







INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

WEDNESDAY 20 MARCH 2019

AUCTION

Wednesday 20 March 2019 at 2.00pm (Lots 601-731)

20 Rockefeller Plaza New York, NY 10020

Our department would like to thank Ian Alsop, Vajra Alsop, Sunil Dongol, Vaishnavi Kambadur, Ulrich von Schroeder and Jeff Watt for their contributions to our catalogue.

Front cover: Lot 666 Inside front cover: Lot 695 Opposite: Lot 642 Inside back cover: Lot 662 Back cover: Lot 601

Specified lots (sold and unsold) marked with a filled square () not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the lot has been sent offsite.

If the lot is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650 Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

9/10/18

VIEWING

Thursday	14 March	10.00 am - 5.00 pm
Friday	15 March	10.00 am - 5.00 pm
Saturday	16 March	10.00 am - 5.00 pm
Sunday	17 March	1.00 pm - 5.00 pm
Monday	18 March	10.00 am - 5.00 pm
Tuesday	19 March	10.00 am - 5.00 pm

AUCTIONEER

William Robinson (#2017522)

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 such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **EVA-17347**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

[50]

These auctions feature CHRISTIE'S LIVE Bid live in Christie's salerooms worldwide register at www.christies.com



Browse this auction and view real-time results on the Christie's App for iPhone and iPad

View catalogues and leave bids online at christies.com

CHRISTIE'S

13/03/2018

WORLD ART GROUP



Charlotte Liu Global Managing Director Tel: +852-2978-9982



William Robinson International Head of Group Tel: +44 (0)207 389 2370



Deepanjana Klein International Head of Indian & Southeast Asian Antiquities, Modern & Contempory Art Tel: +1 212 636 2189



G. Max Bernheimer International Head of Antiquities Department Tel: +1 212 636 2247



Susan Kloman International Head of African & Oceanic Art Department Tel: +1 212 484 4898

INTERNATIONAL DEPARTMENTS & SALES CALENDAR

AFRICAN AND

Paris Bruno Claessens Victor Teodorescu Pierre Amrouche (Consultant) Tel: +33 1 40 76 84 48

ANTIQUITIES

London
Laetitia Delaloye
Claudio Corsi
Chanel Clarke
Tel: +44 (0)207 389 3195
New York
Hannah Solomon
Maxwell Murphy
Tel: +1 212 636 2245

ISLAMIC ART

London Sara Plumbly Behnaz Atighi Moghaddam Xavier Fournier Rukmani Kumari Rathore Tel: +44 (0)207 389 2372

INDIAN AND SOUTH EAST ASIAN ART

New York Jacqueline Dennis Subhash Tristan Bruck Laura Weinstein Tel: +1 212 636 2190 SOUTH ASIAN MODERN + CONTEMPORARY ART

New York Nishad Avari Salomé Zelic Tel: +1 212 636 2190

London Damian Vesey Sakhshi Mahajan Tel: +44 (0)207 389 2106

Mumbai Sonal Singh Tel: +91 22 2280 7905 **BUSINESS MANAGERS**

New York Regional Managing Directors Julia Grant Tel: +1 212 636 2483 Rachel Orkin-Ramey Tel: +1 212 636 2194

London Valeria Severini Tel: +44 (0) 207 104 5789

France
Marie Faiola
Tel: +33 (0)1 40 76 86 10

AUCTION CALENDAR

To include your property in these sales please consign ten weeks before the sale date. Contact the specialists or representative office for further information.

19 MARCH FINE CHINESE PAINTINGS

19 MARCH JAPANESE AND KOREAN ART

20 MARCH SOUTH ASIAN MODERN + CONTEMPORARY 20 MARCH INDIAN, HIMALAYAN & SOUTHEAST ASIAN WORKS OF ART

20 MARCH LACQUER, JADE, BRONZE, INK: THE IRVING COLLECTION EVENING SALE 21 MARCH LACQUER, JADE, BRONZE, INK: THE IRVING COLLECTION DAY SALES

22 MARCH POWER AND PRESTIGE:

IMPORTANT EARLY
CHINESE RITUAL
BRONZES FROM A
DISTINGUISHED
EUROPEAN
COLLECTION

22 MARCH FINE CHINESE CERAMICS & WORKS OF ART

29 APRIL ANTIQUITIES

29 APRIL

MASTERPIECES IN MINIATURE: ANCIENT ENGRAVED GEMS FORMERLY IN THE G. SANGIORGI COLLECTION 15 MAY MASTERWORKS OF AFRICAN AND OCEANIC

SPECIALISTS AND SERVICES FOR THIS SALE



Deepanjana Klein



Jacqueline Dennis Subhash



Tristan Bruck



Laura Weinstein



Anita Mehta



Rukmani Kumari Rathore



Hugo Kreijger



Rachel Orkin-Ramey

SPECIALISTS NEW YORK

Deepanjana Klein International Head of Department dklein@christies.com

Jacqueline Dennis Subhash Head of Department jsubhash@christies.com

Tristan Bruck

Specialist
tbruck@christies.com

Laura Weinstein

Junior Specialist

lweinstein@christies.com

LONDON

Rukmani Kumari Rathore Junior Specialist rrathore@christies.com

CONSULTANTS

Hugo Kreijger

REGIONAL MANAGING DIRECTOR NEW YORK

Rachel Orkin-Ramey rorkin-ramey@christies.com

Tel: +1 212 636 2194 Fax: +1 212 636 4934

For general enquiries about this auction, email should be addressed to the sale coordinator

SALE COORDINATOR

Anita Mehta amehta@christies.com Tel: +1 212 636 2190 Fax: +1 212 636 2658

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®

Internet: christies.com

INSURANCE

Tel: +1 212 484 4879 Fax: +1 212 636 4957

POST-SALE SERVICES

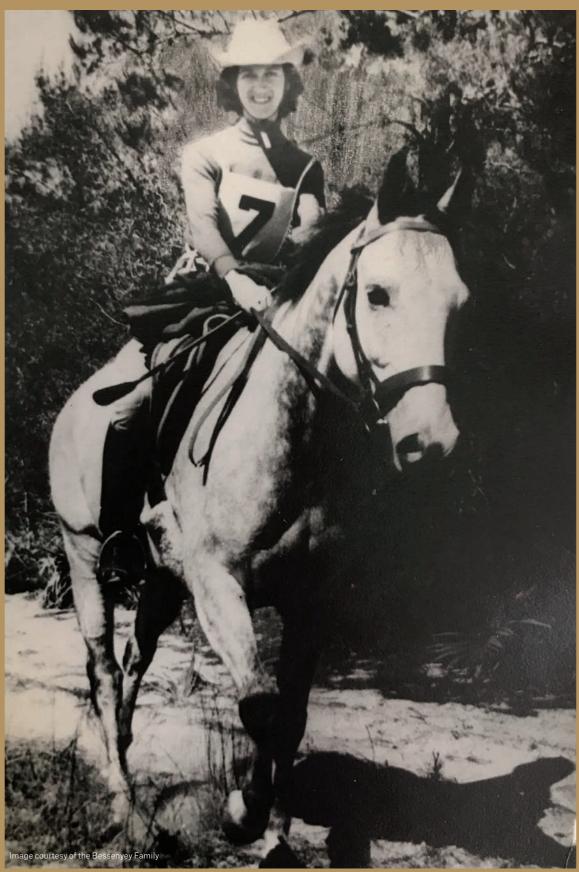
Rebecca Race

Post-Sale Coordinator

Payment, Shipping and Collection

Tel: +1 212 636 2650 Fax: +1 212 636 4939

Email: PostSaleUS@christies.com



Baroness Eva Bessenyey (1922-2017)

PROPERTY FROM THE ESTATE OF BARONESS EVA BESSENYEY

The late Baroness Eva Bessenyey was a fearless, independent woman decades ahead of her time. Born 30 March 1922 in Budapest, Hungary, Eva was trained as an artist at Smith College, and had careers both as a layout editor for the publisher Harcourt Brace Jovanovich, and as a competitive endurance horseback rider.

Baroness Bessenyey was the daughter of Baron and Baroness Gyorgy and Giselle Bessenyey. Her diplomat father was the Hungarian Secretary of State-in-exile until the failed Hungarian Revolution of 1956. Her mother spoke several languages and was an accomplished artist. Eva came to the United States in 1947 and attended Smith College shortly after her arrival in the United States.

Eva was best known for her love of travel. Wanderlust would set in and she would tell her boss at Harcourt Brace that, while she loved her job, she must leave to travel. Her boss would say, "I cannot guarantee that your desk will be here when you get back." She spent almost two years travelling through South America and the Amazon alone in the 1950s, and over the decades visited Egypt, Iran, Yemen, Nepal, Turkey, as well as most European countries. Invariably, upon her return to New York she would find her desk just as she had left it.

Her love of the Middle East led her to teach herself Arabic, a challenge she enjoyed until her passing. She also spoke Hungarian, French, English, German and Spanish. Her travels fostered a love of rugs from the Middle East (a selection of which will be offered in Christie's New York Interiors sale in August 2019) and she developed a reputation as an expert in the woven arts. She was a well-known fixture in the New York Asian Art community, and a regular presence at the New York auctions of Indian, Himalayan and Southeast Asian art. She was passionate about the Himalayan bronzes she collected and selected each for its charm and beauty. Every piece from her collection was carefully considered and is a testament to her keen, discerning eye and great taste.

Eva had a close relationship with her stepmother, the Countess Margit Sigray Bessenyey, founded in part on their mutual love of horses. Eva trained Margit's Hungarian Warm Blood horses at Mt. Aventine in Maryland and the Bitter Root Stock Farm in Hamilton, Montana. She then participated in competitive trail rides in the United States on these horses, helping to reestablish the credentials of a breed which the Countess and her friends were responsible for saving from the devastations of World War II.

Per Eva's wishes, a portion of the sale proceeds will benefit her favored charities, Hungarian House of New York City and the Tibetan Nuns Project.

601

A GILT-BRONZE FIGURE OF VAJRAVARAHI

NEPAL, KHASA MALLA KINGDOM, 13TH-14TH CENTURY 4½ in. (10.8 cm.) high

\$30,000-50,000

PROVENANCE

Spink & Son, London, 22 April 1999

This remarkable and rare gilt-bronze figure of Vajravarahi is executed with the greatest possible detail for a sculpture of its size. The powerful deity's sharp teeth and sow's head are clearly articulated, as are the features of her skull crown, beaded festoons, severed heads, petite fingers and toes. The distinct mode of craftsmanship indicates that this was created in the Karnali Basin (what is now Western Nepal) during the reign of the Khasa Malla dynasty which spanned from sometime in the twelfth to the mid-fourteenth century.

Scholarship on this very distinct style of sculpture is limited, but extant examples compiled by Ian Alsop and Gautama Vajracharya demonstrate a style distinguished by its ornamentation, petite yet weighty physiognomy, and extravagant gilding. The figure's bodies are modeled with compact, yet graceful features. More particularly, the high arch of Vajravarahi's eye-brows, which nearly meet the hairline, are shared among female figures attributed to the Khasa Malla Kingdom, such as the Prajnaparamita in the Pritzker

Collection, illustrated by Ian Alsop in "The Metal Sculpture of the Khasa Malla Kingdom," *Orientations*, June 1994, fig. 10, and a bronze image of Green Tara in The Walters Art Museum (acc. no. 2002, 54.3012). The Pritzker example and the current work also share the unusual feature of a painted red base.

Little is known about the Khasa Malla Kingdom aside from the insights derived from the evidence of artistic patronage and their occasional raids of the Kathmandu Valley. The consensus among scholars is that this devoutly Buddhist Kingdom was born from a tribe led into the Karnali Basin by their first king, Nagaraja in the twelfth century, and that the kings who succeeded him maintained a positive relationship with the Western Tibetan subjects under his control, as evidenced by gifts to Tibetan temples. The present sculpture is an exemplary piece of this short-lived kingdom.

Himalayan Art Resources (himalayanart.org), item no. 24491.



Figure a: Prajnaparamita, West Nepal/West Tibet, 13th-14th century, gilt copper alloy, 15 cm., Pritzker Collection (https://www.asianart.com/articles/khasa/10.html)



(back view)





602

A SMALL BRONZE FIGURE OF JAMBHALA
TIBET, 15TH CENTURY
2% in. (5.9 cm.) high

\$6.000-8.000

PROVENANCE

Christie's New York, 17 September 1999, lot 75

With a mongoose disgorging jewels in hand, this figure of Jambhala conquers avarice and bestows wealth. His plump physique denotes the prosperity he enjoys. Note the attention to the details of the mongoose, whose body wraps around the backside of the figure.

Himalayan Art Resources (himalayanart.org), item no. 24483.



A BRONZE VAJRA TIBET, 15TH CENTURY 5 in. (12.7 cm.) long

\$6,000-8,000

This ritual object, known as a *dorje* in Tibetan, has its roots in the thunderbolt yielded by Indra in the Vedas. In the Tibetan Buddhist context, the ubiquitous symbol takes on the meaning of strength and immutability. The present thunderbolt-sceptre includes lotuses supporting a central column surrounded by eight arched prongs, emerging from *makara*-heads flanking a bulbous central grip. The style closely resembles those created during the Ming dynasty, particularly Yongle and Xuande period iterations; see a Yonglemarked example in the Beijing Palace Museum, illustrated in *Cultural Relics of Tibetan Buddhism*, Hong Kong, 1992, pl. 131-1.

Himalayan Art Resources (himalayanart.org), item no. 24481.



A GILT-COPPER FIGURE OF INDRA NEPAL, 15TH-16TH CENTURY 3¼ in. (8.2 cm.) high, including tang

\$8,000-12,000

PROVENANCE

Private collection, France, acquired in 1995, by repute Christie's Paris, 13 June 2013, lot 55

The short tang at the base of this small figure indicates it may have been part of a larger arrangement. See, for instance, a similarly-sized fifteenth-sixteenth-century figure of Sarasvati, seated on a lotus base that slots into a larger lotiform aureole, in the collection of the Museum of Fine Arts Boston (acc. no. 68.750), illustrated by Pratapaditya Pal in *The Arts of Nepal - Volume One: Sculpture*, Leiden, 1974, figs. 240-241.

Himalayan Art Resources (himalayanart.org), item no. 24495.



605

A GILT-COPPER REPOUSSÉ PLAQUE OF MANJUVAJRA TIBET, 13TH CENTURY 4% in. (12.1 cm.) high

\$5,000-7,000

PROVENANCE

Astamangala Gallery, Amsterdam, 22 March 2007

This hammered-metal plaque depicts Manjuvajra in a helmet-like crown with triangular petals and similar triangular arm bands, as is common among early Tibetan paintings from the twelfth and thirteenth century; see a painting of Vairochana at the Cleveland Museum of Art dated to the second half of the twelfth century for reference (acc. no. 1989.104). Wall paintings in the same style, such as the well-known image of Amitabha, in the Gosum Lhakhang at Shalu Monastery are firmly dated between 1290-1303, providing context for this style in Tibet.

Himalayan Art Resources (himalayanart.org), item no. 24496.





607

A SILVER-INLAID BRONZE FIGURE OF BUDDHA SHAKYAMUNI

TIBET, 15TH CENTURY 5% in. (13.6 cm.) high

\$8,000-12,000

PROVENANCE

Property of the Alsdorf Foundation; Sotheby's New York, 26 March 1998, lot 290

The historical Buddha, depicted here as the sage of the diamond throne (Tib. thubpa dorje den) is seated atop a double-lotus base, displaying the bhumisparshamudra, or earth-touching gesture, in recognition of his defeat of Mara and his achievement of enlightenment. Bodhgaya, the site where Shakyamuni attained enlightenment, was originally referred to as Vajrasana, and Himalayan sculptors often used the vajra as a visual symbol for this location.

The sculpture is emblazoned with a dedicatory inscription in Tibetan Uchen script: This image of Shakyamuni was erected by the patron Konchok Peldzin, chiefly for the welfare of his parents. With this merit, may all sentient beings swiftly achieve Buddhahood. Auspiciousness!

Himalayan Art Resources (himalayanart.org), item no. 24480.

606

A BRONZE FIGURE OF SHADAKSHARI LOKESHVARA

TIBET, 14TH-15TH CENTURY 5¾ in. (14.6 cm.) high

\$10,000-15,000

PROVENANCE

Christie's New York, 20 September 2006, lot 158

The present example of Shadakshari Lokeshvara, associated with the pervasive six-syllable mantra *om mani padme hum*, is ornamented with semi-precious stones. The square face is also a mark of its Tibetan origin, while the proportionate physique and simple lotus base surrounded with beaded rims point to a relatively early date of creation.

Himalayan Art Resources (himalayanart.org), item no. 24475.



A BRONZE FIGURE OF NAMPAR GYALWA (TONPA SHENRAB)
CENTRAL TIBET, TSANG ATELIER, 16TH CENTURY 71/4 in. (18.4 cm.) high

\$12,000-18,000

PROVENANCE

Sotheby's New York, 21 September 1995, lot 161

The founder of the Bon tradition is depicted here as Nampar Gyalwa or Completely Victorious, as described in chapter fifty of the Ziji, the essential biography of Tonpa Shenrab. This style of tightly-rendered lotus-petals with bead-like flourishes attributed to an atelier in South-central Tibet (Tsang Province). The inscription written in Tibetan Uchen script around the base of the sculpture which reads: The present [image], beneveloent king Nampar Gyalwa, on account of his kind fatherliness, composed the two teachings of the long-life vase and feminine and masculine principles. May all sentient beings be set upon the path to omniscience.

