Lots containing Ivory or materials resembling ivory

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

(d) Lots of Iranian origin

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

(e) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

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 to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of 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 thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** and **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;
- (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;
- (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 in paragraph F1(a).

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

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

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

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

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

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

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

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

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

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

△

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

•

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

■

See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ Minimum Price Guarantees:

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

♦ ♦ Third Party Guarantees/Irrevocable bids

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

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

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

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

*"Circle of ..."

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

*"Follower of ..."

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

*"Manner of ..."

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

*"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

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

POST 1950 FURNITURE

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

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Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

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

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
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	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

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

19/08/16

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