

TREASURES OF THE NOBLE PATH
EARLY BUDDHIST ART FROM JAPANESE COLLECTIONS
觀悟正道－日本珍藏早期佛教藝術



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TREASURES OF THE NOBLE PATH: EARLY BUDDHIST ART FROM JAPANESE COLLECTIONS

THURSDAY 14 SEPTEMBER 2017

AUCTION

Thursday 14 September 2017
at 11.30 am (Lots 801-840)

20 Rockefeller Plaza
New York, NY 10020

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Lots 838

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Lot 838, 835

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A SMALL EARLY GILT-BRONZE FIGURE OF SHAKYAMUNI BUDDHA SIXTEEN KINGDOMS PERIOD (AD 304-439)

The figure is shown seated in *dhyanasana* on a lion throne, and wears a square shawl that is draped around the body. A small attachment tab projects from the back of the head.

3½ in. (8 cm.) high, wood stand

\$5,000-7,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

五胡十六國 鎏金銅釋迦牟尼佛坐像

This figure belongs to a specific group of small sculptures of Shakyamuni Buddha made for personal devotion that found popularity during the fourth to fifth centuries in China. They are some of the earliest free-standing representations of Buddha made in China, and point to the direct spread of Buddhism from India into China.



A MINIATURE GILT-BRONZE

BUDDHIST TRIAD

NORTHERN WEI DYNASTY (AD 386-534)

The central figure of Buddha is shown standing on a lotus base, with right hand raised in *abhayamudra* and left hand in *varadamudra*, between two *bodhisattvas*, his head encircled by a nimbus surrounded by the petal-shaped aureole cast with flames.

3½ in. (8.3 cm.) high

\$3,000-5,000

PROVENANCE

Mayuyama & Co., Tokyo, prior to 1983.

EXHIBITED

Nara, Museum Yamato Bunkakan, *East Asian Gilt Bronze Buddhist Figures*, 1999, no. 20.

LITERATURE

Museum Yamato Bunkakan, *East Asian Gilt Bronze Buddhist Figures*, Nara, 1999, p. 40, no. 20.

北魏 鎏金銅佛三尊立像



渡藤真趣堂

THE PROPERTY OF GOTŌ SHINSHUDŌ

803

A SMALL GILT-BRONZE FIGURE OF SHAKYAMUNI BUDDHA SIXTEEN KINGDOMS PERIOD (AD 304-439)

The figure is shown seated in *dhyanasana* on a lion throne cast in relief with two lions, with hands held in *dyanasanamudra*, and wears a square shawl that is draped around the body in parallel folds. The face is cast with a contemplative expression. A small pierced attachment tab projects from the back of the head.

3½ in. (9 cm.) high

\$30,000-40,000

PROVENANCE

Mayuyama & Co., Tokyo, prior to 1983.

EXHIBITED

Osaka, Kuboso Art Museum, *Chinese Early Gilt Bronze Buddhas*, 1988, no. 17.

LITERATURE

Kuboso Art Museum, *Chinese Early Gilt Bronze Buddhas*, Osaka, 1988, p. 23, no. 17.

Gotō Shinshudō began his illustrious career in 1951 when he joined the legendary firm Mayuyama and Co., and was appointed to the board in 1976. He enjoyed a long tenure at the firm, and started his own gallery in Kyobashi, Tokyo in 1984, specializing in Chinese, Korean and Japanese ceramics, as well as metalwork and stone sculptures. Building on the reputation he earned in Mayuyama and Co., his own business achieved success, dealing with some of the world's elite private collectors and important institutions such as the Toguri Museum of Art.

五胡十六國 鎏金銅釋迦牟尼佛坐像



This figure belongs to a group of small gilt-bronze sculptures of Shakyamuni Buddha made for personal use during the fourth to fifth centuries in China, and point to the direct spread of Buddhism from India into China. This can be seen in the retention of stylistic influences of early Indian representations of Buddha, such as the pose, and the type of garment with parallel folds. A number of these, with variations in the depiction of the hair and the lion base, are illustrated by Jin Shen in *Hai wai ji Gong Yai cang li dai fo xiang: zhen pin ji nian cu jian* (Catalogue of Treasures of Buddhist Sculpture in Overseas Collections including Hong Kong and Taiwan), Shanxi, 2007, pp. 386-87,

the figure in the collection of the Kuboso Memorial Museum of Art, Japan, illustrated on p. 386, being the most similar to the current figure. See, also, another of this group sold at Christie's New York, 20 March 2014, lot 1601. (Fig. 1) Others, also with variations, are illustrated by Saburo Matsubara in *Chugoku Bukkyo chokokushi shiron*, vol. 1, *Early Six Dynasties*, Tokyo, 1995, pls. 9-14 and pl. 15d. Several of these can be seen to retain an original aureole and nimbus as well as an umbrella. The satiny patina of the surface where the gilding is worn on the current figure attests to it having been much revered.



Fig. 1 Gilt-bronze figure of Shakyamuni Buddha, Sixteen Kingdoms period (AD 304-439), sold at Christie's New York, 20 March 2014, lot 1601.



A GILT-BRONZE FIGURE OF

SHAKYAMUNI BUDDHA

NORTHERN WEI DYNASTY (AD 386-534),

LATE 5TH CENTURY

Buddha is shown seated in *dhyanasana* on a lotus base, with one end of the simple robe that is wrapped around the body draped over the left shoulder. The body is backed by a plain flame-shaped aureole surrounding a nimbus with raised border behind the head.

4½ in. (11.7 cm.) high

\$6,000-8,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

Compare the similar figure dated Northern Wei dynasty illustrated by Jin Shen in *Hai wai ji Gang yai cang li dai fo xiang: zhen pin ji nian tu jian* (Catalogue of Treasures of Buddhist Sculptures in Overseas Collections Including Hong Kong and Taiwan), Shanxi, 2007, p. 430 (top).

北魏五世紀後期 鎏金銅釋迦牟尼佛坐像



A RARE DATED GILT-BRONZE VOTIVE FIGURE OF SHAKYAMUNI BUDDHA

NORTHERN WEI DYNASTY (AD 386-534), DATED BY
INSCRIPTION TO THE 16TH YEAR OF TAIHE
(AD 492)

Shakyamuni Buddha is shown seated in *dhyanasana* on a rectangular base cast on the sides with waves that is raised on a four-legged stand inscribed with a dated inscription, and wears robes delineated with finely spaced parallel folds. The head is backed by a lotus petal nimbus surrounded by flames formed by swirling parallel lines on the flame-shaped aureole that surround three seated Buddhas of the Past cast in relief. The reverse is flat-cast with four figures of Buddha seated in *dhyanasana*, comprised of a large central figure seated above a vase from which issues vapor that supports two smaller flanking figures, all below the fourth figure seated above.

6½ in. (16.5 cm.)

\$100,000-150,000

PROVENANCE

Acquired in Japan in 1981.

北魏太和十六年(公元492年)
鎏金銅釋迦牟尼佛坐像



(inscription)





The highly stylized representation of the folds of the robes and the flames on the aureole, which are shown as very narrowly spaced parallel grooves, is an unusual stylized feature of some Northern Wei gilt-bronze Buddhist figures, which may have been inspired by the manner in which very thin fabric drapes itself in almost pleat-like folds around the body. The same kinds of robes and flames can be seen on a number of figures illustrated in *Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections*, vol. 1, pls. 69, 75, 80, 81 and 89. Not only are the robes and flames of these votive figures stylized, but so are the faces and bodies. A more naturalistic depiction of the figure and the robes can be seen in three gilt-bronze Buddha figures, also of Northern Wei date, where the diaphanous robes fall around the body, in very fine, but more realistic folds, pls. 60-63.

Several similar Northern Wei dynasty dated votive shrines that also have the three additional small figures of Buddha surrounding the central figure of Shakyamuni Buddha on the front, but no additional Buddhas on the back, have been published. One with an inscription dated to the 22nd year of Taihe, AD 498, is illustrated by Jin Shen, *Hai wai ji Gang Tai cang li dai fo xiang: zhen pin ji nian tu jian* (Catalogue of Treasures of Buddhist Sculpture in Overseas Collections Including Hong Kong and Taiwan), Shanxi, 2007, p. 429 (top), as well as in *Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections*, vol. 1, pl. 67. This votive figure was subsequently sold at Christie's New York, 19-20 September 2013, lot 1460. Other dated examples illustrated by Jin Shen in *Zhongguo lidai jinian foxiang judian* (Illustrated Chinese Buddha Images through the Ages) Beijing, 1995, include no. 12, in the Freer Gallery of Art, AD 415; no. 34, in a private Japanese collection, AD 482; no. 52, in the Shodo Museum, Tokyo, AD 489; and no. 81, in a Japanese private collection, AD 509. Another, undated, example from the collection of Sakamoto Gorō was sold at Sotheby's Hong Kong, 5 October 2016, lot 3210.