Himalayan Art Resources (himalayanart.org), item no. 57073.





609

A SILVER-AND COPPER-INLAID BRONZE FIGURE OF MILAREPA

TIBET, 15TH-16TH CENTURY 41/2 in. (10.5 cm.) high

\$20,000-30,000

PROVENANCE

Christie's New York, 20 September 2002, lot 94

Milarepa is depicted in his classic pose, holding his hand to his ear as if listening to the 'echoes of nature,' alluding to his gift as a singer and poet. Seated in *lalitasana* on a double-lotus base, holding a skull cup in his left hand and with his right hand raised to his ear, his face slightly tilted in a benign expression, the eyes and lips inlaid in silver, Milarepa dons a copper-inlaid yogic band across his right shoulder. The masterfully-inlaid metals of Eastern-Indian origin took a firm hold in Tibetan sculptural styles and remained popular through the sixteenth century.

Himalayan Art Resources (himalayanart.org), item no. 24472.



A SILVER- AND COPPER-INLAID BRONZE FIGURE OF MILAREPA

TIBET, 15TH-16TH CENTURY 4¼ in. (10.8 cm.) high

\$20,000-30,000

PROVENANCE

Sotheby's New York, 26 March 2003, lot 72



(detail of inscription)

The present figure's proper-right hand, cupped behind his ear, identifies him as the Buddhist saint, Milarepa, whose melodious enlightened verses echoed through the Tibetan landscape. Silverinlaid eyes capture an alert attitude cultivated through years of meditation. His modest cotton robe, decorated with a simple motif and a copperinlaid meditation strap, is reminiscent of Indian textiles and metalwork. All of these details are shared by an example published in Art Sacré Du Tibet: Collection Alain Bordier, Paris, 2013, p. 173, fig. 87. The present sculpture is inscribed in Tibetan Uchen script with the following: This sculpture of Milarepa was erected in reverence by Sanggye Zangmo for the accomplishment of the practitioner Sogyel Sanggye.

Himalayan Art Resources (himalayanart.org), item no. 12204.



611

A SILVER- AND COPPER-INLAID BRONZE FIGURE OF USHNISHAVIJAYA

TIBET, 15TH-16TH CENTURY 6½ in. (16.5 cm.) high

\$20,000-30,000

PROVENANCE

Christie's New York, 25 March 2004, lot 145

Himalayan Art Resources (himalayanart.org), item no. 24474.

612

A BRONZE FIGURE OF SHADAKSHARI LOKESHVARA CENTRAL TIBET, TSANG ATELIER 16TH CENTURY

13¾ in. (34.9 cm.) high

\$30,000-50,000

PROVENANCI

Christie's New York, 27 March 1996, lot 25

Shadakshari Lokeshvara, an emanation of the bodhisattva of Compassion, is the physical embodiment of the ubiquitous mantra *om mani padme hum*. The square face, ornamentation, proportions, and style of tightly-rendered lotuspetals with bead-like tips often attributed to an atelier in South-central Tibet (Tsang Province). A bronze figure of Vajradhara likely from the same atelier can be found at the Rubin Museum of Art (acc. no. C2005.37.1). The figures are the same size, both made from the same alloy and have a similar patina.

Himalayan Art Resources (himalayanart.org), item no. 24471.





613

A GILT-BRONZE FIGURE OF GREEN TARA TIBET, 16TH CENTURY 5% in. (13 cm.) high

\$10,000-15,000

PROVENANCE

Christie's New York, 21 March 2001, lot 126

Himalayan Art Resources (himalayanart.org), item no. 24479.

614

A BRONZE FIGURE OF BUDDHA SHAKYAMUNI NEPAL OR TIBET, 17TH CENTURY 5½ in. (14 cm.) high

\$10,000-15,000

PROVENANCE

Sotheby's New York, 30 November 1994, lot 232

Himalayan Art Resources (himalayanart.org), item no. 24499.





A GILT-BRONZE FIGURE OF GREEN TARA TIBET, 13TH-14TH CENTURY 4¼ in. (10.8 cm.) high

\$10,000-15,000

PROVENANCE

Sotheby's New York, 24 September 1997, lot 261

Compare the treatment of the jewelry, drapery, and base type of the present figure with a non-gilt Tibetan bronze figure of Tara, *circa* twelfth century, illustrated by Ulrich von Schroeder in *Buddhist Sculpture in Tibet, Volume Two: Tibet and China*, Hong Kong, 2001, p. 1106, pl. 288A.

Himalayan Art Resources (himalayanart.org), item no. 24478.





616

A GILT-BRONZE FIGURE OF PADMAPANI LOKESHVARA

TIBET, 17TH-18TH CENTURY 7½ in. (18.1 cm.) high

\$60,000-80,000

PROVENANCE

Sotheby's New York, 22 March 1989, lot 282

The present figure of Padmapani Lokeshvara is a rare and exceptional example of a tradition of archaism in Tibetan metal sculpture. While still a subject of some scholarly debate, certain examples of older bronze Buddhist images, dating from as early as the Licchavi period in Nepal (circa fifth-ninth century) and the Pala period in India (eighth-twelfth century) were reproduced by bronze casters in both Tibet and China, probably starting in the seventeenth century and continuing in to the nineteenth century. Such reproductions were either given as gifts to Buddhist temples or dignitaries, or were worshipped in their own right. In some cases, the reproduction images were as masterfully crafted as the original source works, leading to some confusion when assigning a date of manufacture.

In "Tibetan Sculpture Inspired by Earlier Foreign Sculptural Styles," *The Tibet Journal*, vol. 27, no. 1/2 (Spring and Summer 2002), David Weldon identifies a number of bronze images that were likely conspicuous recreations of earlier Nepalese and Indian sculptures. Such images follow earlier stylistic conventions so closely that the sculptor must have been using an older image as a direct source; for example, a gilt-bronze figure of Maitreya in the Nyingjei Lam Collection, illustrated by David Weldon and Jane Casey Singer in *The Sculptural Heritage of Tibet*, London, 1999, p. 121, pl. 27, closely hews to the Licchavi style, down to the webbing between the fingers that had fallen out of fashion in the post-Licchavi period. While superficially the Nyingjei Lam Maitreya seems to be an exact copy of an earlier Licchavi figure, Weldon notes certain aspects such as the heavy drapery and overly mannered hands that belie an early date of manufacture. He also points to the base of the Nyingjei Lam Maitreya, which is cast in the form of a low cushion,

a misunderstanding on the part of the sculptor of the original function of such bases on Licchavi examples, which were flat bases meant to slot in to a separately cast lotus base.

On first appraisal, the present figure appears to be Nepalese in origin, heavily influenced by the Pala style of roughly the twelfth century. The languid pose, with the incorporation of the yogic band, the tall and relatively flat chignon, the base type, and the heavy lotus stalks at each shoulder, all are hallmarks of the Indian Pala style, while the thick gilding and the incorporation of turquoise at the lotus blossoms are more commonly found in Nepalese and Tibetan sculpture. Upon close inspection, however, certain details such as the knot of the yogic band and the finial above the chignon appear to be stylized and baroque, and less in keeping with earlier styles. The wear of the gilding is also unusual – in some places it is completely intact, while on the legs, arms and the chest, it is almost completely removed. Weldon has postulated that on archaistic images, wear to the gilding was induced to emulate the worn appearance of older images.

Compare the present figure with a remarkably similar example in the Beijing Gugong, illustrated in *Zhongguo Zangchuan Fojiao Diasu Quanji, Fo Jintong* (Collection of Tibetan Buddhist Sculpture: Buddha Images in Metal), vol. II, Beijing, 2001, p. 171; both works share similar base types, and are virtually identical in the treatment of the hands, face, drapery and jewelry. The Palace example, while dusty, also appears to have similar induced wear to the chest, arms, and face.

Himalayan Art Resources (himalayanart.org), item no. 24470.







617

A BRONZE FIGURE OF WHITE TARA TIBET, 17TH CENTURY 5% in. (14.3 cm.) high

\$15,000-20,000

PROVENANCE

Christie's New York, 24 March 1995, lot 102

Himalayan Art Resources (himalayanart.org), item no. 24476.



A BRONZE FIGURE OF SARASVATI

TIBETO-CHINESE, 18TH CENTURY 5 in. (12.7 cm.) high

\$20,000-30,000

PROVENANCE

Christie's New York, 25 March 1999, lot 93

Tibetan Buddhism was patronized by the Qing emperors, particularly the Kangxi Emperor (1662-1722) and his grandson, the Qianlong Emperor (1736-1795), both for personal and political reasons, resulting in a surge in the production of Buddhist sculpture and painting. During the reign of Qianlong, the artisans of the Beijing workshops

emulated sculpture from different periods and geographic areas, using as models the bronzes given as gifts from Tibetan dignitaries to the Qing court. Examples of Pala-style sculpture, from ninth-twelfth century Northeastern India, as well as seventeenth-eighteenth century works reviving that earlier style, still remain in The Palace Museum Collection; see, for example, a near identical bronze figure of Sarasvati, also in the Pala Revival style, illustrated in *Buddhist Statues of Tibet - The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2003, p. 199, cat. no. 190.

Himalayan Art Resources (himalayanart.org), item no. 24493.



619

A METAL-MOUNTED FLASK TIBET, 19TH CENTURY 4% in. (11 cm.) diam.

\$800-1,200

620

A WOOL 'CORAL' RUG

TIBET, LATE 19TH CENTURY 60 x 30% in. (152.4 x 78.1 cm.)

\$3,000-5,000

PROVENANCE

Acquired from Peter Pap Oriental Rugs, Inc., Dublin, New Hampshire

Tibetan rugs were made for a variety of purposes and very few were intended to be used on the floor. The size of this example indicates that it was woven as a sleeping or bed rug known as a khaden. Tibetan flocks of sheep, goats and yaks live at a high altitude in a cold climate, creating a wool that is very lustrous and sturdy, ideal for both dyes and weaving. The uncluttered luminous green ground on this example is unusual but the endless knot motifs and meandering-T border are more typical.



A BRONZE FIGURE OF GREEN TARA

TIBET, 16TH-17TH CENTURY 4½ in. (10.8 cm.) high

\$5,000-7,000

PROVENANCE

Eleanor Abraham, New York, 1 April 2014

Green Tara is depicted in a provincial style with simplified ornaments and upright posture. The deeply patinated goddess of liberation is ungilded, cast in a dark metal alloy. Compare the crown style with niches for inlaid stones, distinctive facial expression, lithe limbs, and double-petaled base to a bronze figure of Manjushri dated to the seventeenth century, see U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 493, fig. 140F.

Himalayan Art Resources (himalayanart.org), item no. 24484.







622

A POLYCHROMED WOODEN FIGURE OF SARASWATI

TIBET, 17TH-18TH CENTURY 5 in. (12.7 cm.) high

\$6,000-8,000

PROVENANCE

Acquired in the 1990s, by repute The Scholar's Vision: The Pal Family Collection; Christie's New York, 20 March 2008, lot 419

Himalayan Art Resources (himalayanart.org), item no. 24482.

623

A BRONZE FIGURE OF AMITAYUS OR MANJUSHRI

NEPAL, THAKURI PERIOD, 11TH CENTURY 5½ in. (14 cm.) high

\$30,000-50,000

PROVENANCE

Christie's New York, 17 October 2001, lot 52

The present figure either depicts Amitayus, the bliss-body of the *tathagata* Amitabha, or the bodhisattva of wisdom, Manjushri. The figure is adorned with the standard six ornaments, and is seated in *dhyanasana* atop a cushioned platform adorned with lions. These qualities would identify him as Amitayus, but the tiger-claw necklace is characteristic of Manjushri.

The current work displays strong characteristics of Nepalese ateliers, as such the rich coppery tone and throne design. Strong influences of the contemporaneous Pala tradition from Northeast India are also strongly articulated, including the

tripartite crown and tubular limbs. The ribbons of fabric or *samkhapatras* that secure the figure's crown regularly appear in late Licchavi period sculpture, but later became standard, corroborating the attribution of this rare sculpture to the transitional Thakuri period.

For two nearly identical examples, see **figure a**, from the collection of The Metropolitan Museum of Art and **figure b**, sold at Christie's New York, 21 September 2007.

Himalayan Art Resources (himalayanart.org), item no. 24492



Figure a: Manjushri, an Emanation of Amitabha Buddha, 11th-12th century, Nepal (Kathmandu Valley), H. 5¼ in. (13.4 cm), Metropolitan Museum of Art, Gift of Cynthia Hazen Polsky, 1984, 1984.491.6



 $\textbf{Figure b:} \ Christie's \ New York, 21 \ September \ 2007, lot \ 167, sold \ for \ \$73,000$





624

A BLACK STONE STELE OF CHAKRASAMVARA AND VAJRAVARAHI NEPAL, 17TH CENTURY

10% in. (27.6 cm.) high

PROVENANCE

\$10,000-15,000

Collection of Mr. and Mrs. Paul E. Manheim Christie's New York, 12 September 2012, lot 542

EXHIBITED

On Ioan to the Hofstra University Museum of Art, 1968/69-2011

New York, Hostra University Museum of Art, "Fragments of Eastern Religions," 6 July-25 September 1983; and "Focus on India," 18 April-6 May 1979 Chakrasamvara and his fierce consort Vajravarahi, important deities of the highest class of yogic practice in Newar Buddhism, are depicted here in *alidhasana* with four faces and twelve hands, striding atop supine figures. The multiheaded tutelary deity Chakrasamvara holds various attributes with his many arms radiating around him, the principle arms holding a *vajra* and *ghanta* and the uppermost draping a tiger skin over his back.

Himalayan Art Resources (himalayanart.org), item no. 24494.



A PAUBHA OF SUKHAVATI LOKESHVARA NEPAL, DATED BY INSCRIPTION TO 1836 (SAMVAT 956) Image 29½ x 26% in. (75 x 67.5 cm.)

\$10,000-15,000

PROVENANCI

Property from the Estate of William H. Wolff; Sotheby's New York, 2 June 1992, lot 258

Sukhavati Lokeshvara is seated at the center of this narrative painting, a work dedicated to the happiness of its viewers and the world. It tells the story of the King Birakusa, queen Alindra, and Indra. The King from Benares had more than a thousand wives, but could not have a child. After consulting with an astrologer, the king invited his male subjects to copulate with his wives in the hope of attaining an heir. The announcement was heard by Indra who came to the palace in the guise of an old Brahmin (see the curly-haired figure to the proper-right of the *makara*) and chose Queen Alindra. When she turned down Indra's proposal, he revealed his true form and gifted her a medicine that would give her a son. Thereafter, she gave birth to Prince Birakusa who, although unattractive, was strong, brave and skilled. The Prince won over his princess, despite his appearance, by exhibiting his many talents.

Himalayan Art Resources (himalayanart.org), item no. 24497.

626

A SILVER- AND COPPER-INLAID BRONZE FIGURE OF BUDDHA SHAKYAMUNI

KASHMIR OR WESTERN TIBET, 10TH-11TH CENTURY 7½ in. (19 cm.) high

\$30,000-50,000

PROVENANCE

Private collection, London, by 1981, by repute Sotheby's New York, 24 September 2004, lot 57

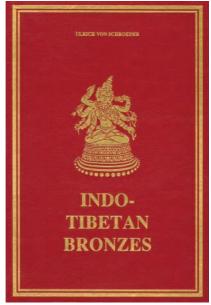
LITERATURE

U. von Schroeder, Indo-Tibetan Bronzes, Hong Kong, 1981, p. 133, fig. 23B

The present figure of Buddha Shakvamuni stands in a slight tribanga with his right hand forward-facing in the refuge-granting gesture and the left clutching the folds of his billowing sanghati. His lips appear pursed, matching the fullness of his pendant earlobes and large almond-shaped eyes. Traces of blue pigment remain on his curl-topped ushnisha and the remnants of cold gold indicate that it once covered his body. The brassy metal alloy, and manner of modeling the rounded face with wide, silver-inlaid eyes, is reminiscent of Kashmiri prototypes that began appearing at the turn of the eighth century. Moreover, the figure's profile, upon which a straight line can be drawn from the forehead to the tip of the nose, is attributable to Kashmiri convention. As such, the proportions and rendering of the facial features closely resemble a standing Kashmiri buddha attributed by inscription to the first half of the eleventh century or earlier at the Cleveland Museum of Art (acc. no. 1966.3).

The present sculpture, with its graceful and restrained representation, differs from the early masterpieces of Kashmir which are defined by exaggerated features. As with many bronzes of this type, it is unclear whether the present sculpture was created in Kashmir or in the Kashmiri ateliers of Western Tibet, as the Kingdoms of Guge and Ladakh had close commercial ties with Kashmir during the period of the second dissemination known as the Tibetan Renaissance (c. 950-1200 CE).

Himalayan Art Resources (himalayanart.org), item no. 24487.