The three Buddhas on the front and the four Buddhas on the reverse of the current votive figure likely represent the Seven Buddhas of the Past, previous Buddhas who came to earth before Shakyamuni. Usually the Seven Buddhas include Shakyamuni and are: Vipasyin, Sikhin, Visabhu, Krakucchanda, Kanakamuni, Kasyapa and Shakyamuni.



(reverse)

A STONE STELE OF BUDDHA AND ATTENDANTS

EASTERN WEI DYNASTY (AD 534-550), DATED BY INSCRIPTION TO THE 2ND YEAR OF XINGHE (AD 540)

The front is carved in high relief with Buddha seated in *dhyanasana* with the right hand held in *abhayamudra* and the left hand in *varadamudra*. He is flanked by two standing *bodhisattvas* wearing lotus crowns that are carved into the aureole, and by two recumbent lions with turned heads, carved in high relief, while the back is carved in low relief with the *bodhisattva* Maitreya seated between two standing Buddhas of the Past, all above the base with central opening that is carved around the sides with a dedicatory inscription dated to the 15th day, 7th month, 2nd year of Xinghe (AD 540).

8½ in. (21.5 cm.) high

\$10,000-15,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

The inscription, dated to the 15th day, 7th month, 2nd year of Xinghe (AD 540), includes the various donors' dedicatory inscriptions. The donors are numerous and the inscriptions are carved not only on the sides of the base but also on the outer sides of the aureole.

東魏興和二年(公元540年)石雕佛三尊像



(reverse)



父母眷屬

上弘國堂

像主上
僧善供着

A DATED GILT-BRONZE FIGURE OF GUANYIN

NORTHERN WEI DYNASTY (AD 386-534), DATED BY INSCRIPTION TO THE 5TH YEAR OF ZHENGGUANG (AD 524)

The *bodhisattva* is shown standing on a lotus base raised on a bracket stand inscribed on two sides with a dated inscription. The figure holds a lotus stem in the raised right hand and in the left hand the end of the scarf draped around the shoulders and arms, and wears a long incised robe gathered at the waist that falls to the tops of the bare feet, a bead necklace and a tall crown hung with trailing ribbons. The figure is backed by a flame-shaped aureole with flame border and the head by a double nimbus of lotus petals.

7 in. (17.8 cm.) high

\$60,000-80,000

北魏正光五年(公元524年)

鎏金銅觀世音立像

PROVENANCE

Mayuyama & Co., Tokyo, prior to 1983.

EXHIBITED

Osaka, Osaka City Museum, *Chinese Buddhist Sculptures*, 1984, no. 88.
Osaka, Kuboso Museum of Art, *Gilt bronze Buddhist Figures from Six Dynasty Period*, 1991, no. 59.

Nara, Museum Yamato Bunkakan, *Chinese Gilt Bronze Buddhist Figures*, 2 October - 8 November, 1992, no. 28.

LITERATURE

Osaka City Museum, *Chinese Buddhist Sculptures*, Osaka, 1984, p. 60, no. 88.
Kuboso Museum of Art, *Gilt Bronze Buddhist Figures from Six Dynasty Period*, Osaka, 1991, p. 59, no. 59.

Museum Yamato Bunkakan, *Chinese Gilt Bronze Buddhist Figures*, Nara, 1992, p. 60, no. 28.

Jin Shen, *Zhongguo lidai jinian foxiang tudian* (Illustrated Chinese Buddha Images Through the Ages), Beijing, 1995, p. 170, no. 119.

Matsubara Saburo, *Chugoku Bukkyou Chokokushi ron* (The Path of Chinese Buddhist Sculpture), vol. 1, Tokyo, 1995, pl. 167-c.



(inscription)





正光
年
造
文
上

The inscription may be translated, 'Hu Pan's wife made this figure of Guanyin, praying for the safety of her family', and is dated 17th day, 12th month, 5th year of Zhengguang (AD 524).

The figure and the aureole of this votive shrine are very similar to another Northern Wei example, similarly inscribed on two sides of the base with a dated inscription, corresponding to AD 513, sold at Christie's New York, 20 March 2014, lot 1603. (Fig. 1) As with the current example, the figure also holds a lotus stem in the right hand, but rather than holding one end of the scarf in the left hand, the *bodhisattva* holds a pendent *kundika*. Also unlike the current figure, the reverse of the aureole is cast with five images of

Buddha seated on a lotus, all beneath a large canopy. Stylistically, these two votive shrines correspond to others of Northern Wei date, also with flame-shaped aureole, and with the figure often, but not always, holding a lotus stem in one hand, but more usually with the other hand holding either the scarf or holding the hand in *varada mudra*. Two slightly earlier examples of this type of gilt-bronze shrine, depicting the *bodhisattva* holding a lotus stem as well as an end of the scarf, are illustrated by H. Munsterberg, *Chinese Buddhist Bronzes*, Vermont/Tokyo, 1967, pls. 40 and 41, the first, in the British Museum, is dated to AD 471, the second, in the Seattle Art Museum, is dated to AD 485. *Bodhisattvas* holding a lotus stem are also identified as Padmapani, the lotus-bearing manifestation of Avalokiteshvara.



Fig. 1 Gilt-bronze figure of Guanyin, Northern Wei dynasty (AD 386-534), with dated inscription corresponding to AD 513, sold at Christie's New York, 20 March 2014, lot 1603.

A STONE BUDDHIST STELE SECTION

NORTHERN WEI DYNASTY (AD 386-534)

The stele is carved with a curtain-framed niche enclosing two *bodhisattvas* seated on lions flanking the central figure of the *bodhisattva* Maitreya shown seated with right hand raised and the left resting on the left knee, his ankles are crossed so that the feet rest on a lotus pod supported by the raised, scarf-wrapped arms of a kneeling figure flanked on each side by two disciples standing with their hands clasped within the full sleeves of their robes. A dedicatory inscription is carved on the reverse.

10½ in. (25.7 cm.) high, wood stand

\$10,000-15,000

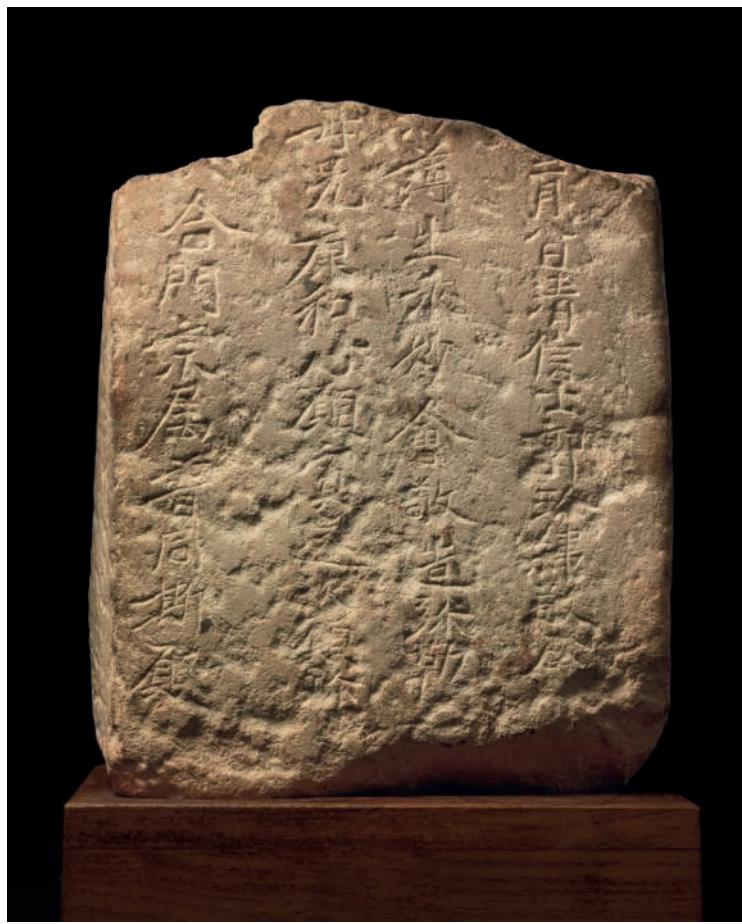
PROVENANCE

Private collection, Japan, acquired prior to 1930.

The inscription includes names of those who commissioned the stele, but the date is now missing.

This stone stele section is similar to others of Northern Wei date that depict Maitreya seated with crossed ankles between lions and subsidiary figures within a curtain-framed niche. An upper section of a stone stele in the Beilin Museum, Xian, is illustrated by Matsubara Saburo in *Chugoku Bukkyo Chokokushi ron* (The Path of Chinese Buddhist Sculpture), vol. 1, Tokyo, 1995, pl. 215. In the Beilin Museum example, Maitreya is flanked by two figures of disciples that appear to be kneeling on the backs of the lions, which are in turn flanked by two Buddhas seated with their hands resting on the knees of their pendent legs. Three other steles that include similar sections are illustrated by Li Jingjie in *Shifo Xuancui* (Essence of Buddhist Statues), Beijing, 1995: one with a dedicatory inscription from Guanzhong, p. 37, no. 17; one from Maijishan Mountain, Tianshui City, p. 38, no. 18; and one from Nannieshui, Qinxian county, p. 177, no. 157. In all of these representations, the depiction of the gathered curtain as a framing device implies that the curtain has been pulled back to reveal the scene within.