Cover and illustration from Ulrich von Schroeder, Indo-Tibetan Bronzes, Hong Kong, 1981, p. 133, fig. 23B



627

A BRONZE FIGURE OF VAJRADHARMA LOKESHVARA

WESTERN TIBET, 10TH-11TH CENTURY

7% in. (18.6 cm.) high

\$25,000-35,000

PROVENANCE

Sotheby's Parke-Bernet, New York, 14-15 June 1977, lot 16 Sotheby's, New York, 28 October 1991, lot 124 Christie's New York, 22 March 2011, lot 464

LITERATURE

U. von Schroeder, Indo-Tibetan Bronzes, Hong Kong, 1981, p. 149, fig. 26G

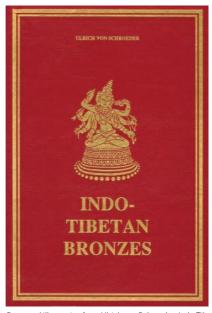
Vajradharma Lokesvhara, depicted here opening a lotus flower, is identifiable by his distinctive attributes: the effigy of Amitabha on the central petal of the crown; the antelope skin draped over the proper-left shoulder; and the peacock vehicle. These attributes are a precise description of this form of Avalokiteshvara of the Vajradhatu Mandala in the Sadhanamala, a Sanskrit compendium of Tantric meditational texts. Therein, Vajradharma Lokesvhara is described with pupils "dilated with joy," and this artist achieved just that.

As indicated by the inscription "Lha Nagaraja" in Tibetan Uchen script on the lower recto of the base, this fine figure of Vajradharma Lokeshvara belonged to the monk Lhatsun Nagaraja, son of the ruler of Western Tibet, Lama Yeshe Od (950-1040). Rob Linrothe and Christian Luczanits have provided insight into the collecting habits of individuals and institutions in Western Tibet during the tenth—twelfth centuries (see R. Linrothe, Collecting Paradise, Rubin Museum of Art, New York, 2014). Nagaraja is amongst a few Tibetan individuals identified as collectors. Both Nagaraja (r. 998-1026) and Shiwa Od, royal preceptor of the Guge Kingdom (1016-1111), had their names inscribed upon collected sculptures, either as an indicator of ownership or as a sign of devotion.

The wide eyes, high-arched brows, simple necklace and armbands, aureole, and stepped base are all attributes of the Kashmiri idiom imported to Western Tibet. Attributes including the sharp nose, inset chin, and floral garland all closely resemble larger sculptures found at Alchi Monastery in Ladakh; see C. Luczanits in *Collecting Paradise*, fig. 2.42, p. 138. A large painted wood sculpture of Vajradharma in the same style can also be found at Ropa monastery, once the heart of the Western Tibetan Kingdom of Guge (see C. Luczanits, "Early Buddhist Wood Carvings in Himachal Pradesh," *Orientations*, Volume 27, No. 6, June 1996, fig. 13, p. 75).

The present figure was originally part of a larger set of figures that make up a three-dimensional mandala. Multiple published figures from this set are adorned with the same inscription: two in private collections, depicting Vajrakarma and the deity Nagaraja (Chaofu Collection, HAR item no. 57863); and two Pancharaksha goddesses at Shakyamuni Temple in Chitkul, Kinnaur District, Himachal Pradesh; see S. Laxman S, "Buddhist Bronzes from the Hindustan-Tibet Road: An Appraisal of Recent Discoveries," *Oriental Art* XLVI (1), p. 73–77.

Himalayan Art Resources (himalayanart.org), item no. 24490.





Cover and illustration from Ulrich von Schroeder, Indo-Tibetan Bronzes, Hong Kong, 1981, p. 149, fig. 26G



628

A BRONZE TRIAD OF MANJUSHRI, VAJRAPANI, AND PADMAPANI

WESTERN TIBET, 12TH CENTURY 6 in. (15.2 cm.) high

\$18,000-25,000

PROVENANCE

Hardt & Sons, New York, by repute

The earliest bodhisattvas of the Buddhist pantheon, referred to as the Three Lords, are depicted here in a triad. Manjushri stands center with his standard book and sword, Vajrapani flanking his proper-right and Avalokiteshvara on his proper-left. The triad became standard in the nascent years of Mahayana Buddhism and integrated into the expanded Vajrayana Buddhist pantheon.

Though many extant examples are published, little scholarship is focused on this type of early Tibetan sculpture, which schematizes and dramatizes aspects of earlier Indian Buddhist prototypes. The treatment of the crown and *jatas* in particular, standardized in Buddhist and Hindu Pala-period sculpture by the eleventh century, are distinctively elongated on each of these figures. Compare the present example to a very similar bronze illustrated as **figure a**, below.

Himalayan Art Resources (himalayanart.org), item no. 24489.



Figure a: "Vajrapani, Manjushri, Padmapani, Western Tibet; dated 12th century, Brass, H. 0.177m," U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 176, fig. 32B



629

A SILVER-INLAID BRONZE FIGURE OF VAJRADHARMA LOKESHVARA OR RAKTALOKESHVARA

WESTERN TIBET, 11TH CENTURY 5½ in. (13.3 cm.) high

\$30,000-50,000

PROVENANCE

Christie's New York, 21 September 2005, lot 87

Donning a five-tathagata crown and seated in vajrasana, the present figure is ornamented with simple earrings, a pendant necklace, and dhoti decorated in a modest textile pattern. As both Vajradharma Lokeshvara and Raktalokeshvara are described in the Sadhanamala, a Sanskrit compilation of meditation texts, with the same appearance opening a lotus flower, it is not possible to determine which figure the artist intended to represent.

The peacock vehicle (an indicator of his buddha family association) which distinguishes Vajradharma from Raktalokeshvara within the *Sadhanamala* is not a reliable indicator of the deity's identity, as the peacock vehicle is omitted in more than one context. The present work was likely created in Western Tibet at the height of Kashmiri influence in the region; the period of the second dissemination known as the Tibetan Renaissance (*circa* 950-1200 CE).

The style of depiction, with voluminous ribbons amplifying tight waists, pronounced bellies, and tubular limbs, closely resembles murals in caves such as those at Ropa and Tsaparang, surrounding the Sutlej River which was once the heart of the Western Tibetan Kingdom of Guge. This sculpture closely resembles a clay sculpture in Ropa's Translator's Temple, illustrated in photographs from The Western Himalaya Archive Vienna. For a nearly identical bronze figure of Raktalokeshvara attributed to the tenth or eleventh century, see **figure a**.

Himalayan Art Resources (himalayanart.org), item no. 24488.



Figure a: "Raktalokeshvara, Western Himalaya; dated 950-1050 AD; Copper, H. 0.152m," U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 153, fig. 28E



630

A BRONZE FIGURE OF VAIROCHANA

KASHMIR OR WESTERN TIBET, 10TH-11TH CENTURY 8½ in. (20.6 cm.) high

\$30,000-50,000

PROVENANCE

Carlo Cristi, New York, 27 March 2004

The tathagata Buddha Vairochana, the lord of Akanistha Heaven, performs the teaching gesture or dharmachakramudra, seated in vajrasana atop a double lotus base supported by a stepped platform. The figure's wide eyes, arched brows, tall crown, simple ornamentation, lobed belly, dual petal-shaped lotus base and flaming aureole identify this sculpture as either of Kashmiri or Western Tibetan origin. The profile of the present figure matches the Kashmiri style of modeling quite closely, wherein a straight line can be drawn from the forehead to the tip of the nose; while the tiered, square base is more common among Western Tibetan bronzes. The assimilation of artistic style from Kashmir into Western Tibet in the tenth-eleventh century, as well as the presence of Kashmiri artists in Western Tibet, make it difficult to determine provenance with certainty. Compare the present example to a figure of Maitreya attributed to a Kashmiri artist working in Tibet, in the collection of the Metropolitan Museum of Art, illustrated as figure a, below.

Himalayan Art Resources (himalayanart.org), item no. 24486.



Figure a: "Ascetic Boddhisattva Maitreya, Kashmir schools in Western Tibet, dated 11th century; Brass, H.26cm, "U. von Schroeder, Indo-Tibetan Bronzes, Hong Kong, 1981, p. 160, fig. 44A





632

A BRONZE GROUP OF LAKSHMINARAYANA

INDIA, HIMACHAL PRADESH, 12TH CENTURY 10% in. (26.4 cm.) high

\$12,000-18,000

PROVENANCE

Property from a private collection, Washington D.C.; Sotheby's New York, 19 March 2008, lot 292

Lakshminarayana is a manifestation of the Hindu deity Vishnu depicted together with his consort Lakshmi, the goddess of wealth and abundance. Both figures carry the *padma* or lotus and are supported by their *vahana* or vehicle, Garuda. The lotus motifs at both the large halo and the lower base echo twelfthcentury architectural style from Chamba in Himachal Pradesh. Compare the stepped base and lotiform motif with another bronze group of Lakshminarayana from the collection of Dr. Leo S. Figiel at the Freer and Sackler Galleries at The Smithsonian Museum of Art (acc. no. S1992.2).

631

A BRONZE FIGURE OF VISHNU

NORTHEASTERN INDIA, PALA PERIOD 12TH CENTURY 6½ in. (16.5 cm.) high

\$12,000-18,000

PROVENANCE

Collection of Dr. J.R. Belmont, Basel, before 1964,

by repute

Pan-Asian Collection (Christian Humann), before 1977, by repute

Property from the Collection of Robert H. Ellsworth; Christie's New York, 21 September 2007, lot 97





A BRONZE FIGURE OF AMBIKA

NORTHEASTERN INDIA, PALA PERIOD 12TH CENTURY 5½ in. (13 cm.) high

\$15,000-25,000

PROVENANCE

Sotheby's New York, 21 September 1995, lot 191

The graceful yakshi Ambika or "little mother" is worshipped by both Hindu and Jain devotees. According to Jain tradition, Ambika offered food intended for a Brahmin celebration to a mendicant Jain monk, and was consequently banished to the forest by her husband, Soma. Taking her two sons with her, she sustained her children's thirst with her tears and their hunger with mangoes, and she devoted herself completely to the Jain tirthankaras. Fearing further punishment from her husband, she cast herself into a well, whereupon she was reborn as the glorious goddess Ambika.

A FINE SILVER-INLAID BRONZE FIGURE OF MAITREYA





634

A FINE SILVER-INLAID BRONZE FIGURE OF MAITREYA

NORTHEASTERN INDIA, PALA PERIOD, 11TH-12TH CENTURY 456 in. (11.7 cm.) high

\$40,000-60,000

PROVENANCE

Collection of Dr. David Nalin, acquired 1969 Sotheby's New York, 28 October 1991, lot 131 Collection of Mr. Robert Kipniss, New York Christie's New York, 27 March 2003, lot 37

EXHIBITED

On loan to the Fogg Art Museum, Harvard University, 1971-1979 or 1984

LITERATURE

J. Casey (ed.), Medieval Sculpture from Eastern India: Selections from the Nalin Collection, Livingston, 1985, p. 69, cat. no. 40

The elegantly executed and richly patinated figure of Maitreya exemplifies the grace and technical refinement for which Pala-period sculpture is renowned. Maitreya, the Future Buddha, sits languidly in *lalitasana* with the left leg extended on a throne of lush lotus petals. The body is modeled with exceptional naturalism and voluptuousness, from the exaggerated curve of the torso and shoulders, to the slightly bulging belly, arched feet and splayed toes. The silver inlay at the rectangular *urna* and the downcast eyes draw attention to the sensitively modeled face with beatific expression. He is identified by the *stupa* in the crown of the head.

Between the eighth to twelfth centuries, the Pala dynasty was one of the last strongholds of Buddhist India. Buddhist temples and monasteries flourished under the Pala rulers, and Buddhist practitioners from greater Asia traveled to sacred sites associated with the historical Buddha Shakyamuni. With this came the expanded propagation of Buddhist texts and religious icons, easily transported by pilgrims. With the support of generations of successive royal patronage, the Pala ateliers achieved an exceptional level of sophistication, revered as one of the golden eras of the Indian sculptural tradition.

Compare the high, plaited style of the *jatamukuta*, the geometric shape of the *stupa* in the hair, the elongated facial features, the low-slung beaded

yajnopavitam, and the supple physiognomy with two twelfth-century figures of Maitreya also from Gaya district, see S. Huntington, *The "Pala-Sena" Schools of Sculpture*, Leiden, 1984, cat. nos. 189 and 190.

Also compare the stylized *nagakesara* vines flanking the main figure, the tiered base with round, double-tipped lotus petals and the heavy lower rim of beaded pearls with a contemporaneous figure of Maitreya from Gaya district in the Nalin Collection (figure a), illustrated by J. Casey (ed.) in *Medieval Sculpture from Eastern India: Selections from the Nalin Collection*, Livingston, 1985, p. 68, cat. no. 39., all of which suggest that this sculpture and the current work may be from the same atelier.

The distinctive tiered base and rim can also be compared with two further figures in museum collections: a twelfth-century bronze figure of Lokeshvara in the National Museum, New Delhi, see ed. Lalit Kala Akademi, *Eastern Indian Bronzes*, New Delhi, cat. no. 283, and a contemporaneous bronze figure of Maitreya in the British Museum, London, see U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 283, fig. 69D.

Himalayan Art Resources (himalayanart.org), item no. 24498.



Cover and illustration from Jane Casey (ed.), Medieval Sculpture from Eastern India: Selections from the Nalin Collection, Livingston, 1985, p. 69, cat. no. 40







635

A SMALL BRONZE FIGURE OF GANESHA

SOUTH INDIA, 17TH-18TH CENTURY 3% in. (9.2 cm.) high

\$6,000-8,000

PROVENANCE

William H. Wolff, New York, by repute Purchased from Eleanor Abraham, New York, 16 April 2010

636

A BRONZE FIGURE OF BALA KRISHNA

SOUTH INDIA, VIJAYANAGARA PERIOD 16TH CENTURY 4¼ in. (10.8 cm.) high

\$6,000-8,000

PROVENANCE

Property of a Washington, D.C. collector; Christie's New York, 30 September 2004, lot 49

637

A BRONZE FIGURE OF ANDAL

SOUTH INDIA, VIJAYANAGARA PERIOD 15TH CENTURY 6¼ in. (15.9 cm.) high

\$10,000-15,000

PROVENANCE

Collection of Prince and Princess Aschwin zur Lippe-Biesterfeld, acquired in 1965, by repute Christie's New York, 31 March 2005, lot 87 Carlton Rochell, New York, 18 September 2007





638

639

A BRONZE FIGURE OF BUDDHA MUCHALINDA

THAILAND, LOPBURI PERIOD, 13TH CENTURY 7% in. (19.4 cm.) high

\$10,000-15,000

PROVENANCE

Private collection, Switzerland, 1960s, by repute Christie's New York, 20 March 2009, lot 1433

Shaded by a seven-headed serpent rising above his head to form a hood and coiled below him to provide support, Buddha Muchalinda sits protected by the weather. The present example exhibits a strong Khmer influence, as is common for sculptures of the mid-Lopburi period: the proportions of the body, and the treatment of the crown and hair all closely follow the contemporaneous Bayon style of Khmer sculpture.

638

A SANDSTONE STELE OF GANESHA

VIETNAM, LATE CHAM PERIOD, 15TH CENTURY 13% in. (34 cm.) high

\$10,000-15,000

PROVENANCE

Collection of Mr. and Mrs. Paul E. Manheim Christie's New York, 16 September 2008, lot 582 Christie's New York, 13 September 2011, lot 422

The present sculpture of Ganesha exemplifies the assimilation of Hindu ideology and artistic representation into the Cham culture, which was established in present-day Vietnam from as early as the second century AD. Despite constant warfare with their neighbors, particularly the Khmer Empire to the west, the Cham flourished, building numerous monuments and temples devoted to their adopted Hindu faith.



639



A BRONZE FIGURE OF BUDDHA SHAKYAMUNI

THAILAND, LOPBURI PERIOD 13TH CENTURY 8¼ in. (21 cm.) high

\$20,000-30,000

PROVENANCE

Collection of Dr. and Mrs. William T. Price, Texas, acquired before 14 October 1993 Christie's New York, 18 September 2013, lot 396 The present figure of Buddha Shakyamuni, depicted in *bhumisparshamudra* with hair in tight curls and topped with a conical *ushnisha*, is an amalgamated style that emerged around the ancient city of Lopburi, which was occupied by the Khmer empire in the twelfth century. The pronounced physique in the present figure display the the influences of Khmer imagery of the Angkor period, while the earlier local Dvaravati influence can be seen in the the wide face, pendulous earlobes, and conical chignon.

A BRONZE FIGURE OF YOGA NARASIMHA

This ferocious incarnation of Vishnu, half-man and half-lion, was manifest to overcome the asura or demi-god Hiranyakashipu. Hiranyakashipu sought to avenge his brother, who was defeated by Varaha, Vishnu's boar-headed incarnation. He realized it was not wise to attack Vishnu without protection from the gods and performed great austerities to gain a boon from Brahma, rendering him unable to be slain by day or night, by weapons or missiles, either inside or outside, nor by man or beast. With this boon granted, Hiranyakashipu attacked the gods until Vishnu reappeared as Narasimha, the man-lion, and eviscerated the king with his fearsome claws at the twilight hour on the threshold of the palace, thus circumventing all conditions of the demon king's boon. One of the most iconic representations of this fierce avatar of Vishnu is a monolithic stone sculpture depicting Yoga Narasimha, which stands today at the ancient center of the Vijayanagara empire in the medieval city of Hampi.