北魏 砂岩雕彌勒佛三尊像



(inscription on reverse)



809

A STONE HEAD OF A *BODHISATTVA*
NORTHERN ZHOU-SUI DYNASTY (AD 557-618)

The face is carved with a gentle expression and heavy-lidded eyes below curved brows. The hair is shown drawn up under and behind a braided diadem centered by a large plaque carved in the center with a flower head decorated with a beaded tassel. A square socket is carved in the back of the head.

6 in. (15.2 cm.) high, wood stand

\$6,000-8,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.



北周/隋 石灰岩雕菩薩頭像

A STONE FIGURE OF SHAKYAMUNI BUDDHA NORTHERN WEI DYNASTY (AD 386-534)

Shakyamuni Buddha is shown seated in *dhyanasana* and wearing robes that fall in heavy folds down the front of the throne. His head is framed by a nimbus of concentric circles surrounded by flames carved on the flame-shaped aureole.

8 in. (20.2 cm.) high

\$6,000-8,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

北魏 石雕釋迦牟尼佛坐像



A VERY RARE GILT-BRONZE VOTIVE GROUP OF BUDDHAS SHAKYAMUNI AND PRABHUTARATNA

EASTERN WEI DYNASTY (AD 534-550), DATED BY INSCRIPTION TO THE 3RD YEAR OF TIANPING (AD 536)

The two Buddhas sit abreast in *dhyanasana* with their hands held in their laps in meditation. Each wears a *sanghati*, with the downcast face backed by a nimbus, all backed by a flaming aureole and raised on a tall base with four splayed legs, with an inscription on two sides.

7½ in. (18.1 cm.) high

\$50,000-70,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

EXHIBITED

Nara, Museum Yamato Bunkakan, *Special Exhibition Chinese Gilt Bronze Statues of Buddhism from Japanese Collection*, 2 October-8 November 1992, cat. no. 34.

LITERATURE

Saburo Matsubara, *Chogoku Chokokushi Kenkyu* (Chinese Buddhist Sculpture), Tokyo, 1961, pl. 86 (b).

東魏天平三年（公元536年）
鎏金銅釋迦多寶二佛並坐像



(inscriptions)







The present votive shrine belongs to a very small corpus of images depicting a scene from the *Lotus Sutra*, where, Prabhutaratna, the Buddha from the previous historical era appears in the sky during a sermon by Shakyamuni Buddha, reminding his acolytes of the power of previous Buddhas. The iconography is not found in Indian art, and as such is a wholly Chinese invention. The present work immediately recalls the famous, and much more elaborate, gilt-bronze votive altar, dated AD 518, in the Musée Guimet, illustrated by H. Munsterberg in *Chinese Buddhist Bronzes*, Tokyo, 1967, p. 77, no. 34. However, there are other known votive groups more closely related to the present work, including an example in the Nezu Museum, Tokyo, illustrated in *ibid.*, p. 77, no. 33, and one formerly in the Stoclet Collection, Brussels, illustrated in *Zhongguo liu shi hai wai fo jiao zao xiang zong he tu mu* (Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections), vol. 1, Beijing, 2005, no. 77.

A GILT-BRONZE FIGURE OF

A BODHISATTVA

WESTERN WEI DYNASTY (AD 535-556)

The figure is heavily cast and shown standing on a lotus base, the right hand holding a section of the long, looped necklace gathered by a disk below the waist of the layered robes, and the left hand holding the scarf draped over the left arm, while the ends of the robes and the scarves flare out to the sides. The face is cast with a gentle expression, and is framed by the ribbons that trail from the crown decorated with three globular 'jewels'. Two pierced attachment tabs project from near the edge of the hollow back on the figure's proper right side.

4½ in. (11.2 cm.) high

\$20,000-30,000

PROVENANCE

Mayuyama & Co., Tokyo, prior to 1983.

EXHIBITED

Osaka, Osaka City Museum, *Art of the Six Dynasties*, 10 October - 9 November, 1975, no. 3-180.

Osaka, Osaka City Museum, *Chinese Buddhist Sculpture*, Osaka, 6 October - 11 November, 1984, no. 89.

Osaka, Kuboso Art Museum, *Gilt Bronze Buddhas from the Six Dynasties period*, 1991, no. 92.

Nara, Museum Yamato Bunkakan, *Chinese Gilt Bronze Buddhist Figures*, 2 October - 8 November 1992, no. 78.

LITERATURE

Osaka City Museum, *Art of the Six Dynasties*, Osaka, 1975, p. 34, no. 3-180.

Osaka City Museum, *Chinese Buddhist Sculpture*, Osaka, 1984, p. 61, no. 89.

Kuboso Art Museum, *Gilt Bronze Buddhas from the Six Dynasties period*,

Osaka, 1991, p. 92, no. 92.

Museum Yamato Bunkakan, *Chinese Gilt Bronze Buddhist Figures*, 2 October - 8 November, 1992, p. 70, no. 38.

Matsubara Saburo, *Chugoku Chokokushi ron* (The Path of Chinese Buddhist Sculpture), Tokyo, vol. 1, 1995, pl. 260b.

This figure of a *bodhisattva* would have been part of a large, complex Buddhist votive group, probably flanking a central figure of Buddha, as the two attachment tabs are positioned near one edge of the back. The treatment of the robes and scarves, which flare outward in an animated fashion from the sides, is one of the distinctive styles seen during the Northern Wei, Eastern Wei and Western Wei periods. A similar treatment of the robes, with flaring, wing-tipped drapery, can be seen on the figure of a gilt-bronze *luohan* (14.6 cm. high) in the Fogg Museum, Cambridge, illustrated by H. Munsterberg, *Chinese Buddhist Bronzes*, Vermont/Tokyo, 1967, frontispiece, where it is dated Northern Wei dynasty. This depiction of the robes and scarves creates an abstract, linear pattern that obscures the body. The current figure is very similar to another *bodhisattva* figure which forms the center of a complex votive group in the Art Institute of Chicago, illustrated by Matsubara Saburo in *Chugoku Bukkyō Chokokushi ron* (The Path of Chinese Buddhist Sculpture), Tokyo, 1995, vol. 1, pl. 296, where it is dated Western Wei (AD 535-556), as it is by Jin Shen in *Zhongguo lida jinian foxiang tudian* (Illustrated Chinese Buddha Images Through the Ages), Beijing, 1995, p. 216, no. 158. Not only are the robes, scarves and necklace similar, but also the shape and features of the face and the crown with trailing ribbons. Like the current figure, the *bodhisattva* in the published group stands on a lotus base, but is surrounded by subsidiary figures, all raised on a stand with open sides that is inscribed with a dedicatory inscription by Kang Sheng dated to AD 539.

西魏 鎏金銅菩薩立像



A SMALL GILT-BRONZE STANDING FIGURE OF BUDDHA TANG DYNASTY (AD 618-907)

The figure of Buddha wears full, layered robes that drape below the neck, and is shown standing with right hand held in *abhayamudra* and left in *varadamudra* on a circular lotus base on which sits a small lion, its head turned to the side and its right forepaw raised.

4¾ in. (12.1 cm.) high

\$6,000-8,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

The robes worn by this figure are unusual, not only in the way in which they drape in a curve below the neck but also in the way in which they completely obscure the body. Compare the gilt-bronze figure of Buddha standing with hands in the same *mudras* and wearing a similar robe which, however, clings slightly to the body, formerly in the George Eumorfopoulos Collection, illustrated in *Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections*, vol. 5, Beijing, 2005, pl. 890.

唐 鎏金銅佛立像



A GILT-BRONZE SEATED FIGURE OF BUDDHA

NORTHERN QI-TANG DYNASTY (AD 550-907),
6TH -7TH CENTURY

Buddha is shown seated in *dhyanasana* with head inclined slightly forward, the hands held in variations of *vitarkamudra* and *varadamudra*, and wearing simple, layered robes that fall in folds diagonally across the body and knees before draping in elegant folds over the edge of the throne. His face is cast with delicate features set in a serene, contemplative expression.

Figure 3½ in. (9.9 cm.) high, later gilt-bronze pedestal stand

\$10,000-15,000

PROVENANCE

Private collection, Japan, acquired prior to the 1920s.

北齊/唐 鎏金銅佛坐像



As with other figures of 6th-early 7th century date, this figure has a slender body, simple robes that drape gracefully around the body, with one end draped over the right shoulder, and a serene, contemplative expression. Compare the similar gilt-bronze figure of Buddha dated Northern Qi, in the Nelson Atkins Museum, illustrated by Matsubara Saburo in *Chugoku Bukkyo Chokokushi ron* (The Path of Chinese Buddhist Sculpture), vol. 2, Tokyo, 1995, pls. 442 a & b, where one can see in the profile image how the neck inclines forward in the same manner as that of the present figure. Also, like the present figure, the robes drape over the front edge, but the folds are stiffer and vertically oriented, and do not continue around the sides and back. Another similar figure is illustrated in the Eskenazi catalogue, *Chinese works of art from the Stoclet collection*, Spring 2003, New York, no. 12, where it is dated Sui-early Tang dynasty, 6th-7th century. The robes of the Stoclet figure are similar but do not continue over the edge, as on the present figure. As noted in the catalogue entry, the body and face of figures of this period are not as full as those of the 8th century Tang dynasty figures, and the drapery of the robes is also simpler. All three of these figures exhibit a quiet presence and spirituality.



815

A STONE HEAD OF A *BODHISATTVA* SUI DYNASTY (AD 581-618)

The face is carved with small mouth and heavy-lidded eyes below the curve of the deeply incised brows. The hair is drawn up under a diadem of swagged bead strands and large flower-shaped ornaments, and the ears are adorned with earrings. A small rectangular socket is carved in the back of the head.

6¾ in. (17.1 cm.) high, wood stand

\$3,000-5,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

隋 石雕菩薩頭像



A SMALL STONE HEAD OF A BODHISATTVA SUI DYNASTY (AD 581-618)

The face, which is carved with small mouth, downcast eyes and angled brows, is framed by pendent earrings and ribbons that trail from the 'jeweled' crown.

4 in. (10.4 cm.) high, wood stand

\$6,000-8,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

A limestone figure of a standing *bodhisattva* (50.8 cm. high) dated to the Sui dynasty, in the National Museum of Asian Art - Guimet, Paris, has a head and crown similar to those of the present example, and is illustrated in *Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections*, vol. 4, Beijing, 2005, pl. 846.

隋 石灰岩雕菩薩頭像



A GILT-BRONZE STANDING FIGURE OF A *BODHISATTVA* SUI DYNASTY (AD 581-618)

The *bodhisattva*, shown standing on a waisted lotus base, holds a pearl in the raised right hand and one end of the long, looped, tassel-hung bead necklace in the left hand, and wears a skirt secured by a sash at the waist and scarves that are draped around the shoulders, body and arms. The round face is flanked by long ribbons that fall from the ornament-adorned headdress.

7¾ in. (19.8 cm.) high

\$15,000-18,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

The graceful, slightly swayed stance and style of the clothing and adornment seen on this figure are typical of the depiction of *bodhisattvas* during the Sui period. Two comparable figures are illustrated by Jin Shen in *Hai wai ji Gang Yai cang li dai fo xiang: zhen ping ji nian tu jian* (Catalogue of Treasures of Buddhist Sculpture in Overseas Collections Including Hong Kong and Taiwan), Shanxi, 2007, p. 479.

隋 鎏金銅菩薩立像





A SMALL GILT-BRONZE FIGURE OF A BODHISATTVA

SUI DYNASTY (AD 581-618)

The *bodhisattva* Avalokiteshvara is shown standing in *tribangha* on a double lotus base raised on a tiered pedestal with faceted sides, holding a *kamandalu* ('holy water' bottle) in the pendent right hand and a willow branch in the raised left hand, and wearing a long, looped bead necklace, long swirling scarf and a ribbon-hung crown surmounted by a small figure of Amitabha Buddha, the head surrounded by a flame-form aureole with open nimbus center.

3½ in. (8.9 cm.) high, wood stand, Japanese wood box

\$6,000-8,000

EXHIBITED

Osaka, Kubosu Memorial Museum of Art, *Gilt Bronze Buddhist Figures from Sui and Tang Dynasty*, 1993, no. 82.

LITERATURE

Kubosu Memorial Museum of Art, *Gilt Bronze Buddhist Figures from Sui and Tang Dynasty*, Osaka, 1993, p. 32, no. 82.

隋 鎏金銅觀音菩薩立像



(another view)



A SMALL GILT-BRONZE STANDING FIGURE OF A *BODHISATTVA* SUI DYNASTY (AD 581-618)

The figure is shown standing on a low lotus plinth with right hand pendent at the side and a willow branch held in the raised left hand, wearing a bead necklace, scarves draped around the torso and arms, and a ribbon-hung crown. A pierced tab projects from the back of the head.

3½ in. (9.2 cm.) high

\$4,000-6,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

隋 鎏金銅觀音菩薩立像



A GILT-BRONZE SEATED FIGURE OF BUDDHA

SUI-TANG DYNASTY (AD 581-907),
6TH-7TH CENTURY

Buddha is shown with right hand held in *vitarkamudra* and left in *varadamudra*, and wears a simple robe that fans out in crisp folds over the legs and the front edge. A pierced attachment tab projects from the back of the head.

Figure 3½ in. (8.3 cm.) high, later gilt-bronze stand

\$4,000-6,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

隋/唐 鎏金銅佛坐像



**A RARE DATED GILT-BRONZE VOTIVE
FIGURE OF A *BODHISATTVA***
SUI DYNASTY (AD 581-618), DATED BY
INSCRIPTION TO THE 9TH YEAR OF KAIHUANG
(AD 589)

The slender figure is shown standing with right hand raised in *abhaya mudra* and left hand pendent, standing in front of a flaming *mandorla* on top of the tall base with four splayed legs and with an inscription on two sides.

10 in. (25.4 cm.) high

\$80,000-120,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

EXHIBITED

Nara, Museum Yamato Bunkakan, *Special Exhibition of Chinese Gilt Bronze Statues of Buddhism from Japanese Collections*, 2 October-8 November 1992, cat. no. 54.

隋開皇九年(公元589年) 鎏金銅菩薩立像



(inscriptions)



The inscription may be translated, 'disciple of the Buddha, Wang Yuanchang, made this figure for his grandparents', and is dated 13th day, X month, 9th year of Kaihuang (AD 589).

Compare the very closely related figure from the collection of Fong Chow (1923-2012), sold at Christie's New York, 21 March 2013, lot 1189. The Fong Chow example also had a dedicatory inscription, dated to AD 610, and bore the name of the patron, Cao Zijin, who commissioned the figure for his deceased mother. Such inscriptions, providing protection or beneficence to family members, were common from the Northern Wei dynasty through the Tang; see, for example, lot 807, which bears a similar inscription.





822

A MINIATURE GILT-BRONZE FIGURE OF A GUARDIAN TANG DYNASTY (AD 618-907)

The muscular figure is shown with scowling expression and standing in *tribangha* on a layered rock-form base, his raised right hand grasping his swirling scarf.

2½ in. (6.7 cm.) high, wood stand

\$2,000-3,000

Small gilt-bronze warrior figures, such as the current example, were made as subsidiary figures for gilt-bronze Buddhist altars. A Tang dynasty altar of this type in the Seattle Art Museum is illustrated by H. Munsterberg, *Chinese Buddhist Bronzes*, Vermont/Tokyo, 1967, pl. 119, where two small gilt-bronze guardian figures can be seen standing at the upper corners of the stand. The guardian on the proper right side of the stand is very similar to the current figure.

PROVENANCE

Private collection, Japan, acquired prior to 1930.

唐 鎏金銅天王立像

A SMALL GILT-BRONZE STANDING FIGURE OF A *BODHISATTVA* TANG DYNASTY (AD 618-907)

The *bodhisattva* Avalokiteshvara is shown standing on a lotus plinth raised on a leafy stem, with a willow branch held in the raised right hand and a *kamandalu* ('holy water' bottle) pendent from the left hand, and wearing long trailing scarves and a crown centered by a figure of Amitabha Buddha. The head is surrounded by an openwork aureole bordered in flames, and the whole is fitted into a lotus raised on a four-legged rectangular stand with open sides.

3½ in. (9 cm.) high

\$3,000-5,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

唐 鎏金銅觀音菩薩立像



A MINIATURE GILT-BRONZE
STANDING FIGURE OF A
BODHISATTVA
SUI DYNASTY (AD 581-618)

The figure is shown standing on a stepped, circular lotus plinth with the raised right hand holding a willow branch and the left hand holding a *kamandalu* ('holy water' bottle), and wearing long bead necklaces adorned with 'rosette jewels'. The head is backed by a flame-form aureole surrounding the circular 'bead'-encircled nimbus.

2¾ in. (6.1 cm.) high, wood stand

\$3,000-5,000



PROVENANCE

Private collection, Japan, acquired prior to 1930.

This miniature figure exhibits aspects of large stone figures of *bodhisattvas* of Sui dynasty date, such as the stiff pose and the type of 'rosette jewels' that decorate the long, looped bead necklace. For two stone figures of this type see Matsubara Saburo, *Chugoku Bukkyo Chokokushi ron* (The Path of Chinese Buddhist Sculpture), vol. 2, Tokyo, 1995, pl. 534 b, in the Beilin Museum, Xian, and pl. 585 a, in the Freer Gallery of Art.