The powerful and sensuously modeled Yoga Narasimha is depicted here in a contemplative posture, sitting cross-legged on a lotus throne, the primary arms resting languidly on the knees with claws exposed. His mouth is agape, fangs bared but with gentle expression. Sharp, perky ears peek out from a majestic mane. He wears a short and diaphanous *dhoti* with a *yogapatta* or meditation band fastened around his knees and holds the attributes of Vishnu: the flaming *chakra* or discus in the raised right hand, and a flaming *shankha*

or conch in the raised left hand. The round, broad shoulders taper to a narrow waist, the torso ornamented with necklaces and a *yajnopavitam* or sacred thread. Narasimha is further ornamented with bracelets, rings, anklets and toe rings. The elegant triangular leaves on the of the headdress mirror the decorative elements of the armlets, visible at the front and back above the *shirashchakra* or haloed crown attached at the back of the head, a convention of South Indian sculpture.

The tiered rectangular base with incised geometric patterning and incised lotus petals at the lower tier is frequently seen in mid-to-late Vijayanagaraperiod sculpture. Compare the incised tiered base on the current work with a similarly incised base on a fourteenth century bronze sculpture of a female deity at the Brooklyn Museum (acc. no. 86.227.26), and also with the similarly incised base on a Cosmic Form of Krishna from the fifteenth century at the Norton Simon Museum (acc. no. F.1972.19.7.S).

Also compare the tall, conical *kiritamukuta* with lotus bud finial with a similar chignon cover on an earlier thirteenth century bronze figure of Bhu-Varaha from the Victoria & Albert Museum (acc. no. IM6-1924), illustrated by V. Dehejia, *The Sensuous and the Sacred: Chola Bronzes from South India*, New York, 2003, p. 184.



PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

641

A BRONZE FIGURE OF YOGA NARASIMHA SOUTH INDIA, TAMIL NADU, VIJAYANAGARA PERIOD 14TH-15TH CENTURY 10½ in. (26.7 cm.) high

\$80,000-120,000

Spink & Son, Ltd., London, 1991





A BRONZE FIGURE OF CHANDIKESHVARA

This elegantly cast figure depicts the South Indian saint Chandesha, also known as Chandikeshvara. Images of the sixty-three *nayanar* or Shaivite saints of South India, including Chandikeshvara, are idealized portraits of devotees transformed by *bhakti*, the state of loving devotion. To these *nayanar* are attributed more than seven hundred hymns that form the sacred liturgical body recited in Tamil temples, which extol the feats of Shiva and his irresistible beauty.

In the current work, the poetic ecstasy of Chandikeshvara is manifested into an evocative, sensuous, and idealized form. Revered as the foremost devotee of Shiva, the young cowherd Chandesha worshipped a simple mud lingam, using milk from the cows he tended for the ritual daily lustration. When his father chastised him for wasting milk, Chandesha was so absorbed in meditation that he did not hear his father's admonition. In a fury, his father kicked the lingam and so Chandesha lashed out with his staff, which miraculously turned into Shiva's sacred battleaxe. Pleased by the intensity of Chandesha's devotion, Shiva and Uma blessed him with a divine garland, hence the name Chandikeshvara. During the Chola period, all Shiva temples had a separate shrine dedicated to Chandikeshvara, usually on the northern side near the sanctum, as the guardian and supervisor of Shaivite temples. To this day, his presence is evoked in Shaivita temple complexes by a clapping of hands by devotees.

Graceful and richly patinated, Chandikeshvara stands in *contrapposto* on a foliate pedestal, the arms raised together in *anjalimudra* with the *parashu* or battleaxe of Shiva resting in the crook of the left elbow. His face is beatific, the aquiline nose powerful above a rosebud mouth. The broad shoulders and fleshy physique are in marked contrast to the lithe modeling prevalent in early Chola sculpture. The brief, diaphanous *dhoti* or loincloth is incised with a scrolling vine motif at front and back, secured with a sash affixed around the waist with a girdle clasp and hung in a half-loop across the upper thighs. The tall *jatamukuta* echoes the plaited *jatas* of Shiva. Chandikeshvara is ornamented with large round earrings, ear tassels, wide necklaces, armlets on the upper arm, beaded armlets at the elbows and stacked bracelets, as well as stacked anklets on the right leg. He wears the *yajnopavitam* or sacred thread across the left shoulder.

The coiled *jatamukuta* and splay of plaits at the back of the head is favorably comparable with another slightly earlier bronze figure of Chandikeshvara in the British Museum (acc. no. 1988.0425.1), see V. Dehejia, *The Sensuous and the Sacred: Chola Bronzes from South India*, New York, 2003, pp. 162-3, cat. no. 33. Further iconographical details, including the unadorned *parashu*, the large flat-petaled *shirashchakra* or halo at the back of the head, and the tightly coiled *jatas* arrayed a graceful semi-circle across the upper back and which cascade down the shoulders further support a twelfth century dating. For further reading, see C. Sivaramamurti, *South Indian Bronzes*, New Delhi, 1963, p. 40.



PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

642

A BRONZE FIGURE OF CHANDIKESHVARA

SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, 12TH CENTURY 22½ in. (56.5 cm.) high

\$200,000-300,000

PROVENANCE

William H. Wolff, Inc., New York Sotheby's New York, 27 March 1991, lot 51







A BRONZE FIGURE OF SUBRAMANYA

SOUTH INDIA, NAYAKA PERIOD, 17TH-18TH CENTURY 22% in. (57.2 cm.) high

\$25,000-35,000

PROVENANCE

Collection of Peter Cochrane, London Sotheby's New York, 19 March 2008, lot 285

The Hindu god of war stands on a lotus base with his lower hands in *abhayamudra* and *varadamudra*, and upper hands holding a *vajrayudha* or thunderbolt, and a *saktiayudha* or an axe-like weapon. Subramanya, the son of the Hindu deities Shiva and Parvati and the brother of Ganesha, is an important figure in South India, where he is often worshipped with forms of Shiva such as Somaskanda, Nataraja and Chandrashekhara.

THE PROPERTY OF AN EAST COAST COLLECTOR

644

A GRANITE FIGURE OF BHAIRAVA

SOUTH INDIA, CHOLA PERIOD, 13TH CENTURY 32% in. (83.2 cm.) high

\$20,000-30,000

PROVENANCE

Purchased from Nuri Farhadi, New York, 1978

Bhairava, the wrathful form of Shiva, accompanied by his dog, is identified by his protruding canine teeth, arched eyebrows, bulging eyes, and his attributes the *trishula* or trident, a *kapala* or skull cup, and a *damaru* or drum. He wears a rounded earring in his left ear and a *makara*-form earring.

Compare the long torso, flaming tresses and snarling dog of the current work with **figure a**, a granite figure of Bhairava at the Los Angeles County Museum of Art (acc. no. M.70.42.4).



Figure a: Shiva as Bhairava, India, Tamil Nadu, early 13th century, $31 \times 17 \cdot 1/4 \times 7$ in. ($78.74 \times 43.82 \times 17.78$ cm), Los Angeles County Museum of Art, Gift of Mr. and Mrs. Paul E. Manheim (M.70.42.4)



A RED SANDSTONE STELE OF DANCING GANESHA

CENTRAL INDIA, 10TH-11TH CENTURY 24½ in. (62.2 cm.) high

\$40,000-60,000

PROVENANCE

Private collection, Italy, by 1972 Acquired in the European art market, 14 June 2017

Ganesha is depicted here dancing atop a lotus, holding his goad, conch, tusk and bowl of sweets, his trunk curling playfully to his left, and a *naga* wrapped around his belly, flanked by musicians. Although there are countless representations of Ganesha dancing, the present type is perhaps the most dynamic and graceful. With his hips swayed and his right foot slightly raised, his pose echoes that of his father's dancing form, Shiva Nataraja. Ganesha's dance, however, has a childlike quality that contrasts with the cosmic destruction of Shiva's Nataraja form. With his dance, Ganesha carries away all obstacles; his rotund belly reinforces his powers to shower his devotees with abundance.

This representation seems to have captivated the sculptors of Central India as demonstrated by the array of fine and lively examples produced between the eighth and eleventh centuries. The S-shape formed by the present figure's robust yet supple limbs and accentuated by negative space, very closely resembles that of an example in the Denver Museum of Art dated to the tentheleventh century (acc. no. 1968.24), while Ganesha's finely arched brows and narrow headdress are comparable to a tenth-century example illustrated by P. Pal in A Collecting Odyssey: Indian, Himalayan and Southeast Asian Art from the James and Marilynn Alsdorf Collection, 1997, p. 60 and 287, cat. no. 70, and subsequently sold at Christie's New York, 22 March 2011, lot 42. The present work, made from a single block of soft sandstone is a dynamic figure that surely belies the heaviness of its composition and represents a well-executed example of its type.





A BLACK STONE STELE OF SURYA

NORTHEASTERN INDIA, PALA PERIOD 11TH CENTURY 23¼ in. (59.1 cm.) high

\$8,000-12,000

PROVENANCE

Louis Kaufman (1905-1994) Collection, Los Angeles Acquired by the current owner from a public sale, California, 1 September 2016

The sun god Surya stands below beaded garlands and *gandharvas* on a lotus base, both hands holding fully bloomed lotuses, wearing a *dhoti*, and adorned with a tall, narrow crown. Flanked by Rajni and Nisprabha, celestial figures and protectors, all of the surrounding figures are mounted on Aruna's seven-horsed chariot beside Surya. A similar example can be found in the Seattle Art Museum (acc. no. 45.59), illustrated by P. Pal in *The Arts of Nepal: Part 1*, Leiden, 1974, pl. 255.

The American violinist Louis Kaufman was one of the most influential classical musicians of the twentieth century. Together with his wife Annette, also an accomplished musician, the Kaufmans donated much of their large art collection to the National Gallery of Art, Washington D.C. and other cultural institutions.

THE PROPERTY OF AN EAST COAST COLLECTOR

647

A BLACK STONE STELE OF VISHNU

NORTHEASTERN INDIA, PALA PERIOD 11TH-12TH CENTURY 26½ in. (67.3 cm.) high

\$18,000-25,000

PROVENANCE

Estate of Avery Brundage Purchased from Frank Caro, New York, 1978

Vishnu stands in powerful samabhanga, holding a mace and discus in his upper hands and a conch shell and a lotus bud in his lower hands, flanked by Lakshmi and Sarasvati. Behind the female divinities are smaller figures known as ayudha purushas—anthropomorphic forms of the weapons Vishnu wields. Vishnu is richly adorned with elaborate jewelry, including anklets, a festooned triple-banded belt, a thick sacred thread or yajnopavita, bracelets, armlets, necklaces, earrings and a tall cone-shaped crown adorned with triangular petals.

646





PROPERTY FROM A PRIVATE NEW YORK COLLECTION

A BLACK STONE HEAD OF VISHNU

NORTHEASTERN INDIA, PALA PERIOD 11TH-12TH CENTURY 5½ in. (14 cm.) high

\$5,000-7,000

PROVENANCE

Albert Gallatin, New York, by 1952 Thence by descent to present owner

649

A BUFF SANDSTONE FIGURAL RELIEF **OF ATTENDANTS**

CENTRAL INDIA, 10TH-11TH CENTURY 15 in. (38.1 cm.) high

\$8,000-12,000

Louis Kaufman (1905-1994) Collection, Los Angeles Acquired by the current owner from a public sale, California, 1 September 2016





A BRONZE GROUP OF SHIVA AND PARVATI

NORTHEASTERN INDIA, PALA PERIOD 11TH-12TH CENTURY 5 in. (12.7 cm.) high

\$12,000-18,000

PROVENANCE

Acquired in the Hong Kong art market, 1996

Compare the finely articulated facial features, coiled *jatamukuta* of Shiva, beaded jewelry, and distinctive tiered base adorned with small beaded rims with another eleventh-century bronze group depicting Shiva and Parvati at The British Museum (acc. no. 1969,1105.1).

A COPPER ANTHROPOMORPHIC FIGURE

INDIA, GANGETIC PLAINS, 2ND MILLENIUM BCE 13% in. (35 cm.) high

\$25,000-40,000

PROVENANCE

Stolper Galleries of Primitive Arts, Amsterdam, 2 December 1966

This rare work in abstracted human shape has a distinctive domeshaped head, wide arms which curve inwards, and tapered legs. Although the function of sculptures such as these is unknown, they may have been used for religious or decorative purposes. As unalloyed copper is a soft metal, it is unlikely that these would have been functional as a tool or weapon.

Figures such as these were discovered in copper hoards throughout northern India, and have been attributed to an indigenous culture in the Gangetic Basin during the first half of the second millennium BCE.

Compare the style and proportions of the torso with one of three additional copper anthropomorphs at the Metropolitan Museum of Art (acc. no. 2001.433.5).



Figure a: Anthropomorph, 1500–1000 B.C., India, Copper, H. 11 in. (27.9 cm); W. 17½ in. (44.5 cm), Metropolitan Museum of Art, Samuel Eilenberg Collection, Bequest of Samuel Eilenberg, 1998, 2001.433.5



A GRAY SCHIST FIGURE OF **BUDDHA SHAKYAMUNI**

ANCIENT REGION OF GANDHARA, KUSHAN PERIOD, 2ND-3RD CENTURY 17¾ in. (45.1 cm.) high

\$10,000-15,000







TWO PAINTED STUCCO FIGURES

ANCIENT REGION OF GANDHARA 4TH-5TH CENTURY 13% in. (35.2 cm.) and 14¼ in. (36.2 cm.) \$20,000-30,000

(2)

PROVENANCE

Sotheby's New York, 24 September 1997, lot 156

Beautifully rendered, the present two figures, who appear to be in conversation, would have flanked a central buddha figure. Remains of polychromy indicate that these fine sculptures were once vibrant with color.

A RED SANDSTONE FIGURE OF A MATRIKA

CENTRAL INDIA, UTTAR PRADESH, 5TH-6TH CENTURY 261/4 in. (66.7 cm.) high

\$40,000-60,000

PROVENANCE

Sotheby's New York, 24 September 1997, lot 164 Private collection, Japan

This powerful figure of a female goddess holding a small child possibly represents one of the *matrikas*, or mother goddesses. As female personifications of the powers of male Hindu deities, *matrikas* were initially represented as ferocious and dangerous, often shown eating children. In later traditions, they come to represent protective motherly deities, and based on the benevolent appearance of the present figure, one may surmise it belongs to the more peaceful tradition. The goddess wears a wrapped headdress centered with a circular emblem suspending a beaded tassel. Her long locks of hair are shown resting on her shoulders, and she is adorned with a large beaded necklace and two different types of earrings. In her proper left hand, she holds a small child, who looks adoringly up at her face, and in her right hand she holds an unidentified implement, possibly the stalk of a lotus blossom. The incomplete

iconography of the present figure makes it impossible to identify which matrika this figure represents, although a lotus stalk might suggest Indrani, the female personification of Indra.

The upright posture, wide hips, and treatment of the headdress demonstrate the influence of the earlier Mathuran style of the Kushan period (first to fourth century) on the developing Gupta style that arose in Central India in the fourth through seventh centuries. During this time, the more stiff and schematic modeling of the earlier Kushan period is slowly replaced with softer forms, often in graceful *contrapposto*. The present figure, with its sensuous round proportions and elaborate treatment of the hair, perfectly encapsulates the nascent style of the Gupta period.



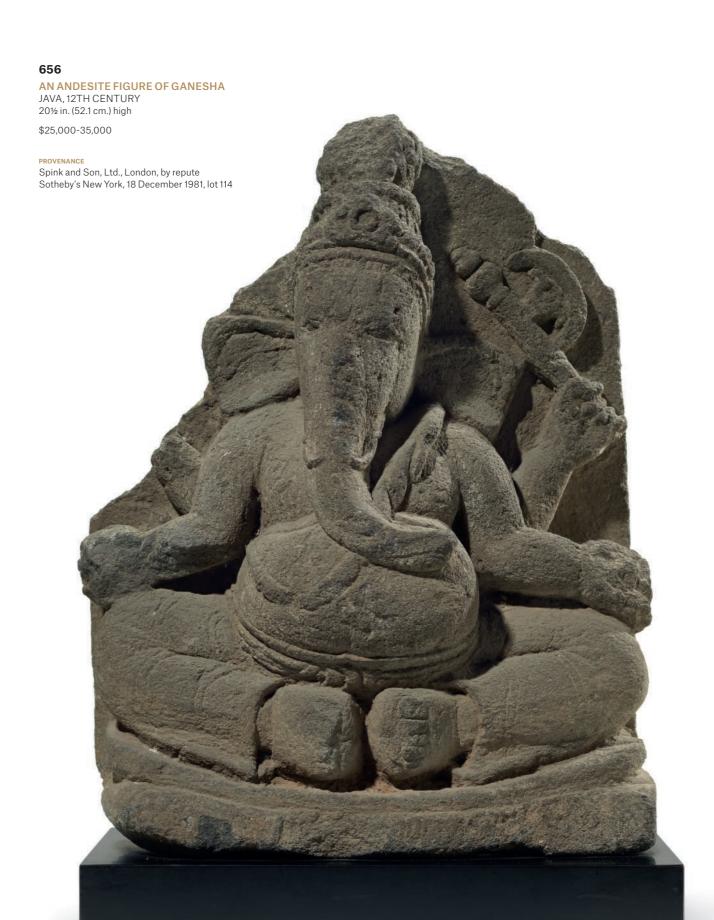
A BRONZE FIGURE OF STANDING BUDDHA THAILAND, 13TH CENTURY 11½ in. (29.2 cm.) high

\$6,000-8,000

PROVENANCE

Louis Kaufman (1905-1994) Collection, Los Angeles Acquired by the current owner from a public sale, California, 1 September 2016







PROPERTY FROM A PRIVATE NEW YORK COLLECTION

657

A GILT AND POLYCHROMED SANDSTONE HEAD OF VISHNU

KHMER, ANGKOR PERIOD, ANGKOR WAT STYLE, 12TH CENTURY 10¼ in. (26 cm.) high

\$8,000-12,000

PROVENANCE

C.T. Loo, New York Albert Gallatin, New York, 1928 Thence by descent to the present owner

Compare the rich luster of the polished sandstone, the ornate crown with geometric motif, and the distinctive tiered chignon cover with a contemporaneous Angkor-period sculpture of the bodhisattva Avalokiteshvara in the Norton Simon Museum (acc. no. F.1972.31.1.S).