隋 鎏金銅菩薩立像

A GILT-BRONZE SEATED FIGURE OF MAITREYA TANG DYNASTY (AD 618-907)

Maitreya Buddha is shown seated with feet pendent and with right hand raised in *abhayamudra* while the left rests on the left knee in *varadamudra*. A pierced tab for attachment projects from the back of the body.

3¾ in. (9.5 cm.) high, gilt-wood stand

\$6,000-8,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

唐 鎏金銅彌勒佛坐像



A SMALL GILT-BRONZE SEATED FIGURE OF BUDDHA

TANG DYNASTY (AD 618-907)

The figure is shown seated in *dhyanasana* with right hand raised in *abhayamudra*, the left resting on the left knee, and wearing robes that drape gracefully around the body and fall in deep, graceful folds over and below the legs. A pierced attachment tab projects from the back, and another from the back bottom edge.

3½ in. (6.8 cm.) high, later gilt-wood stand

\$8,000-10,000

This diminutive figure of Buddha is very similar to one shown seated on a pedestal base raised on a faceted stand with open sides in the collection of the Asian Art Museum, San Francisco, illustrated by Jin Shen in *Hai wai ji Gang Yai cang li dai fo xiang: zhen pin ji nian tu jian* (Catalogue of Treasures of Buddhist Sculpture in Overseas Collections Including Hong Kong and Taiwan), Shanxi, 2007, p. 491 (top).

唐 鎏金銅佛坐像

PROVENANCE

Private collection, Japan, acquired before 1930.





A SMALL GILT-BRONZE STANDING FIGURE OF A BODHISATTVA

TANG DYNASTY (AD 618-907)

The *bodhisattva* Avalokiteshvara shown standing gracefully in *tribangha* on a waisted lotus base, holds a *kamandalu* in the pendent right hand and a willow branch in the raised left hand, and wears bead necklaces, scarves that swirl gracefully on either side of the body to below the bare feet, and a headdress centered by a figure of Amitabha Buddha and tied at the sides with trailing ribbons.

3 $\frac{1}{8}$ in. (9.8 cm.) high, gilt-wood stand

\$4,000-6,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

This graceful, well-cast figure of Avalokiteshvara is a fine example of gilt-bronze *bodhisattva* figures of Tang date, exhibiting the fluid line of the *tribangha* pose enhanced by the implied swirling movement of the scarves that frame the body. Compare the similar figure, also shown holding a willow branch and a *kamandalu* ('holy water' bottle), illustrated by Matsubara Saburo in *Chugoku Bukkyo Chokokushi ron* (The Path of Chinese Buddhist Sculpture), vol. 3, Tokyo, 1995, pls. 701 a & b. When held by Avalokiteshvara, the vase or bottle is considered to contain the nectar of compassion.

唐 鎏金銅觀音菩薩立像



A SMALL GILT-BRONZE FIGURE OF A BODHISATTVA

TANG DYNASTY (AD 618-907)

The *bodhisattva* is shown standing in *tribangha* on a waisted lotus base, with a willow branch held in the raised right hand and a *kamandalu* ('holy water' bottle) dangling from the left hand, and wearing a skirt folded over below the waist, bead necklaces, and scarves that fall in rippling openwork down the sides. The round face is framed by long ribbons that trail from the peaked crown.

3½ in. (8.6 cm.) high, wood stand

\$5,000-7,000

PROVENANCE

Private collection, Japan, acquire prior to 1930.

Gilt-bronze figures of *bodhisattvas* of this type were made in various sizes during the Tang dynasty. This diminutive figure, with its typical graceful *tribangha* stance and scarves swirling in ripples down the sides of the body, is similar to one illustrated by Jin Shen in *Hai wai ji Gang Yai cang li dai fo xiang: zhen pin ji nian tu jian* (Catalogue of Treasures of Buddhist Sculpture in Overseas Collections Including Hong Kong and Taiwan), Shanxi, 2007, p. 503 (upper right). As with the current figure, a willow branch is held in the raised right hand and a *kamandalu* in the left. See, also, the very similar rippling depiction of the scarf on the figure illustrated in *Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections*, Beijing, 2005, vol. 5, pl. 941.

唐 鎏金銅觀音菩薩立像



A GILT-BRONZE SEATED FIGURE OF BUDDHA

SUI-TANG DYNASTY (AD 581-907),
6TH-7TH CENTURY

Buddha is shown seated in *dhyanasana* with right hand held in *abhayamudra* and left resting on the left knee, the head is framed by a separate aureole with openwork foliate center within an outer border of flames that are centered at the top by a figure of Amitabha Buddha, and wearing robes that fall in folds below the legs to partly obscure the openwork foliate support that rises from a rectangular four-legged stand with open sides. A pierced tab projects from the back of the head.

10 1/4 in. (26 cm.) high

\$12,000-18,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

隋/唐 鎏金銅佛坐像



The depiction of Buddha seen in this gilt-bronze figure is seen in other gilt-bronze figures that were often part of large gilt-bronze votive assemblages or altars, as well as in larger figures in stone. The *dyhanasana* pose, the position of the hands, the simple monk's robes that fall in graceful folds around the body, the style of the hair and *ushnisha*, and the shape and expression of the face are emblematic of these votive figures made during the Tang period. For three other figures of similar type, see Matsubara Saburo, *Chugoku Bukkyo Chokokushi ron* (The Path of Chinese Buddhist Sculpture), vol. 3, Tokyo, 1995, pl. 709 a, b, c, as well as the figure illustrated in pl. 643 b. See, also, the altar group centered by a similar figure with an openwork aureole behind the head, but seated on a different type of base, which is flanked by two miniature guardian figures, all raised on a stand, in the British Museum, illustrated in *Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections*, vol. 4, Beijing, 2005, pl. 878, where it is dated Tang dynasty.



A GILT-BRONZE FIGURE OF A BODHISATTVA TANG DYNASTY (AD 618-907)

The *bodhisattva* Avalokiteshvara is shown standing in *tribangha* on a waisted double lotus base, holding a willow branch in the raised right hand and a *kamandalu* ('holy water' bottle) in the pendent left hand, and wearing jeweled necklaces, a skirt folded over below the waist, and a long scarf wrapped around the shoulders and arms that trails down the sides of the body, as do the long ribbons that fall from a headdress centered by the figure of Amitabha Buddha. A pierced attachment tab projects from the back of the head and two from the bottom rim. The whole is raised on a separate, rectangular four-legged base with open sides.

7½ in. (18.7 cm.) high

\$12,000-18,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

唐 鎏金銅觀音菩薩立像



In sanskrit, Avalokiteshvara means 'the lord who looks upon the world with compassion', and can be identified by the small figure of Amitabha Buddha that centers the crown or headdress. Avalokiteshvara can also be identified by the willow branch, 'holy water' bottle, and sometimes a lotus that are held in the hands. In China, Avalokiteshvara is referred to as Guanyin, the Goddess of Compassion.

The swirling scarves and graceful stance of this *bodhisattva* are reflective of the 'high Tang' style of other gilt-bronze, stone and painted images of 8th century date. Another gilt-bronze figure of a *bodhisattva*, identified as the Padmapani manifestation of Avalokiteshvara because of the lotus stem held in the right hand, also holds a *kamandalu* in the pendent left hand, and is illustrated by W. Zwalf, *Buddhism: Art and Faith*, British Museum, 1985, p. 203, no. 291. See, also, the similar figure holding a willow branch and a *kamandalu* in the collection of the Asian Art Museum, San Francisco, illustrated in *Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections*, vol. 5, Beijing, 2005, pl. 940.





831

A MINIATURE GILT-BRONZE SEATED FIGURE OF BUDDHA TANG DYNASTY (AD 618-907)

Buddha is shown seated in *dhyanasana*, his hands clasped beneath one end of his robes which fall in graceful folds below the legs. A pierced tab projects from the back of the head.

1 $\frac{1}{8}$ in. (4.7 cm) high

\$2,000-3,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

唐 鎏金銅佛坐像

A SMALL GILT-BRONZE STANDING FIGURE OF A *BODHISATTVA* TANG DYNASTY (AD 618-907)

The *bodhisattva* Avalokiteshvara is shown standing in *tribanga* on a waisted double lotus base holding a *kamandalu* ('holy water') bottle pendent from the right hand and a willow branch in the raised left hand, and wearing bead necklaces, long scarves that trail down the sides of the body and a ribbon-hung crown centered by a figure of Amitabha Buddha. An attachment tab projects from the back.

2¾ in. (7 cm.) high, gilt-wood stand

\$3,000-5,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

唐 鎏金銅觀音菩薩立像



A GREY STONE SEATED FIGURE OF BUDDHA

TANG DYNASTY (AD 618-907), DATED BY
INSCRIPTION TO THE 1ST YEAR OF CHUIGONG
(AD 685)

The finely carved Buddha is depicted with a full-cheeked face below the hair and *ushnisha* dressed in waves surrounding whorl motifs, and shown seated in *dhyanasana*, with the left hand resting on his left knee. He wears layered robes that fall in crisp folds around the body before cascading over the edge of the stepped, pedestal base, which is carved around the sides of the faceted, rectangular mid-section: with a *cintamani* (the jewel that 'grants wishes or satisfies all desires') raised on a waisted lotus support on the front; a standing guardian figure on each narrow side; and on the back with two further standing guardian figures, each holding a staff. At each front corner is the remains of a kneeling donor figure, all above an inscription dated to the 1st year of Chuigong (AD 685).

21½ in. (54 cm.) high

\$80,000-120,000

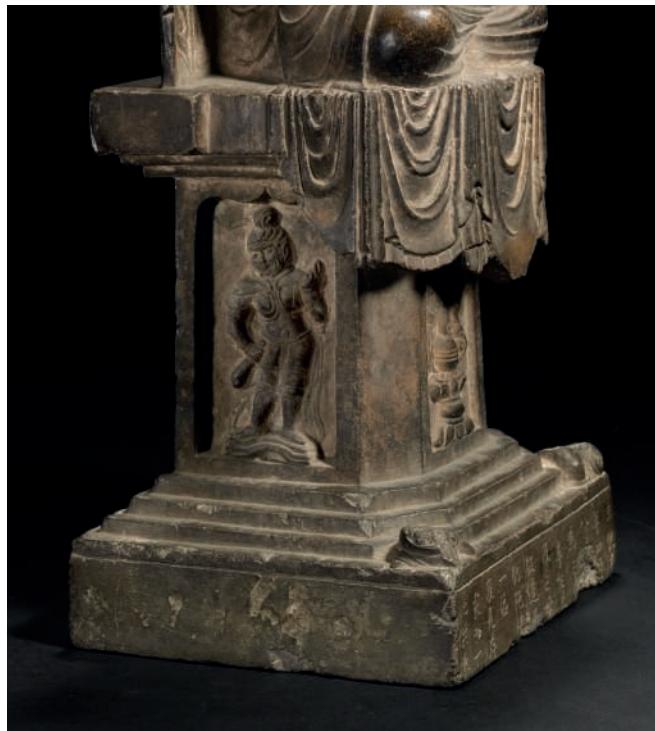
PROVENANCE

Private collection, Japan, acquired prior to 1930.

EXHIBITED

Osaka, *The Grand Exhibition of the Ancient Art of the World*, October, 1938, no. 106.

唐垂拱元年(公元685年) 石灰岩雕佛坐像



(details of base)

The current figure is quite similar to a larger (125 cm. high) grey limestone figure of Buddha, dated by inscription to AD 711, in the Shodo Hokubutsukan, illustrated by Matsubara Subaro in *Chugoku Bukkyo Chokokushi ron* (The Path of Chinese Buddhist Sculpture), Tokyo, 1995, pl. 674, and also in *Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections*, vol. 5, Beijing, 2005, pl. 1019. The pose, face, treatment of the hair, type of layered robes and manner in which the cloth drapes in crisp, elegant folds over the edge of the throne, are very similar. The mid-section of the published example is also faceted, but not decorated, and rises from octagonal tiers above a taller, lower, square section carved with a lengthy dated inscription flanked by small niches of repeated kneeling figures.

Both of these figures are missing the right hand, which was most likely raised in *abhayamudra*, the gesture of "do not fear", indicating that the Buddha is teaching. Each figure has the left hand resting on the knee, possibly in a variation of *varadamudra*, the gift-giving gesture, which is also associated with preaching. The combination of these two *mudras* would help to identify both of these figures as either the Historical Buddha Shakyamuni or Amitabha, the Buddha of Boundless Light.

The face of the current figure and that of the Shodo Hokubutsukan Buddha is carved with a small mouth above a small, dimpled chin set within the full-cheeked, fleshy face. Both figures have folds in the flesh of the neck. These features can also be seen in two other dated Tang dynasty stone sculptures of Buddha illustrated *op. cit.*, *Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections*, vol. 5, one a marble sculpture (55 cm. high) in the Metropolitan Museum of Art, dated to AD 680, pl. 1016, the other a limestone figure (76.6 cm. high) in the Eisei-Bunko Museum, Japan, dated to AD 705, pl. 1017. These latter figures also wear robes that are very similar, with the under-robe tied around the torso.











A SMALL GILT-BRONZE SEATED FIGURE OF BUDDHA

TANG DYNASTY (AD 618-907)

The figure is shown seated in *dhyanasana*, holding the end of his outer robe in his right hand, his left hand resting on his left knee. The face is cast with delicate features.

3½ in. (8.2 cm.) high

\$6,000-8,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

唐 鎏金銅佛坐像



A Masterpiece of Buddhist Sculpture from Korea's Unified Silla Dynasty

Transmitted from China in the fourth century, Buddhism quickly took root in Korea and, despite its foreign roots, would become an influential political, religious, and cultural force during the Three Kingdoms period (三國時代 57 BC–AD 668) and subsequent Unified Silla dynasty (統一新羅時代 AD 668–935). The earliest Korean Buddhist sculptures, which date to the late fourth or early fifth century, occur in gilt bronze and fired clay and closely follow contemporaneous Chinese models. By the seventh century, however, distinctive Korean styles and iconographic types had emerged as evinced by the world-renowned gilt-bronze sculpture representing the Pensive Bodhisattva Maitreya (半跏思惟彌勒菩薩像) (National Treasure no. 83) now in the collection of the National Museum of Korea, Seoul (See: National Museum of Korea, *Masterpieces of Early Buddhist Sculpture, 100 BCE – 700 CE*, Seoul: National Museum of Korea, 2015, pp. 272–275, no. 129.)

In AD 660 the Silla 新羅 kingdom (57 BC–AD 668) conquered Baekje (百濟 18 BC–AD 660) and in AD 668, through an alliance with Tang China, vanquished Goguryeo (高句麗 37 BC–AD 668), bringing to a close the Three Kingdoms period, establishing the Unified Silla dynasty, and politically unifying the peninsula. Buddhism enjoyed state patronage during the Unified Silla period. In fact, two of Korea's greatest architectural monuments, Bulguk-sa Temple (佛國寺) and Seokguram Grotto (石窟庵), were created under royal patronage between AD 751 and AD 774 in the Silla capital, modern Gyeongju (慶州市); extant today, both temples were added to the UNESCO World Heritage List in 1995.

As attested not only by the exquisite stone sculptural reliefs at Seokguram but by the magnificent eighth-century, gilt-bronze standing Buddha in this sale (lot 835), sculptures produced during the Unified Silla period rank among the most serene Buddhist sculptures ever produced in Korea. Indeed, such majestic Korean sculptures rightfully take their place among the masterpieces of world sculpture.

The right hand raised in the *abhaya-mudra*, or gesture of "do not fear", indicates that this Buddha is preaching. (A *mudra* is a ritual hand gesture indicating a particular attitude, power, or action.) The object in the Buddha's lowered left hand likely represents a small, spherical medicine jar; if so, the jar identifies the sculpture as Bhaisajyaguru, or the Medicine Buddha, who is known in Chinese as Yaoshi Rulai (藥師如來) and in Korean as Yaksa Yeorae. According to traditional iconographic conventions, the lapis-colored medicine jar contains

nectar from the myrobalan fruit. A healer, Bhaisajyaguru alleviates suffering and offers solace to the afflicted through the medicine of his teachings. Worshipped in Korea at least as early as the eighth century, and probably earlier, Bhaisajyaguru was one of the three most favored Buddhas during the Unified Silla period, along with Shakyamuni (釋迦牟尼 the Historical Buddha) and Amitabha (阿彌陀佛 the Buddha of Boundless Light). (For an example of a Unified Silla-period, gilt-bronze sculpture of Bhaisajyaguru holding a small, spherical medicine jar, see: National Museum of Korea, *Sculptures of Unified Silla*, Seoul: National Museum of Korea, 2014, p. 117, no. 4-1.)

The Medicine Buddha *Sutra* describes Bhaisajyaguru as a *bodhisattva* who made twelve great vows. On achieving full enlightenment, he became the Buddha of the Eastern Pure Land of Vaiduryanirbhasa, or "Pure Lapis Lazuli". There, he is attended by two *bodhisattvas* symbolizing the light of the sun and of the moon respectively: Suryaprabha (日光遍照菩薩) and Candraprabha (月光遍照菩薩).