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

658

A SANDSTONE RELIEF OF AN APSARA

KHMER, BAYON PERIOD, LATE 12TH-13TH CENTURY 21½ x 16% in. (54.6 x 42.9 cm.)

\$20,000-30,000

PROVENANCE

Yamanaka and Co., Ltd. Albert Gallatin, New York, 1929 Thence by descent to the present owner

LITERATURI

 $A.\,Gallatin, \textit{The Pursuit of Happiness}, New York, 1950, p.180, plate\,13$



Illustration from the original inventory of Albert Gallatin



A BRONZE FIGURE OF BLACK JAMBHALA TIBET, 12TH-13TH CENTURY

4¾ in. (12.1 cm.) high

\$20,000-30,000

PROVENANCE

The Cheng Huan, S.C. collection, 1980s, by repute

Kalajambhala or Black Jambhala holds a mongoose, disgorging jewels as a reminder that generosity yields abundance. As the destroyer of snakes, the mongoose symbolizes the destruction of greed. Kalajambhala is a wealth deity popularized in Tibet by Bari Lotsawa (b. 1040) and the Kashmiri teacher Shakyashri Bhadra. The greenish metal alloy, flat lotus petals, and large effigy of the present figure are indications of its early Tibetan origin. A very similar Kalajambhala dated to the twelfth century is illustrated by Ulrich von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 179, fig. 33D.

Himalayan Art Resources (himalayanart.org), item no. 24456.

A SILVER- AND COPPER-INLAID BRONZE FIGURE OF VIRUPA

TIBET, 14TH CENTURY 4¾ in. (12.1 cm.) high

\$40,000-60,000

PROVENANCE

The Pan-Asian Collection (Christian Humann), by repute Robert Hatfield Ellsworth, by 1997 Christie's New York, 22 March 2000, lot 58

LITERATURE

C. Reedy, *Himalayan Bronzes*, University of Delaware Press, 1997, pp. 202 and 215f, fig. C171

This masterwork of Tibetan craftsmanship depicts the accomplished Indian master or *mahasiddha*, Virupa, who is credited with performing many extraordinary deeds, such as parting the waters of the Ganges. In reaction to being refused service at a tavern, he simply prevented the sun from setting in demand of more alcohol at which point the local king, highly concerned, settled his bill in order to free the sun. Virupa is depicted here with his right arm raised in the threatening gesture of *tarjanimudra*, ordering the sun not to move. The inscription, as translated by Chandra Reedy, alludes to this story:

"Salutations to the one with the dark red body who makes dangerous persons shake, who holds the skull of immortality in the left hand, who sits in the manner of the king of all, who holds up the sun. Auspiciousness."

The figure is carefully articulated in the round with finely detailed hair at the back. Compare the present with a closely related figure of Virupa, with his right hand lowered instead of holding the skull cup, provided as **figure a**, as well as two examples in the Berti Aschmann Collection, illustrated by H. Uhlig in *On the Path to Enlightenment*, Zurich, 1995, cat. nos. 122 and 123.

Himalayan Art Resources (himalayanart.org), item no. 20403.



Figure a: "Mahasiddha Virupa, Tibet; dated 13th-14th century, Brass, H. 0.130m," U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 468, fig. 128C



THE PROPERTY OF A DISTINGUISHED GENTLEMAN

661

A SILVER ALLOY AND BRONZE FIGURE OF WHITE TARA

TIBET, 17TH CENTURY 7¼ in. (18.4 cm.) high

\$25,000-35,000

PROVENANCE

Purchased in Europe, 1990s, by repute

This ornate image of the goddess of long life offers blessings with her proper-right hand, and holds a blossoming lotus in her proper-left hand. Her *dhoti* is decorated with the ubiquitous lotiform motif, underscoring her power to unearth vitality from a bed of mud. The artist has achieved a lifelike suppleness that evokes the liturgical language which describes Tara as radiating with the beauty of a young woman.

The heavily ornamented style of this silvered sculpture matches the seventeenth-century figure of White Tara from the Mr. and Mrs. John D. Rockefeller 3rd Collection at Asia Society, New York (acc. no. 1979.52). The present sculpture is inscribed with the following, written in Uchen script around the lower portion of the lotus base:

Homage to the bestower of life and wisdom, powerful, immortal one, with her two legs resting on a lotus. May myself and others achieve happiness as enjoyed by the supreme gods and asuras, by the virtue of erecting this in order to fulfill the intention of the victorious teacher, the beholder of perfect wisdom, to perfect the mind of the mother goddess.

Himalayan Art Resources (himalayanart.org), item no. 24460.



(back view)



A PAINTING OF A MANJUVAJRA MANDALA

CENTRAL TIBET, NGOR MONASTERY SECOND HALF OF THE 16TH CENTURY Image 16 x 13% in. (40.6 x 33.4 cm.); support 16% x 13% (42.6 x 35.3 cm.)

\$120,000-180,000

PROVENANCE

Frederick Keppel & Co, New York, by 1940, according to label

The six-armed, three-headed image of the meditational deity Manjuvajra, the esoteric form of Manjushri, sits at the center of his celestial palace surrounded by eighteen retinue figures, as described in the Secret Assembly or Guhyasamaja Tantra. The Manjuvajra mandala originated with the commentarial tradition by the Indian pandit Jnanapada on the Guhyasamaja Tantra, translated in the eighth century. The mandala is the forty-fourth in the Gyude Kuntu, a compilation of texts explaining the significance of mandalas and initiations of the Sakya tradition. The mandala is further associated with the Ngor subschool of the Sakya tradition established by the Great Ngor Abbot, Kunga Zangpo (1382 – 1456), and the school is credited with the preservation of seven mandala rituals including Guhyasamaja, Hevajra, Chakrasamvara, Vajrayogini, Vajrabhairava, Sarvavidya and Mahakala.

The lineage of transmission, depicted here in the form of labeled portraiture, is recorded in the Collected Works of Amye Zhab Ngawang Kunga Sonam (1597–1659), the twenty-eighth Sakya throne holder and one of the great polymaths of the Sakya tradition. The last identifiable lineage holder depicted is the Tenth Ngorchen, Konchok Lhundrub (1497–1557). According to convention, the figure seated to his proper-right—the unknown figure Kunga Gyeltsen—must be his student. The lowermost inscription indicates that the painting was created after the death of that student: *May the enlightened intent of Kunga Gyeltsen be thoroughly perfected! May I and all sentient beings be taken under his care!* With this information, the painting can be dated to the second half of the sixteenth century. The complete lineage is outlined on the following page.

The painting epitomizes the Beri style, the Newar legacy upon Tibetan painting styles demonstrated by the Sakya tradition. The relationship between Newar artists and Sakya patrons was developed by the twelfth century, a result of a connection formed at the Yuan imperial court between the renowned Newar artist Anige, and the Sakya lama Phakpa Lodro Gyeltsen (1235-1280), Kublai Khan's first Imperial Preceptor. Recognizable Newar styles of representation including the use of registers, the color palette with strong red and blues; the quintessential vegetal scrollwork motif (referred to in Tibetan as "tree-leave cloud design"), and the petal-like crown; all visible in the earliest known Sakyacommissioned thangka depicting Amoghasiddhi from the twelfth century (Philadelphia Museum of Art, acc. no. 1994.148.609).

The present work, created four hundred years later than the well-known Amoghasiddhi, present the same stylistic and iconographic idiom. Paintings from Ngor Monastery in Central Tibet, such as the current work, exemplify the preservation of the Beri style from the fifteenth century onward (see D. Jackson, *The Nepalese Legacy in Tibetan Painting*, Rubin Museum, New York, 2010, p. 99). Compare the current work with a fifteenth-century Hevajra mandala at The Metropolitan Museum of Art (acc. no. 2015.551); which depicts figures with similar countenances and ornaments which surround the mandala, as well as the bold color palette.

Himalayan Art Resources (himalayanart.org), item no. 24514.





- 1. Manjuvajra
- 2. Buddhashrijnana
- 3. Dipamkarabhadra
- 4. Shrideva
- 5. Vimala Gupta
- 6. Rinchen Dorje
- 7. Rinchen Drakpa
- 8. Paindapatika (11th century)
- 9. Nyen Lotsawa (11th century)
- 10. Nang Kaupa (aka Darma Sengge; 11th century)
- 11. Sachen Kunga Nyingpo (b.1092 d.1158)
- 12. Sonam Tsemo (b.1142 d.1182)
- 13. Drakpa Gyeltsen (b.1147 d.1216)
- 14. Sakya Pandita (b.1182 d.1251)
- 15. Pakpa Lodro Gyeltsen (b.1235-d.1280)

- 16. Kunga Drakpa
- 17. Tashi Pel
- 18. Kunga Sonam (13th century)
- 19. Khampa Dorje Pel
- 20. Lama Drakpa Pel
- 21. Kunkyen Gangpa
- 22. Lodro Gyeltsen (b.1294-d.1376)
- 23. Zhonnu Lodro (b.1358 d.1412)
- 24. First Ngorchen, Kunga Zangpo (b.1382 d.1456)
- 25. Fourth Ngorchen, Kunga Wangchuk (b.1424 d.1478)
- 26. Sixth Ngorchen, Gorampa Sonam Sengge (b.1429 d.1489)
- 27. Seventh Ngorchen, Konchok Pelwa (b.1445 d.1514)
- 28. 22nd Sakya throneholder, Lotsawa Jampai Dorje (b.1485 d.1533)
- 29. Tenth Ngorchen, Konchok Lhundrub (b.1497 d.1557)
- 30. Kunga Gyeltsen (identity unknown)





663



A PAINTING OF WHITE TARA

TIBET, 18TH CENTURY Image 17% x 12% in. (45.1 x 31.4 cm.)

\$8,000-12,000

PROVENANCE

Private collection, Philadelphia, mid-20th century, by repute

The female buddha of longevity and liberation sits amidst an open landscape, with auspicious gaze. Painted in the New Menri style, with Tashilhunpo-style clouds (three-lobed, green and white, with shaded recesses) this painting demonstrates a clear Chinese influence in its landscape, particularly in the blue and green mountain-form rocks in the foreground. The verso bears the following inscription, written in Tibetan *Ume* script: *By the all virtuous support of this life bestowing image of White Tara, may you swiftly achieve the state of the life bestowing goddess.*

Himalayan Art Resources (himalayanart.org), item no. 24501.

664

A PAINTING OF BUDDHA AMITABHA

TIBET, 18TH-19TH CENTURY Image 24% x 16 in. (63.2 x 40.6 cm.)

\$4,000-6,000

The present painting depicts buddha Amitabha residing in the pureland of Sukhavati, surrounded by the eight great bodhisattvas. Buddha Shakyamuni and Bhaishajyaguru, the Medicine Buddha, float atop the clouds, supported by lotus flowers. This painting is executed in a New Menri style, defined by its symmetrical composition, gradient blue sky, and mixture of cloud styles, and was likely created in Central Tibet.

Himalayan Art Resources (himalayanart.org), item no. 24459.

665

A PAINTING OF A SIMHAMUKHA MANDALA

TIBET, 18TH CENTURY Image 24% x 15% in. (61.9 x 40.3 cm.)

\$20,000-30,000

PROVENANCE

Private collection, California

The lion-faced goddess Simhamukha is a *dakini* whose ferocious appearance halts and repels all negative forces and obstacles. Depicted in a hexagram representing the union of the male and female principle, she is surrounded by curved knives and skull cups filled with blood. An animal-headed retinue figure sits in each of the four cardinal directions aligned with the walls of the surrounding palace. On the bottom register of the painting are a fourfaced Mahakala; the lords of the charnel ground; and a four-armed Mahakala devouring a heart. Padmasambhava, closely associated with the goddess, is depicted along the top register, accompanied by buddha Amitabha and an unidentified lineage holder. After originating in northern India, Simhamukha became most popular with the Nyingma or old school of Tibetan Buddhism, a tradition initially propogated by Padmasambhava. The color palette, style of flames, and small vegetation atop the landscape indicate an eighteenth century date of origin for this well-executed painting, when the influence of Chinese landscape painting on Tibetan thangkas was its most pronounced.

Himalayan Art Resources (himalayanart.org), item no. 24511.



THE POPULARITY & IMPORTANCE OF PANJARNATA MAHAKALA IN THE STUDY OF TIBETAN ART

Tibetan art is known for repeating and replicating the same figures in painting and sculpture. This is understandable when most of the figures are derived from religious texts and Buddhist narratives. The totality of figures can be generally separated into two broad subject categories; teachers (real and mythical) and deities (peaceful or wrathful). In the category of wrathful figures, the subject of Panjarnata Mahakala was often depicted in painting, and often very well, with many excellent examples in museums and private collections around the world. What explains the multitude of finely painted Mahakala Panjarnata thangkas, and why might it be important for the study of Tibetan art?

Panjarnata, meaning 'Lord of the Pavilion,' is classified by function within Tantric Buddhism as a protector deity, and within the different Tibetan Buddhist traditions each school had a principal protector. For the Sakya Tradition, founded in 1073, Panjarnata was in the past and remains today, the principal idealized protector of the school. Subsequent to its founding, the Sakya sect was patronized by the Mongols of the Yuan dynasty of China and enjoyed prestige and power. During that time, many fine examples of Panjarnata were created for ritual use and gift exchange. Because of the dominance, popularity and power of the Sakya school, many sub-schools were spawned with their own prosperous and powerful monasteries and administrations. Examples of these are the Shalu, Jonang, Bodong, Ngor, Tsar and Dzongpa establishments. Those monasteries became powerful because of broad patronage from wealthy donors and strategic alliances often through marriage between the powerful patron families. For example, the hereditary Khon family of Sakya was related by marriage to the Kushang family of Shalu, the Gyantse royalty and to the Maharajas of Mustang and Sikkim.

At various times since 1073 these Sakya-influenced, but administratively independent, schools and monasteries wielded great power and wealth. Based on that wealth, many excellent works of art were created from the twelfth century to the present. Being doctrinally related, many of those great works of art were depictions of Panjarnata Mahakala, the shared protector for all those wealthy monastic houses and related patron families.

This painting of Panjarnata conforms to an established standard in Buddhist hierarchy and the placement of figures in the composition. The placement follows the common adage for such paintings: 'Big to small, top to bottom, left to right, and inside to outside.' Panjaranata is the large oversized central figure with a glaring, slightly sideways, wrathful expression. At the top center is a blue deity figure accompanied by the two historical figures of Mal Lotsawa Lodro Drag (born in the eleventh century) and Sachen Kunga Nyingpo (1092-1158). The last two represent the human lineage of teachers.

Descending on the left side are Bhutadamara Vajrapani, blue, with four arms, and Shri Shmashana Adhipati in the appearance of two dancing skeletons. Descending on the right side are Ekajati holding a vase and Shri Devi with four arms, riding atop a donkey. Bhutadamara is the meditational deity (*ishtadevata*) and the latter three are additional but lesser protector deities within the Sakya tradition. Alternately, the 'Tsang' matrix of related religious traditions can be used to refer to the religious streams originating from or relating to the Sakya school and traditions which almost all are based in the Tsang Province of Central Tibet. In the lower third of the composition are five figures known as the Five Activity Protectors. These five, referred to in the liturgies, are a family with a mother, father, and three wrathfully agitated children who as a group function as the special attendants, or servants, to Panjarnata.

Scattered throughout the composition, regardless of the hierarchy of the principal figures, are very small depictions of monks, warriors, black hat dancers, black men and women. In the mass of red and maroon flames surrounding Panjarnata are the forms of birds, dogs and wolves. All of these additional depictions represent the outermost of the retinue of the entourage of Panjarnata. The most important figures are the largest, and the smallest are the least important. The more important of the secondary figures are read from top to bottom. The more important of the subjects are placed on the left side.

The central importance of Panjarnata paintings are related to their age, the wealth of the donors who commissioned the works and the skill of the highly-paid artists over the centuries. Because of the breadth of surviving fine Panjarnata paintings, it becomes possible to study a great variety of Tibetan painting styles by focusing on a single iconographic subject example – in this case, Mahakala Panjarnata. These examples have been repeated many times and in many different regional areas, providing a wealth of information and different compositions to compare for study and investigation.

The early examples of Panjarnata prior to the fifteenth and sixteenth centuries follow an Indian or Nepalese-influenced Tibetan style of composition. Early compositions are generally characterized as figures placed within strict vertical and horizontal registers and geometric structures. Following that period arose the greatly influential painting traditions of Mentangpa and Khyentse Chenmo of the late fifteenth century. These two artists abandoned the strict compartmentalization of the principal and secondary figures and adopted a floating landscape composition where the figures are placed against an imaginary landscape or open space. The figures are represented as more dynamic, with movement and realistic expression, likewise in the ornaments and dress. Landscape for the wrathful deity depictions is generally suggestive and minimalist. For the peaceful deities and human figures, landscape becomes abundant and varied in the differing painting styles based on the imagination of the artist. A distinction should be made between a painting tradition and a painting style: The first can have many different styles within the tradition and the latter unique to an individual artist or atelier and readily identifiable as a style.

The present Panjarnata painting belongs to the artistic style of a currently unknown artist of central Tibet that has followed in a mixed style of the two principal painting traditions of Mentangpa and Khyentse. The facial features, curled or flowing hair, ornaments, decorations and the small figure vignettes with cemetery scenes are all reminiscent of the Khyenri painting tradition. The robust and wild flames surrounding all the figures is a characteristic of the Mentangpa tradition. In general, the painting follows neither of these traditions or styles specifically because it is a fusion of the two with added and changed elements and characteristics that are unique to the changing times and the style and skill of this unique and unknown master artist.

Himalayan Art Resources (himalayanart.org), item no. 24453.

Jeff Watt, 1-2019 Himalayan Art Resources www.himalayanart.org







PROPERTY FROM A PRIVATE WEST COAST COLLECTION

666

A RARE BLACK GROUND PAINTING OF MAHAKALA PANJARNATA
TIBET, 18TH CENTURY

33 x 211/4 in. (83.8 x 56.2 cm.)

\$250.000-350.000

PROVENANCE

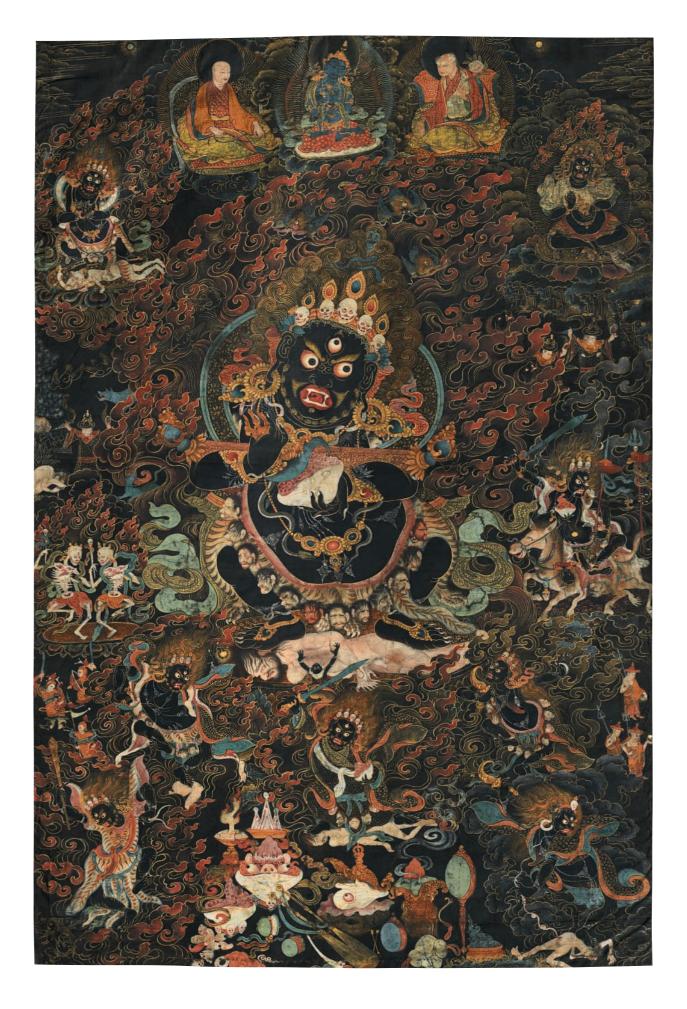
Private collection, Australia, by repute

Fire surrounds a dwarfish and big-bellied Black Lord of the Pavilion, who stands upon a prostrate human figure pinned down atop a lotus throne, which is barely visible through the masses of carefully-shaped flames that encircle each of the retinue figures who surround him. The viewer's attention is directly drawn to the bright white teeth that protrude in a fierce manner from the gaping red mouth of the deity and his three bulging red-tinged eyes. Atop his head sits a crown with five jewels and five smiling human skulls. His wild gold hair is topped with a vajra and tied with a small serpent resembling the one delicately-rendered around his belly. His heavy gold eyebrows and tufts of facial hair resemble his jewelry in their spiraling designs. The finely painted details of the jewelry, bone ornaments, protective staff, curved knife, blood-filled skull cup, and tiger-skin, were all clearly executed with the finest brush. Mahakala's garland of fifty severed human heads is also rendered with incredible detail, each expression distinct from the next and each hair defined. Compare these details to those in an example of Panjarnata Mahakala in the Rubin Museum of Art (see figure a).

The beauty and grandeur of the present painting, however, is not all contained within the central figure. This dynamic composition is a result of creative and expertly-painted details filling each and every space between the wrathful retinue of figures: animals emerge between flames, miniature necromancers, monks, and warriors appear in small vignettes, and implements among a feast of gruesome offerings fill the bottom of the canvas, all in harmony with the terrific mood of the painting. The artist of the present work managed to fit an extraordinary volume of figures, flames, symbols, and ritual representations into the composition, and the black ground creates an all-pervasive dark space from which these forms emerge and coalesce. The sheer number of elements packed into the painting and precision with which the mass of details is executed unquestionably makes this painting worthy of display among Tibetan masterworks.



Figure a: Panjarnatha Mahakala, Central Tibet; early 18th century, ca. 1720, Pigments on cloth, Rubin Museum of Art, C2001.1.4 (HAR 65004)





A GILT AND POLYCHROMED BLACK STONE STELE OF MAHAKALA TIBET, 18TH CENTURY 7½ in. (19 cm.) high

\$10,000-15,000

PROVENANCE

Private collection, United Kingdom, 1920s, by repute

Six-armed Mahakala, chief protector of the Gelugpa school of Tibetan Buddhism, holds a flaming triratna in a primary hand and stands on a supine Ganapati, illustrating his role as the wish-granting form of Mahakala. The reverse of the stele is cut out revealing the back of the figure modeled in the round, a device inherited from Indian Pala-period sculpture. The polychromy, which may be a later addition, adds vibrancy to this already animated figure.

Himalayan Art Resources (himalayanart.org), item no. 24513.

PROPERTY OF A PRIVATE MANHATTAN COLLECTOR

668

A GILT-BRONZE GROUP OF A HERUKA **AND CONSORT** TIBET, 18TH CENTURY 4% in. (11.7 cm.) high

\$4,000-6,000

This wrathful male blood-drinker or heruka holds a curved-knife and skull cup around the body of his female consort. Together, they are meditational deities of the highest yoga tantra. The avian imagery common to Heruka figures of the Nyingma tradition like this has roots in Bon, the indigenous religion of Tibet.

Himalayan Art Resources (himalayanart.org), item no. 24507.





A BLACK GROUND PAINTING OF VAJRABHAIRAVA AND VAJRAVETALI TIBET, 18TH CENTURY 20½ x 14% in. (52.1 x 37.1 cm.)

\$6,000-8,000

PROVENANCE

Private collection, California

Vajrabhairava is both a wrathful protector and a meditational deity. This small painting was likely made to initiate a practitioner into the esoteric transmission and to serve as a guide to these visualization practices.

Himalayan Art Resources (himalayanart.org), item no. 24512.

A PARCEL-GILT-SILVER FIGURE OF A DAKINI

TIBET, 15TH-16TH CENTURY Figure 4½ in. (10.9 cm.) high, associated gilt-bronze base 6% in. (17.5 cm.) high

\$30,000-50,000

PROVENANCE

Acquired in the Hong Kong art market, 1995

The present figure, despite its small size, is finely cast in silver, with crisp details in the garland of skulls, jewelry, facial features, and the hair and crown. Certain details, such as the beaded jewelry, implements, crown, and the billowing sash are gilded, resulting in an exquisite contrasting effect, amplified by the inclusion of semi-precious stones.

Stylistically, the present figure can be compared with a gilt-silver figure of Vajrapani, formerly in the Pan-Asian Collection, and first illustrated by Pratapaditya Pal in The Sensuous Immortals, Cambridge, Massachusetts, 1977, p. 187, no. 113; both figures are cast in silver, but are gilded on the jewelry, crown, and drapery. The sharply incised facial features of both figures, with furrowed brows and nose and agape mouth, are also remarkably similar. Without their bases, the two figures are also approximately the same size. The Pan-Asian example retains a compressed double-lotus base consistent with fifteenth-sixteenth century Tibetan sculpture. The rich gilding, flame motif in the aureole, and trampled figures, suggest the base may be later associated.

Himalayan Art Resources (himalayanart.org), item no. 24504.



A PAINTING OF SUVARNABHADRA VIMALA

CHINA, CHENGDE, XUMI FUSHOU TEMPLE QIANLONG PERIOD, 1779-1780 53 x 31% in. (134.6 x 80.9 cm.)

\$80,000-120,000

PROVENANCE

Private Midwestern collection, by repute

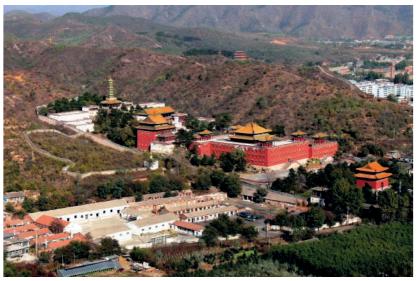
The present painting is of the style associated with the Xumi Fushou Temple in Chengde, outside Beijing. Likely painted in the imperial workshops of the capital for the decoration of the esteemed temple, it belongs to an imperial Chinese school of Tibetan-style Buddhism that flourished in the eighteenth century during a period of cultural interchange between China, Mongolia, and Tibet.

As a newly established dynasty, the Qing, who were themselves Manchus and not of Han Chinese descent, relied on the discipline and support of other foreign ethnic groups, including the Mongolians and Tibetans, for their dominance of China proper. In the pursuit of this goal, the Manchus propagated and patronized Tibetan-style Buddhism. As early as the Yuan dynasty, the Mongolians had relied on the spiritual wisdom of Tibetan Buddhist masters as guidance in matters both religious and secular. They would consult with Tibetan *lamas* (teachers), for instance, prior to battle, and believed that subsequent victories were the result of their karmic righteousness. In the following centuries, Mongolian adherence to Tibetan Buddhism only increased, and the Qing Emperors took advantage of this devotion by lavishly patronizing Tibetan Buddhist activities in both the capital of Beijing and in areas closer to Mongolia, such as Chengde.

Originally a hunting site, the site of Chengde was chosen for its strategic location north of Beijing, and for its idyllic beauty. It also boasted a massive phallus-shaped rock, known as Qingchui, that was likened to Mount Sumeru, the Buddhist axis mundi. As the Mongols were fervent followers of Tibetanstyle Buddhism, the Kangxi Emperor (r. 1662-1722) ordered the construction of various Tibetan-style Buddhist temples ordered around the axis of Qingchui. Under the reign of his grandson, the Qianlong Emperor (r. 1736-1795), the site

was expanded massively, with the layout of the site mirroring the Buddhist cosmology of a mandala. Qianlong even ordered the construction of the Putuo Zongchengmiao in 1771, a replica of the Potala Palace in Lhasa, complete with a façade with imitation painted windows, and the Puning Temple, a copy of the ancient Samye Monastery in Tibet.

The Xumi Fushou Temple was completed in 1780, under the orders of the Qianlong Emperor. On the occasion of his seventieth birthday, Qianlong invited Lobsang Palden Yeshe, the Sixth Panchen Lama and the second most important religious leader of the Geluk sect of Tibetan Buddhism after the Dalai Lama, to visit him in Chengde outside Beijing. Like his grandfather before him, Qianlong recognized that the arrival of the revered Panchen Lama to Chengde at the behest of the emperor demonstrated enormous political and religious power in the eyes of the Mongol khans, who were all devout Tibetan Buddhists, and who would also be in attendance at his birthday proceedings. As a fantastic gesture of good will, and a display of his power, Qianlong commanded his architects and builders to replicate the Tashi Lhunpo Monastery, seat of the Panchen Lama in Tibet, in the summer retreat of Chengde. The resulting Xumi Fushou Temple was completed in time for the celebration and the visit of Lobsang Palden Yeshe, and filled with countless paintings, sculptures, and other ritual objects. Unlike the Putuo Zongchengmiao, which while enormous, was largely an empty façade, the Xumi Fushou was a functioning monastery and temple. The Chinese architects, however, could not resist laying out the Xumi Fushou on a processional axis in the Chinese manner and in contrast to the layout of the Tashi Lhunpo, thus obfuscating the aesthetic connection between the two buildings.



An image of the Xumi Fushou Temple, Chengde, Hebei, China



The present painting was likely painted in the imperial workshops of Beijing for the decoration of the new Xumi Fushou Temple. The set was subsequently dispersed, and many are now found in museums and private collections. Paintings of Samantabhadra and the Buddha Ratnasambhava (**figure a**), both from the Xumi Fushou Temple, reside in the Asian Art Museum of San Francisco, while The Philadelphia Museum of Art retains a painting of Sitatapatra (acc. no. 1959-156-4) and a painting of an unidentified bodhisattva (acc. no. 1959-156-5). Two paintings from the same set were sold at Christie's New York on 12 September 2018, including **figure b**, a painting of Amitabha (lot 316) and a painting of the bodhisattva Vajraraksha (lot 315). The painting of Samantabhadra in the Asian Art Museum of San Francisco has an inscription stating that it was destined for the Xumi Fushou temple, and indicates its location within the building.

Suvarnabhadra Vimala is one of the eight medicine buddhas identified in the Bhaishajyaguruvaiduryaprabharaja Sutra, a sutra of great importance to early

Mahayana schools as well as later Vajrayana Buddhist traditions. The jeweled mandorla, ornate lotus throne, pastel palette, and three-lobed style of clouds closely matches that of examples directly attributed by inscription to the Xumi Fushou Temple while the ornamented trees and the cluster of jewels that sit before the medicine buddha reflect the Tibetan influence on this iconography. Blue and green cliffs in a classic Chinese style give way to waterfalls that flow into the body of water from which a lotus emerges with open petals, topped with sense offerings in the form of a conch shell filled with perfume, cymbals, and a mirror. White Tara and Green Tara sit upon lotuses floating over the landscape, while the celestial appearance of Amitayus hovers in the sky above, surrounded by *dakinis* making offerings to the bodhisattvas. The flowers that descend from their baskets disappear within the green clouds that fill the space around Amitabha at the center.

Himalayan Art Resources (himalayanart.org), item no. 24509.



Figure a: The cosmic Buddha Ratnasambhava, 1700-1800. China; Chengde, Hebei Province. Ink and color on cotton. Asian Art Museum of San Francisco, gift of John Sheldon Osborne, B83D6. Photograph © Asian Art Museum of San Francisco



Figure b: Christie's New York, 12 September 2018, lot 316, sold for \$162,500



PROPERTY FROM A PRIVATE HONOLULU COLLECTION

672

A PAINTING OF VAISHRAVANA TIBETO-CHINESE, 18TH CENTURY Image 40% x 24% in. (103.5 x 61.4 cm.)

\$40,000-60,000

PROVENANCE

Sotheby's New York, 23 March 2000, lot 69

The present painting depicts Vaishravana, one of the four Guardian Kings or Dharma Protectors, identified by his armored garb and his attributes, the bannered staff and jewel-spilling mongoose. Each of the four Guardian Kings are associated with a cardinal direction, and are tasked with protecting the Buddhist faith; Vaishravana is associated with the north, and is considered the chief Guardian King. His iconography is partially descended from the Hindu wealth deity, Kubera, and in some contexts within Tibetan art, Vaishravana is also considered to be a god of wealth and prosperity. The present painting, however, is more likely to be part of a larger set of paintings depicting Shakyamuni Buddha, the Sixteen Great Arhats, the two lay attendents Dharmatala and Hvashang, and the four Guardian Kings. Such sets were common throughout the history of Buddhism in both China and Tibet.

While Tibetan painting styles of the seventeenth and eighteenth century increasingly incorporated elements of Chinese landscape painting, resulting in an original multilayered composition, the present work follows more traditional

Chinese representations of Buddhist figures in a landscape. Vaishravana stands on a rocky crag looking out on a sea that extends into the far distance, with jagged peaks rising from the water, their outlines rendered in hues of blue and green in the traditional Chinese manner. The sky is unpainted, utilizing the raw silk, another feature common to Chinese landscape painting, and the deity is flanked by a blossoming peach tree and shoots of bamboo.

Compare the present work with a painting of Virupaksha, dated to the Qing dynasty, illustrated by Mei Ninghua and Tao Xincheng in *Gems of Beijing Cultural Relic Series – Buddhist Statues II*, Beijing, 2003, p. 248, no. 206; in particular, the armor and aureole of flames are rendered similarly in both paintings. The overall composition of the Beijing painting mirrors the present example: Virupaksha stands within a traditional Chinese landscape, flanked by shoots of bamboo and a gnarled pine tree in a manner comparable to the present example.

Himalayan Art Resources (himalayanart.org), item no. 24467.