Created in the eighth century, this Unified Silla sculpture boasts a full, round face, a large domed *ushnisha*, small snail-shell curls of hair, and clinging robes that reveal the body's form, features that recall those of contemporaneous Chinese sculptures (see lots 829 and 833). The late seventh- and early eighth-century Chinese sculptural style—the mature style of China's Tang dynasty (618–907)—is termed an International Style because it strongly influenced the sculptural traditions of Korea and Japan. Despite its similarities to Tang sculptures, this Buddha definitely is Korean as revealed most compellingly by the openings in the back—a circular opening in the back of the head, and a vertically oriented, almond-shaped opening in the middle of the back—which presumably were left there for technical reasons of casting. The backs of early Chinese gilt-bronze sculptures, by contrast, typically are closed. Whether or not the openings in the backs of such Korean images were covered, perhaps with a metal plate, remains unknown; however, if dedicatory religious objects were placed inside the sculpture's hollow interior, then the backs surely were closed—and probably sealed—to secure and protect those objects, which might have included miniatures sculptures and tiny *sutra* scrolls. In fact, Chinese, Korean, and Japanese Buddhist sculptures often were "finished" with such dedicatory objects at the time of consecration in order "to enliven the images." Whether open or closed, the back of the sculpture was not meant to be seen and probably was concealed from view by a *mandorla*, or full-body halo.



Other, more subtle, characteristics also identify this sculpture as Korean: the head that is large in proportion to the body, and the shoulders that are narrow in proportion to the head. The face, too, is distinctively Korean in style, with small mouth, high cheekbones, and long narrow eyes set under bulging eyelids and beneath arching eyebrows. Characteristic of Korean sculptures, the hands are elegantly posed in the proper *mudras*, and the Gandharan-type robes flow gracefully over the body, forming a harmonious, rhythmic pattern that enlivens the surface.

The octagonal, lotus base on which the Buddha stands also is quintessentially Korean, its eight sides emblemizing the Buddha's Eight Fold Path, its lotus blossoms symbolizing his teachings in general. The lower parts of such Unified Silla bases typically resemble small, low tables, the elongated quatrefoil openings separating one short leg from the next. An inverted lotus blossom, each petal with double lobes, rests atop the table and supports a smaller, upright lotus with two rows of petals—an inner and an outer row—the Buddha standing on the upper blossom's wide, flat-topped seedpod. By contrast, some Chinese bases tend to be circular (lot 824) or even hexagonal but many others assume the form of a square altar table with long legs (lots 821, 837).

An openwork *mandorla*, or aureole, surely accompanied this sculpture at the time it was created and dedicated, the flamelike *mandorla* suggesting light radiating from the image and thus signaling the Buddha's divine status. Alas, most such *mandorlas* have been lost over time, but the few that remain suggest that the gilt-bronze *mandorla* originally associated with this sculpture likely incorporated openwork floral designs arranged in a scrolling arabesque with a lotus blossom featured en face directly behind the Buddha's head. Though inspired by the aureoles of contemporaneous Tang Buddhas, the metal of Korean *mandorlas* generally is thinner than that of contemporaneous Chinese *mandorlas*, with the result that Korean *mandorlas* typically are exceptionally delicate and almost lacelike in appearance. In fact, such Korean *mandorlas* sometimes were hammered and cut from sheet bronze rather than cast—whereas Chinese bronze *mandorlas* seemingly were always cast—which allowed for individual hand-crafting and detailed surface embellishment. The gilt-bronze *mandorla* associated with a Unified Silla-period, gilt-bronze sculpture in the National Museum of Korea, Seoul, suggests the appearance of this Buddha's original *mandorla*. (See: National Museum of Korea, *Sculptures of Unified Silla*, Seoul: National Museum of Korea, 2014, p. 133, no. 4-21). One

of the most delicate—and exquisite—of all Korean, Buddhist, gilt-bronze halos dates to the seventh century and surely was cut, hammered, and fully hand-worked. (See: Washizuka Hiromitsu, Park Youngbok, and Kang Woo-bang, *Transmitting the Forms of Divinity: Early Buddhist Art from Korea and Japan*, New York: Japan Society, 2003, pp. 216-217, no. 13; National Museum of Korea, *Masterpieces of Early Buddhist Sculpture, 100 BCE - 700 CE*, Seoul: National Museum of Korea, 2015, pp. 184-185, no. 91.)

Though they have lost their original bases and *mandorlas*, two gilt-bronze sculptures closely related to the present one are in the collection of the National Museum of Korea, Seoul (see: National Museum of Korea, *Sculptures of Unified Silla*, Seoul: National Museum of Korea, 2014, p. 78, nos. 3-2 and 3-3).

Although Korean Buddhist art—from architecture and sculpture to painting and *sutra* illumination to religious implements and other paraphernalia—took its initial inspiration from Chinese Buddhist art, once they had fully mastered Chinese iconography, styles, and techniques in the mid- to late seventh century, Korean artists began to adapt those forms to meet the aesthetic needs and preferences of Korean temples and worshippers, indeed even of the royal court, the members of which were the era's most prominent and generous patrons. Thus, although it maintained close ties to its Chinese models, Korean Buddhist art stands apart from Chinese Buddhist art assuming a style and aesthetic vision all its own.

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1. For information on the history of Korean Buddhist sculpture, see: Lena Kim, *Buddhist Sculpture of Korea*, Korean Culture Series no. 8 (Seoul, Korea, and Elizabeth, NJ: Hollym), 2007; Washizuka Hiromitsu, Park Youngbok, and Kang Woo-bang, *Transmitting the Forms of Divinity: Early Buddhist Art from Korea and Japan* (New York: Japan Society), 2003; Soyoung Lee, Denise Patry Leidy, et al., *Silla: Korea's Golden Kingdom* (New York: The Metropolitan Museum of Art; and New Haven: Distributed by Yale University Press) 2013; National Museum of Korea, *Masterpieces of Early Buddhist Sculpture, 100 BCE - 700 CE* (Seoul: National Museum of Korea), 2015 (in Korean but with numerous illustrations and English synopsis); National Museum of Korea, *Sculptures of Unified Silla* (Seoul: National Museum of Korea), 2014 (in English and Korean); Metropolitan Museum of Art, comp., *Arts of Korea* (New York: The Metropolitan Museum of Art), 1998; Leidy, Denise Patry, *The Art of Buddhism: An Introduction to its History and Meaning* (Boston: Shambhala; distributed in the U.S. by New York: Random House), 2009.

2. For the classic English-language study on the inclusion of dedicatory objects within the cavities of hollow religious sculptures, see: John M. Rosenfield, "The Sedgwick Statue of the Infant Shotoku Taishi," *Archives of Asian Art*, vol. XXII (1968-69), pp. 56-79.

3. For information about the bases of Unified Silla, gilt-bronze, Buddhist sculptures, see: Chewon Kim, "On Buddhist Statues Found at the Ruins of Sooksoosa Temple, Korea," *Bijutsu Kenkyū*, no. 200, September 1958, pp. 107-108, with English resumé, pp. 2-3; Saburō Matsubara, "Chronological Study of Gilt Bronze Images of the Silla Periods," *Bijutsu Kenkyū*, no. 275, May 1971, pp. 15-30, with English resumé, and Pl. IX-a, b, c.



A RARE AND IMPORTANT GILT-BRONZE STANDING FIGURE OF BUDDHA

KOREA, UNITED SILLA PERIOD (AD 668-935),
PROBABLY 8TH CENTURY

Likely representing the Medicine Buddha, Yaka Yeorae, the figure is finely cast standing on a waisted lotus base raised on an integral octagonal plinth with open sides, with right hand raised in *abhayamudra* and the lowered left hand holding a flattened globular object, likely representing a medicine bowl or jar, and wearing a long diaphanous robe that falls in pronounced U-shaped folds down the front of the body from where it is draped below the neck and over the left shoulder. The hair is dressed in small curls that also cover the *ushnisha*. There is an opening in the back of the head and another oval opening in the back of the body.

7 in. (17.8 cm.) high

\$80,000-120,000

PROVENANCE

Mori Katsuji Collection, by 1917.
Mayuyama & Co., Tokyo, prior to 1983.

EXHIBITED

Nara, Nara National Museum, *Imperial Envoys to Tang China: Early Japanese Encounters with Continental Culture*, 2010.

LITERATURE

Government-General of Chosen, *Chosen Koseki Zufu* (Relic of Joseon Peninsula) vol. 5, March, 1917.
Matsubara Saburo, *Kankoku kondobutsu Kenkyu* (Study of Korean gilt bronze Buddhist figures), 1985, p. 96 a and b.
Nara National Museum, *Imperial Envoys to Tang China: Early Japanese Encounters with Continental Culture*, Nara, 2010, pl. 215.

朝鮮 統一新羅時代 鎏金銅佛立像



A SMALL GILT-BRONZE STANDING FIGURE OF A *BODHISATTVA*

TANG DYNASTY (AD 618-907)

The *bodhisattva* is shown standing in *tribangha* on a waisted lotus plinth with stepped octagonal lower section, holding a willow branch in the raised right hand and a *kamandalu* ('holy water' bottle) pendent from the left hand, and wearing a long bead necklace, and a tall crown. A pierced attachment tab projects from the back of the head.