A REPOUSSE GILT-BRONZE FIGURE OF TARA

INNER MONGOLIA OR CHINA, LATE 18TH CENTURY 15½ in. (39.4 cm.) high

\$15,000-20,000

PROVENANCE

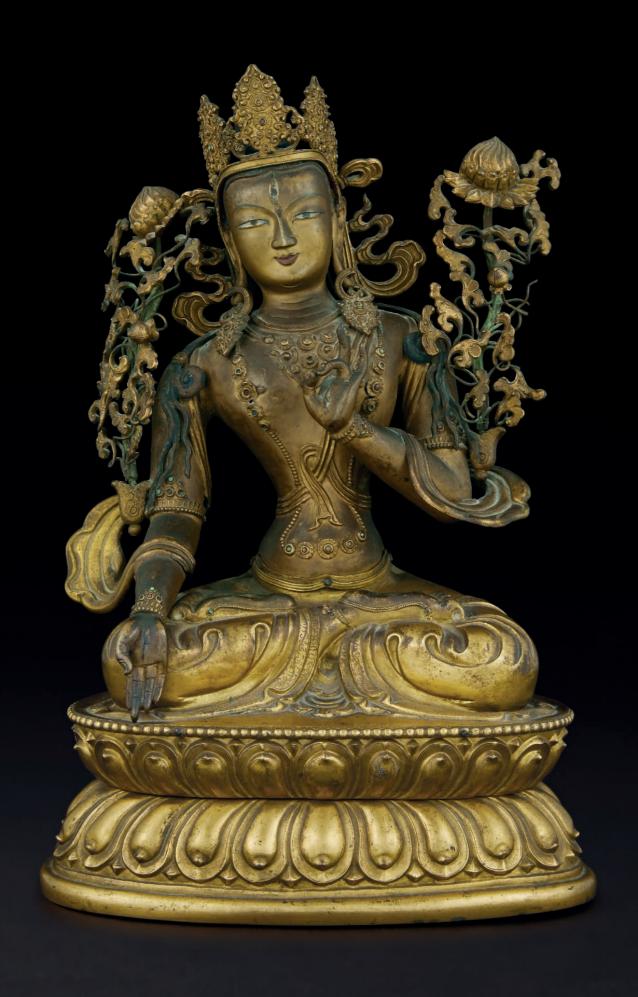
Private collection, California, acquired in Tianjin in 1928-29 Thence by descent

This elegant seated figure of Tara exhibits many characteristics common to Buddhist imagery from the Qianlong period (1736-1795), made in the lamaist workshops in and around Beijing.

In the latter half of Qianlong's reign, when the construction of Buddhist temples and the associated Buddhist images reached its apogee, the use of repoussé, where thin metals are beaten rather than cast, became more prevalent in an effort to save materials and time. The artisans of the period quickly mastered the process, and details such as the ornately worked crown and flowers at the shoulders in the present figure demonstrate the mastery of the technique.

Compare the bodily proportions, the repoussé details and the treatment of the lotus base of the present work with a Qianlong-period figure of a bodhisattva sold at Christie's New York on 16 September 2016, lot 1231.

Himalayan Art Resources (himalayanart.org), item no. 24500.



A LARGE CAST AND R	REPOUSSÉ GILT-BI	RONZE FIGURE OF	GREEN TARA



A LARGE CAST AND REPOUSSÉ GILT-BRONZE FIGURE OF GREEN TARA

INNER MONGOLIA, DOLONNOR STYLE, LATE 18TH CENTURY 22% in. (58.1 cm.) high

\$100.000-150.000

PROVENANCE

Elmer Holmes Bobst (1884-1978) Collection, New York, acquired in the 1950s

The present work was likely created in or around the thriving Buddhist center of Dolonnor in Inner Mongolia. Aspects such as the heavy folds of the drapery, the tall, tightly waisted base, and the curled chignon tied with a floral spray all point to a Dolonnor attribution. Compare the treatment of the jewelry, particularly the beaded ornaments in the hair, as well as drapery and base with a repoussé gilt-bronze figure of Manjushri in the collection of the Rietberg Museum, Zurich, illustrated by Helmut Uhlig in *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, p. 114, cat. no. 65.

During the Qing period, the Kangxi, Yongzheng, and Qianlong Emperors patronized Dolonnor as a center of Buddhist learning and artistic production.

The site was purposefully built not far from Shangdu (Xanadu), the old thirteenth century summer capital of Kublai Khan. The Mongolian lama, master artist, and leader of the Khalka Mongols, Zanabazar, formally assimilated his khanate into the Qing Empire before the Kangxi Emperor at Dolonnor in 1691. It continued to be an important bronze image foundry even into the late nineteenth century, as noted by the Russian explorer Nikolay Przhevalsky on one of his expeditions to Mongolia in the 1870s (N. Przhevalsky, *Mongolia*, London, 1876, p. 105).

Himalayan Art Resources (himalayanart.org), item no. 24510.





PROPERTY FROM A PRIVATE ASIAN COLLECTION

675

A SMALL ZITAN FIGURE OF ARHAT BAKULA TIBET, 17TH-18TH CENTURY 3% in. (9.5 cm.) high

\$5,000-7,000

PROVENANCE

 $\label{eq:condition} \mbox{Acquired in the Hong Kong art market, 1990s,} \\ \mbox{by repute}$

The present sculpture bears a carefully-carved inscription upon the verso of its rich zitan base, reading "Homage to the arhat Bakula!" The arhat or

elder, Bakula, is considered one of the direct disciples of the historical buddha Shakyamuni who swiftly achieved enlightenment and, therefore serves as example to devotees. He is depicted here according to standard iconography: as an ordained monk, holding a mongoose. He is propitiated for his ability to bestow basic material needs to those who have taken refuge. This small sculpture is likely to have been one of a larger set of *arhats*.

Himalayan Art Resources (himalayanart.org), item no. 24463.



PROPERTY FROM A PRIVATE ASIAN COLLECTION

676

A GILT AND POLYCHROMED ZITAN FIGURE OF MAITREYA BUDDHA TIBET OR CHINA, 17TH-18TH CENTURY 8% in. (22.2 cm.) high

\$25,000-35,000

PROVENANCE

Acquired in the Hong Kong art market, 1990s

The present work is carved entirely from *zitan*, a hardwood from India that was exported to China in the late Ming and early Qing dynasties. A purplish-black, fine-grained hardwood, *zitan* was considered the most prized hardwood by the Chinese. The density of the wood makes this material especially suitable for fine and intricate carving. Due to its slow-growing nature, *zitan* often was only available in small quantities, and by the Qianlong period (1736-1795), its use was controlled by the emperor himself.

Much of the *zitan* that came to China was used for furniture, as the hard grain of the wood made

it resistant to splitting and swelling in changes of climate. Fewer works of sculpture in *zitan* are known, although the precious nature of the wood meant it would have been an appropriate material for an object of worship. Compare the fine carving, sensitive modeling, and surface decoration of the present figure with a gilt and polychromed *zitan* figure of Simhanada Manjughosha sold at Christie's New York, 12 September 2018, lot 324.

Himalayan Art Resources (himalayanart.org), item no. 24464.



677

A SOAPSTONE FIGURE OF WHITE TARA

TIBET, 17TH CENTURY 41/4 in. (10.8 cm.) high

\$4,000-6,000

PROVENANCE

Acquired in the Hong Kong art market, 1990s, by repute

This carefully carved soapstone image of White Tara is among very few published examples of soapstone Buddhist figures. Her narrow waist, beaded jewelry, and ribbon-tied foliate crown are of a seventeenth-century style, as evidenced by similarities to lot 661 of this sale.

Himalayan Art Resources (himalayanart.org), item no. 24454.

678

A CARVED WOOD MANUSCRIPT COVER

TIBET, 14TH CENTURY OR LATER 261/4 x 73/4 in. (66.7 x 18.4 cm.)

\$4,000-6,000

Private collection, California, 1970s, by repute

This beautiful wooden relief sculpture is a functional manuscript, or pecha, cover. The image depicts Shadakshari Lokeshvara, Amitayus, Manjushri, Vajrapani, Shakyamuni, Vajradhara, Padmasambhava, Jambhala, Padmapani Lokeshvara (from left to right, top to bottom).



678



PROPERTY FROM A PRIVATE HONOLULU COLLECTION

679

A CARVED CONCH WITH GILT-BRONZE MOUNT

TIBET, 18TH-19TH CENTURY 9¾ in. (23.8 cm.) long

\$8,000-12,000

PROVENANCE

Chak Galleries, Hong Kong, 1995

The conch shell, a symbol of the voice of the Buddha, represents the transmission of Buddhist teachings. This conch is both an auspicious symbol and a ritual implement in the Tibetan Buddhist tradition. During ritual performances, it is used as a musical instrument and as a container for water. The elaborate decoration of real conch shells, such as the present example, became prominent in the seventeenth century.

Himalayan Art Resources (himalayanart.org), item no. 24469.

680

A BRONZE VAJRA AND A BRONZE PHURBA

TIBET, 14TH AND 17TH CENTURY 5 and 9% in. (12.7 and 25 cm.) long

\$3,000-5,000

The vajra (Tib: dorje) symbolizes the male aspects of enlightenment often described as "skillfull means" and "compassion," while also representing the adamantine nature of Vajrayana teachings and the enlightened beings who transmit them. The kila (Tib: phurba) is an implement wielded to ward off demonic obstructions and to protect the Vajrayana Buddhist religion by those in pursuit of enlightenment. The three heads at its finial represent the deity Vajrakilaya, of whom this is an embodiment.

Himalayan Art Resources (himalayanart.org), item nos. 24457 and 24458.





THE PROPERTY OF A CONNECTICUT COLLECTOR

681

TWO PAINTINGS WITH ARHATS AND ATTENDANTS

(2)

TIBET, 19TH CENTURY Image 26½ x 19 in. (67.3 x 48.3 cm.) 27 x 18¾ in. (16.6 x 47.6 cm.)

\$4,000-6,000

PROVENANCE

Acquired in Beijing in 1993

These two paintings are from what was once a three-painting set depicting the sixteen *arhats*, the attendant Dharmatala, the patron Hvashang, and *lokapala* or guardian kings of the four directions. Each of these two depict six *arhats*, one attendant, and two *lokapala*.

Himalayan Art Resources (himalayanart.org), item nos. 90313 and 90314.



A GILT-BRONZE FIGURE OF BUDDHA TIBET, 16TH-17TH CENTURY 6 in. (15.2 cm.) high

\$12,000-18,000

PROVENANCE

Acquired in the Hong Kong art market, 1990s , by repute

Himalayan Art Resources (himalayanart.org), item no. 24455.

A GILT-BRONZE FIGURE OF ELEVEN-HEADED AVALOKITESHVARA

NEPAL OR TIBET, 14TH CENTURY 7% in. (19.4 cm.) high

\$25,000-35,000

PROVENANCE

Purchased in Europe, 1990s, by repute

The current work, depicting an eleven-headed, eight-armed emanation of the bodhisattva Avalokiteshvara, is executed in the iconographic form first described by the Indian Buddhist philosopher Nagarjuna during the second century CE. The form was later popularized in meditational texts by the Indian pandits Bhikshuni Shri and Jowo Atisha, and thereafter absorbed into the essential iconography of Vajrayana Buddhism. The overall proportions including the slim waist and wide hips, the rectangular ushnisha, the U-shaped sash which falls above the knees, and exuberant use of inlaid stone and glass lozenges are all indicative of the Newar idiom, prevalent throughout Central Tibetan ateliers in the fourteenth and fifteenth centuries; while the square facial features and the wide lotus petals on the base of the sculpture are more commonly found in contemporaneous Tibetan sculpture.

Himalayan Art Resources (himalayanart.org), item no. 24461.



(back view)



A GILT-BRONZE GROUP OF HEVAJRA KAPALADHARA AND NAIRATMYA

NEPAL, 16TH CENTURY 5% in. (14.9 cm.) high

\$50,000-70,000

PROVENANCE

Christie's New York, 30 March 2006, lot 184

The skull-cup-bearing form of tutelary deity Hevajra stands in pratyalidhasana together with his consort Nairatmya. The deities of the highest yoga tantra dance upon a double-lotus trampling the Hindu deities Brahma and Shiva in their stride. His dangling foot is met with gestures of support by Indra and Vishnu, who are rendered in a much smaller scale, seated behind the tantric deities. The eight-headed, sixteen-armed Hevajra holds skull cups or kapala holding a variety of beings in each hand, including an elephant and the earth-goddess Prithvi in his primary hands. His proper-right hands hold a variety of animals while his proper-left hold a retinue of other Hindu deities.

Hevajra is the tantric manifestation of the buddha Akshobhya. His name epitomizes the adamantine nature of Vajrayana teachings. This impressively complex and detailed gilt-bronze figure is an unmistakably Nepalese representation. Beneath its lustrous gilding is a bright copper casting, typical for craftsmanship from the Kathmandu Valley. The separately-cast base is also indicative of the artistic tradition. The plump physiques, facial features, and style of carefully-executed ornamentation are similar to a sixteenth-century image of Vajravarahi, illustrated by U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 379, fig. 101C.

Himalayan Art Resources (himalayanart.org), item no. 24466.



(back view)







A GILT-BRONZE FIGURE OF PADMAPANI LOKESHVARA

NEPAL, EARLY MALLA PERIOD, 14TH CENTURY 19% in. (50.5 cm.) high

\$120,000-180,000

PROVENANCE

Acquired in the Hong Kong art market, 1996

Avalokiteshvara, the "Lord who looks upon the World," is the bodhisattva of compassion, and one of the principle deities in Mahayana Buddhism. Although he has attained enlightenment like the Buddha, the bodhisattva forgoes his escape from the suffering of rebirth to act as a guide to all living beings until they themselves have achieved nirvana. Worshipped in many guises, here he is depicted as Padmapani Lokeshvara, the "lord that holds the lotus." Like the lotus, which rises from its murky bed below the water to blossom in the pristine air, Padmapani has detached himself from the pain and impurities of the material world and is enlightened in body, speech, and mind.

Worshipped in Nepal from at least the mid-sixth century, Avalokiteshvara was one of the most popular Buddhist deities in the Kathmandu Valley. Demand for images of this auspicious bodhisattva was great and from an early period, craftsmen throughout the valley were executing works in wood, stone, paint, and bronze. The deity is nearly always depicted standing, in contrast to the

Indian tradition of showing him seated. The style is further characterized by the lithe form of the body and the swaying hips, with the head tilted to the side, resulting in a graceful curvilinear form. The *dhoti* billows in voluminous folds between the legs and is secured across the thighs with a loosely-draped sash, while the sacred thread hangs from the shoulder across the torso and thighs.

The sculpture of the early Malla period, starting from the second half of the twelfth century through the fifteenth century, is characterized by pronounced musculature and elaborate ornamentation. Images of Padmapani Lokeshvara, in particular, have wider and more rounded thighs and broader shoulders. The face of the present example, however, is closely related to a bronze figure of Padmapani Lokeshvara at the Victoria & Albert Museum (acc. no. IM.239-1922), dated to the fourteenth century; both share large hoop earrings, pronounced arching brows, and elongated foliate diadems and chignons.

Himalayan Art Resources (himalayanart.org), item no. 24503.





A SMALL GILT-BRONZE FIGURE **OF AMITAYUS** NEPAL, 16TH-17TH CENTURY 2% in. (7.3 cm.) high

\$4,000-6,000

Pan-Asian Collection (Christian Humann), by repute Robert Hatfield Ellsworth, New York, by 2007 Christie's New York, 21 September 2007, lot 175

Himalayan Art Resources (himalayanart.org), item no. 24462.

687

A COPPER REPOUSSÉ VAJRACHARYA CROWN NEPAL, DATED BY INSCRIPTION TO 1846 9½ in. (24.1 cm.) high

\$6,000-8,000

PROVENANCE

Property of Mrs. Liberty Winter, Cambridge, Massachusetts; Sotheby's Parke-Bernet, 10 December 1980, lot 63

This style of crown is worn by Newar Buddhist priests or vajracharya in the Vajrayana tradition of the Kathmandu Valley. The crown, used for ritual practices, empowerments, and initiating practitioners into Tantric traditions, depicts the five tathagatha: Ratnasambhava, Akshobhya, Vairochana, Amitabha, and Amoghasiddhi. The inscription indicates that the crown was offered by Machindrasing Manandhar to the priest Bidhyananda Bajracharya from Sikhamu Bahal. For a nearly identical example see the Vajracharya crown dated to 1864 at The Metropolitan Museum of Art in New York (acc. no. 36.25.2979).

Himalayan Art Resources (himalayanart.org), item no. 24452.

688

A GILT-BRONZE FIGURE OF VISHNU NEPAL, 14TH-15TH CENTURY 6¾ in. (17.1 cm.) high

\$20,000-30,000

PROVENANCE

Acala Gallery, London, by 1974 Private collection, Germany, 1990s, by repute











(back view)

A RARE GILT-BRONZE GROUP OF SHRIKANTHA KAMAKALA AND GUHYAKALI

NEPAL, 17TH CENTURY 5% in. (14.9 cm.) high

\$40,000-60,000

PROVENANCE

Acquired in the Macau art market, 1996

This rare form of Shiva is known as Shrikantha, "one with the beautiful throat." Shrikantha stands in *ardhaparyankasana* (one leg dangling), embraced by his consort Guhyakali in cosmic union forming a *kamakala*, or union of creative power.