3½ in. (8.9 cm.) high, gilt-wood stand

\$5,000-7,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

唐 鎏金銅觀音菩薩立像



A GILT-BRONZE STANDING FIGURE

OF A *BODHISATTVA*

TANG DYNASTY (AD 618-907)

The figure is shown standing in *tribanga* on a lotus base raised on an integral stand, with a *kamandula* held in the pendent right hand and a willow branch held in the raised left hand, and wearing a bead necklace, a long garment folded over on the hips, a long trailing scarf and a ribbon-hung headdress. The head is backed by a flame-form aureole with open nimbus center.

5½ in. (14 cm.) high

\$5,000-7,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

唐 鎏金銅觀音菩薩立像



A RARE BRONZE SEATED FIGURE OF BUDDHA

FIVE DYNASTIES-NORTHERN SONG DYNASTY
(AD 907-1126), 10TH CENTURY

Buddha is shown seated in *dhyanasana* on a flat disk, with right hand raised in *abhayamudra* and left resting on the left knee, he wears loosely draped layered robes, and is backed by a shaped, openwork, flame-form aureole decorated at the bottom with scrolling leaves below the nimbus which is filled with a lotus blossom borne on a coiled leafy stem. Three small semi-circular tabs project from the bottom of the disk in the front and a small rectangular tang at the back.

6½ in. (16.8 cm.) high

\$15,000-18,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

LITERATURE

Saburo Matsubara, *Chogoku Bukkyo Chokokushi Kenkyu* (History of Chinese Buddhist Sculpture), Tokyo, 1961, pl. 182 (b).

五代/北宋 銅佛坐像





This unusual figure appears to belong to a group of Buddhist votive figures produced in Zhejiang during the Wuyue kingdom (AD 907-978), four of which are illustrated in *Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections*, vol. 6, Beijing, 2005, pls. 1234-37: one in the Seikado Bunko Art Museum, Japan (pl. 1234); two in the Harvard University Art Museum, Arthur M. Sackler Museum, Cambridge, (pls. 1235 and 1236); and one in The Metropolitan Museum of Art, New York, pl. 1237; all dated to the 10th century. Of these four, the figure in the Seikado Bunko Art Museum represents Buddha, while the other three represent *bodhisattvas*. All of these figures including the current figure of Buddha have similar, distinctive facial features, a very similar openwork aureole, and are seated on a flat circular disk. In the case of the published figures, this circular disk is fitted into a lotus, which appears to be of two types: one type has the appearance of a large, rounded flower head composed of multiple, narrow, convex petals attached to a central structure (Seikado Bunko Art Museum and The Metropolitan Art Museum figures); the other two are low and cast with more standard lotus petals and are raised on a waisted pedestal (Harvard

University Museum figures). These lotus-form sections are, in turn, raised on a censer-like platform of barbed petal outline with a pierced top and six small legs which rest on top of a tiered stand.

The *bodhisattva* in The Metropolitan Museum of Art is also illustrated by D. Leidy and D. Strahan in *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, pp. 110-12, no. 22, where the authors ascribe the figure to Zhejiang province, which during the 10th century was the center of the Wuyue kingdom (AD 907-978). (Fig. 1) They note that the "kingdom was ruled by members of the Qian family, noted for their devotion to Buddhism and their patronage of the arts", and point out that the large flowers and type of foliate scrolls in the openwork aureole are characteristic of works produced in the Zhejiang area. In the discussion of the unusual construction of the sculpture, p. 110, the flat disk on which the figure sits is described as a "flat removable lid with three semi-circular feet" that "serves as a cover for the lotus".



Fig. 1 Bronze *bodhisattva*, Wuyue kingdom (AD 907-978), 11 1/2 in. high, Fletcher Fund, Metropolitan Museum of Art, accessioned in 1925, photo source: metmuseum.org.

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A SMALL WHITE MARBLE HEAD OF
A BODHISATTVA
10TH-11TH CENTURY

The face is carved with full cheeks, a small pursed mouth, bulbous nose and partially open eyes below the incised curved line of the brows. The hair is dressed in overlapping, curved segments that are centered by a rosette 'jewel' and drawn up into a divided topknot behind a triangular ornament. There are two small circular sockets in the back of the head.

4¾ in. (11 cm.) high, wood stand

\$6,000-8,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

The full cheeks, small mouth and shape of the nose are similar to those of the face of a large stone figure of a seated *bodhisattva*, dated 10th-11th century, in the Asian Art Museum, San Francisco, illustrated by Jin Shen in *Hai wai ji Gang Yai cang li dai fo xiang: zhen pin ji nian tu jian* (Catalogue of Treasures of Buddhist Sculpture in Overseas Collections including Hong Kong and Taiwan), Shanxi, 2007, pl. 287.

十/十一世紀 大理石雕菩薩頭像

A GILT-BRONZE HEAD OF GUANYIN MING DYNASTY (1368-1644)

The face cast with a serene expression is framed by pendent earrings and the hair, which is drawn up under a cowl with foliate border.

5½ in. (14.6 cm.) high, wood stand

\$2,000-3,000

PROVENANCE

Private collection, Japan, acquired prior to 1930.

明 鎏金銅觀音菩薩頭像



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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than 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 **purchase price** being:

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

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

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

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

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

(i) Wire transfer

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

Account # 957-107978,

for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.

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

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

2 EXPORT AND IMPORT

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

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

(b) Endangered and protected species

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

(c) Lots containing Ivory or materials resembling ivory

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

(d) Lots of Iranian origin

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

(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 Ψ 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 LIVETM, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

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

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 LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to 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 plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (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.

△

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.

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

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

◦ Minimum Price Guarantees

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

♦ Third Party Guarantees/Irrevocable bids

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

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 ..."/

"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.

EXPLANATION OF CATALOGUING PRACTICE FOR CHINESE PORCELAIN AND WORKS OF ART

1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot

e.g. A BLUE AND WHITE BOWL
18th century

2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description

e.g. "... painted in the Ming style"

3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark

e.g. A BLUE AND WHITE BOWL
kangxi six-character mark and of the period

4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture

e.g. A BLUE AND WHITE BOWL
kangxi six-character mark

5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture

e.g. A BLUE AND WHITE BOWL

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.

STORAGE AND COLLECTION

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.

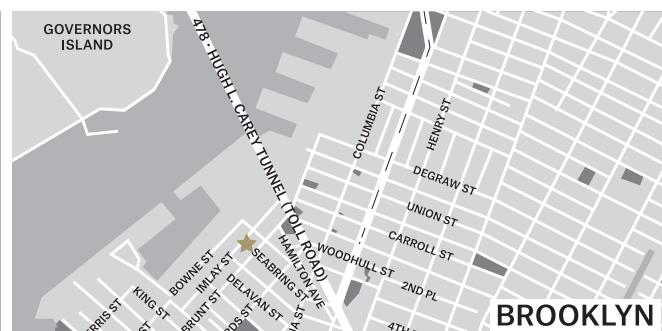
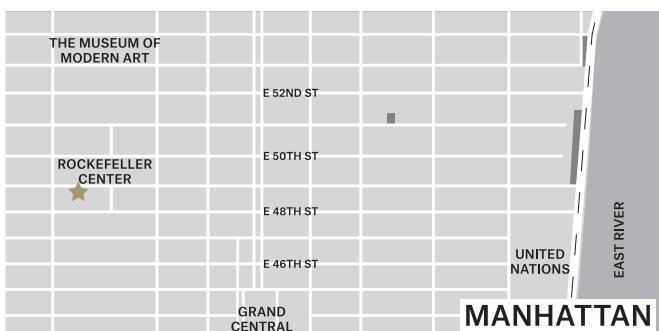
Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

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

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

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AUCTION CALENDAR 2017

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

12 SEPTEMBER

Fine Chinese Paintings
NEW YORK

13 SEPTEMBER

The Ruth and Carl Barron Collection of
Fine Chinese Snuff Bottles: Part V
NEW YORK

14 SEPTEMBER

Marchant: Nine Decades in Chinese Art
NEW YORK

14 SEPTEMBER

Treasures of the Noble Path: Early Buddhist
Art From Japanese Collections
NEW YORK

14 & 15 SEPTEMBER

Fine Chinese Ceramics and Works of Art
NEW YORK

3 OCTOBER

The Pavilion Sale –
Chinese Ceramics and Works of Art
HONG KONG

7 NOVEMBER

Chinese Ceramics and Works of Art
LONDON, KING STREET

25 NOVEMBER

Asian 20th Century and
Contemporary Art
(Evening Sale)
HONG KONG

26 NOVEMBER

Asian 20th Century Art
(Day Sale)
HONG KONG

26 NOVEMBER

Asian Contemporary Art
(Day Sale)
HONG KONG

27 NOVEMBER

Chinese Contemporary Ink
HONG KONG

27 NOVEMBER

Fine Chinese Classical
Paintings and Calligraphy
HONG KONG

28 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

29 NOVEMBER

Important Chinese Ceramics and
Works of Art
HONG KONG

5 DECEMBER

Japanese Works of Art
LONDON, KING STREET

13 DECEMBER

Art d'Asie
PARIS

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