The present group is among few extant works depicting the esoteric subject. The petite lotus petals and beaded rim of the rectangular base suggest a late-Malla date for this uncommon image. Compare the iconography and tantric ornaments with another seventeenth-century example of this esoteric figure in the Norton Simon Museum (acc. no. M.1979.91.S).

Himalayan Art Resource (himalayanart.org), item no. 24419.



(back view)



THE PROPERTY OF A PRIVATE ASIAN COLLECTOR

690

A LARGE REPOUSSÉ GILT-COPPER FIGURE OF MAITREYA

NEPAL, 17TH-18TH CENTURY 19% in. (49.2 cm.) high

\$120,000-180,000

PROVENANCE

Private collection, Belgium, by 1981 Christie's London, 22 April 1981, lot 70 Christie's Paris, 21 November 2008, lot 240

The present figure of Maitreya is an iconic example of late Nepalese sculptural tradition. The hems of the *dhoti* and the sash draped over the waist are elaborately incised with a scrolling foliate motif, while the jewelry and crown is in an organic lotiform design that mirrors the lotuses that bloom at the shoulders.

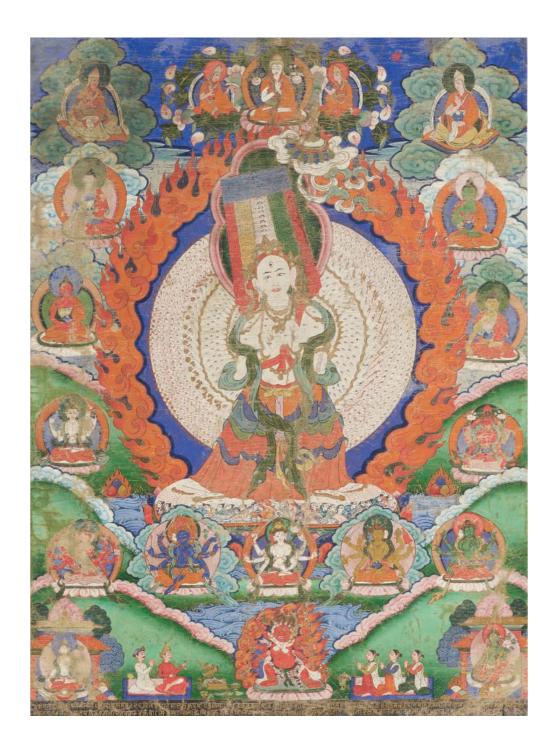
In the later Malla period, from the sixteenth through eighteenth centuries, the rulers of the three kingdoms of the Kathmandu Valley engaged in an extensive construction program to compete with their neighbors. As their central squares increasingly filled with temples and palaces, the demand for religious images reached epic proportions. To meet that demand, the artisans of the Kathmandu Valley turned to the repoussé technique, which was faster and more material-conscious than bronze casting. In the repoussé technique, thin sheets of metal are beaten over molds and then pieced together to form a three-dimensional image. While many were in simple copper, polished to imitate gilding, the most important works, including the present work, were richly gilded.

Himalayan Art Resources (himalayanart.org), item no. 24502.



(back view)





PROPERTY OF A PRIVATE MANHATTAN COLLECTOR

691

A PAUBHA OF MAHAPATINGKAH NEPAL, KATHMANDU, KEL TOLE, DATED BY INSCRIPTION TO 1878 (SAMVAT 998)

INSCRIPTION TO 1878 (SAMVAT 99 Image 29% x 21% in. (75.3 x 54.9 cm.)

\$4,000-6,000

PROVENANCE

Private collection, Los Angeles, by repute Bonhams New York, 11 September 2012, lot 162 The white bodhisattva of one thousand heads, arms and myriad eyes astride at center, is known in Sanskrit as Sitatapatra. Her proper-left five hundred legs on the left side suppress a host of worldly deities and animals, while her properright five hundred legs suppress a host of worldly plights, demons and animals. She is surrounded by retinue figures and at the bottom two lay men and three lay women kneel in propitiation. Two lines of

Newari script along the bottom register provide the date of the artwork, the place of creation, and the names of the man and the four family members responsible for the dedication of this paubha for the benefit of all sentient beings.

Himalayan Art Resources (himalayanart.org), item no. 24506.



THE PROPERTY OF AN ITALIAN NOBLEMAN

692

A PAUBHA OF MAHAKALA

NEPAL, DATED BY INSCRIPTION TO JANUARY 1778 (SAMVAT 898) Image 42¾ x 27% in. (108.5 x 71 cm.)

\$20,000-30,000

PROVENANCE

Duke Simone Velluti Zati di San Clemente (1926-2012), by repute Thence by descent to the present owner paubha depicting Mahakala was commissioned by a family of thirteen in commemoration of their puja in the former Kingdom of Patan (present day Lalitapur, Kathmandu). It attests to the lighting of butter lamps; one thousand performances of water ritual; feeding of ten brahmin; worship of the Kumari; and dedication to the moon god. Each of the family members is depicted in the lower register and identified by name.

Based on the inscription in the lower register, this

AN ILLUSTRATION FROM THE BHAGAVATA PURANA

NEPAL, CIRCA 1775 Opaque watercolor on paper Image $12\% \times 18\%$ in. (31.5 x 47.6 cm.) folio $14\% \times 20\%$ in. (36.3 x 52.5 cm.)

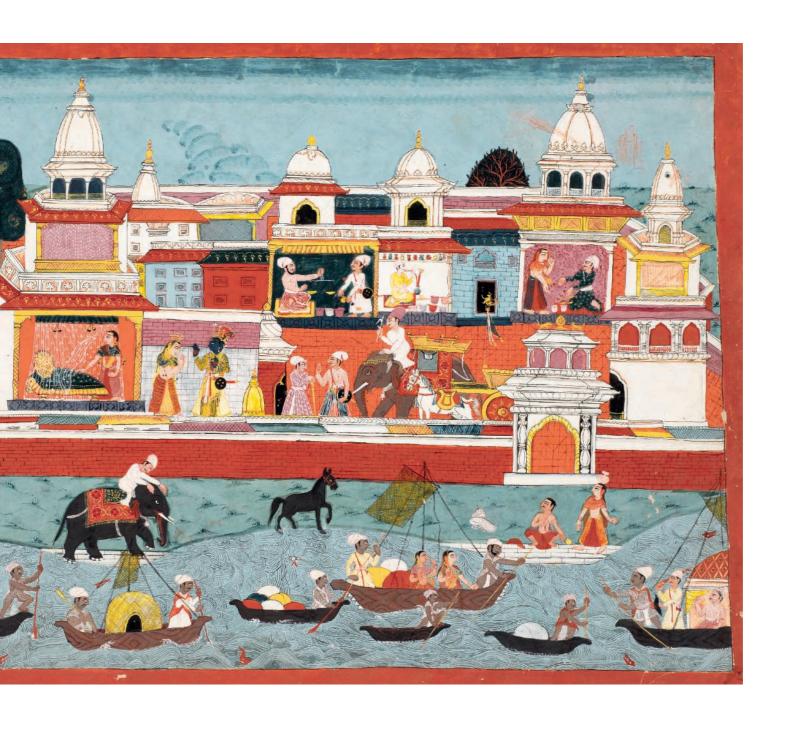
\$12,000-18,000

PROVENANCE

Doris Wiener Gallery, New York, 10 April 1973 Collection of Baroness Guy de Gunzburg (1926-2016), Virginia

The present and following lot come from dispersed Nepalese versions of the *Bhagavata Purana*, which chronicles the ten avatars of Lord Vishnu, each of whom must save the world from danger, destroy the wicked and protect the virtuous.









AN ILLUSTRATION FROM THE BHAGAVATA PURANA: KRISHNA RESCUES ANIRUDDHA FROM BANASURA

NEPAL, CIRCA 1775 Opaque watercolor on paper Image 13¼ x 20% in. (33.8 x 51 cm.) folio 15 x 21¾ in. (38 x 55.2 cm.)

\$8,000-12,000

Lord Krishna, together with his brother Balarama and retinue, attacks the palace of Banasura at Agnigarh to rescue his captive grandson Aniruddha, depicted at center constricted by a large snake. Blue-skinned Aniruddha has fallen deeply in love with Usha, the beautiful daughter of the multi-headed Banasura, who has forbidden the marriage of the young lovers.

Another folio likely from the same set, depicting an earlier scene of the same battle between Banasura and Krishna, was sold at Christie's New York, 20 March 2012, lot 198.

PAINTINGS FROM THE ESTATE OF CAROL SUMMERS (LOTS 694-709)

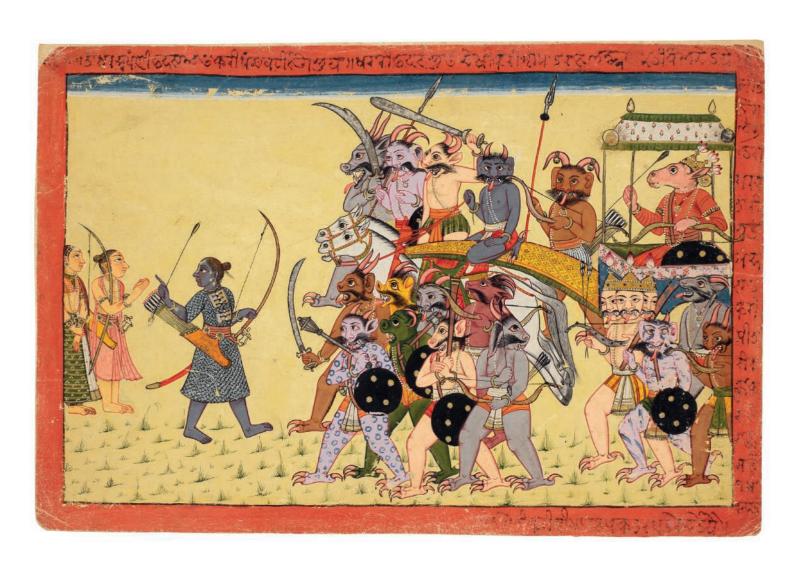
AN ILLUSTRATION FROM THE 'SHANGRI' RAMAYANA

This illustration is from the *Aranya Kanda*, the third book of the *Ramayana*. Rama, dressed in chainmail armour, stands in front of the demon army of the horse-headed *gandharva*, Tumburu. His younger brother, Lakshmana, and his wife, Sita stand behind him. Tumburu, a *gandharva* or celestial musician, had once angered the god of wealth, Kubera. Kubera cursed him that he would be born a demon and only to be freed when he was slain by Rama. Tumburu was thus born as the demon Viradha.

W.G. Archer distinguishes four painting classifications within the 'Shangri' Ramayana series (W.G. Archer, Indian Paintings from the Punjab Hills, 1973, Vol. I, p. 326). The present painting has been executed in 'Style IV' of Archer's classification and was the only style used for the Aranya Kanda. Archer discusses three other examples painted in 'Style IV' (Archer, op. cit., Kulu no.5, pp.328-329). The first of these examples (now in the National Museum, New Delhi) is painted in a similar style and follows the episode

in the present painting, depicting Rama and Lakshmana in combat with the long-armed demon Viradha. For further discussion on the *Shangri Ramayana* and attribution of the series to Kulu and Bahu by Archer, Goswamy and Fischer, see lot 702 of this sale. J.P. Losty more recently suggests that the series is by a Pahari artist possibly from Bilaspur (J.P. Losty and F. Galloway, *Court Paintings from Persia and India 1500 – 1900*, London, 2016, pp.70 – 73, no. 27).

For another folio from the series, executed in 'Style IV,' see T. McInerney, S. Kossak, N. Haider, *Divine Pleasures: Painting from India's Rajput Courts – The Kronos Collections*, (exhibition catalogue), New York, 2016, pp. 174-75, cat. no. 61. The Kronos Collection folio, like the current painting, has a pale yellow background with a high dark blue horizon, similarly rendered clumps of grass and a lengthy inscription in the red border.



AN ILLUSTRATION FROM THE 'SHANGRI' RAMAYANA (STYLE IV): RAMA ENCOUNTERS THE ARMY OF TUMBURU

NORTH INDIA, PUNJAB HILLS, KULU OR BAHU (JAMMU), CIRCA 1700-1740 Opaque watercolor on paper, heightened with gold Image 7½ x 11½ in. (19.2 x 29.9 cm.) folio 8% x 12% in. (22 x 32 cm.)

\$15,000-25,000

PAINTINGS FROM THE ESTATE OF CAROL SUMMERS (LOTS 694-709)

AN ILLUSTRATION FROM THE 'SHANGRI' RAMAYANA

This illustration is probably from the *Lanka* or *Sundara Kanda*, the fifth book of the *Ramayana*. It depicts Rama with blue skin, seated with his younger brother Lakshmana. Behind the brothers are Sugriva, the king of the monkeys, and Vibhishana, Rama's ally and the future king of Lanka.

This series of paintings is known as the 'Shangri' Ramayana because it was once in the possession of the Rajas of Shangri, a branch of the Kulu royal family. Scholars have debated over the origin of this Ramayana series. W.G. Archer initially found Kulu to be the most likely origin. According to the family tradition of Raja Raghubir Singh, the pictures were painted in Kulu during the reigns of Raja Jagat Singh and Raja Bidhi Singh. On the basis of style and date, Archer distinguished four painting classifications within the series. The present folio, which is probably from the Sundara or Lanka Kanda has been executed in 'Style III.' Archer describes it as a "style of lush exuberance" and says it was chiefly used to illustrate jungle scenes as well as the adventures of Hanuman and the monkey army in Lanka (W.G. Archer, Indian Paintings from the Punjab Hills, 1973, Vol. I, pp. 325-329). B.N. Goswamy and Eberhard Fischer have, more recently, argued that the paintings should be attributed to Bahu on account of the figurative similarities with Raja Kirpal Dev and Raja Anand Dev of Bahu (B.N. Goswamy and E. Fischer, Pahari Masters - Court Painters of Northern India, Zurich, 1992, pp. 76-81).

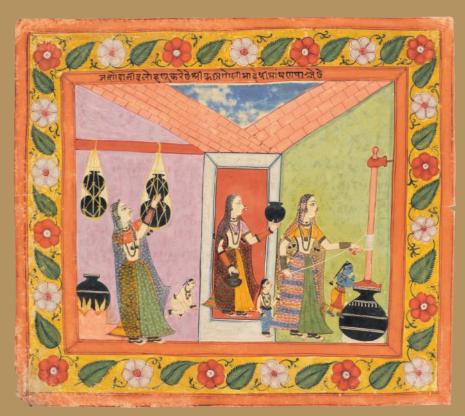
For three other folios from the series, executed in 'Style III,' see T. McInerney, S. Kossak, N. Haider, *Divine Pleasures: Painting from India's Rajput Courts – The Kronos Collections*, (exhibition catalogue), New York, 2016, cat. no. 58-60, pp. 168-173. With the background reduced to a bare minimum, the 'Style III' folios have clear narrative action. The dense forms and bright colors derive from the 'Style I' illustrations of the Early Bahu Master.

The series was dispersed in 1961. A very substantial proportion of the series, 168 folios, are in the National Museum in New Delhi. Other examples are in a number of collections including the Bharat Kala Bhavan, Varanasi, the British Library, London, the Victoria and Albert Museum, London, the Rietberg Museum, Zurich, the Los Angeles County Museum of Art, the Virginia Museum of Fine Arts, the San Diego Museum of Arts (Edwin Binney 3rd Collection), the Metropolitan Museum of Art, New York, the Philadelphia Museum of Art and the Portland Museum of Art, as well as in several private collections. For folios from the same series which have sold at auction, see Christie's London, 26 May 2016, lot 63, and Christie's New York, 19 March 2013, lot 309.



AN ILLUSTRATION FROM THE 'SHANGRI'
RAMAYANA (STYLE III) – RAMA AND LAKSHMANA
SEATED WITH SUGRIVA AND VIBHISANA
NORTH INDIA, PUNJAB HILLS, KULU OR BAHU
(JAMMU), CIRCA 1700-1730
Opaque watercolor on paper
Image 7% x 11½ in. (20 x 29.2 cm.)
folio 8% x 12% in. (22 x 32 cm.)
\$25,000-35,000

PAINTINGS FROM THE ESTATE OF CAROL SUMMERS (LOTS 694-709)



697

TWO ILLUSTRATIONS FROM THE BHAGAVATA PURANA: KRISHNA AND YASHODA CHURNING BUTTER AND KRISHNA ENTERS THE SNAKE DEMON UGRASURA WITH THE GOPAS INDIA, RAJASTHAN OR GUJARAT

CIRCA 1700

Opaque watercolor on paper The larger, image 6½ x 7¾ in. (16.5 x 19.6 cm.) folio 9½ x 10% in. (24.2 x 27.6 cm.)

\$6,000-9,000





A PAINTING OF SHIVA AS TRIPURANTAKA, THE DESTROYER OF TRIPURA

NORTH INDIA, PUNJAB HILLS, POSSIBLY MANDI, CIRCA 1750-1780 Opaque watercolor on paper Image $7\% \times 9\%$ in. (18.6 x 24.3 cm.); folio $9 \times 11\%$ in. (22.9 x 29.2 cm.)

\$8,000-12,000

This is a rare illustration of Shiva as the destroyer of Tripura, the three citadels of the demons. The Tripura were aerial cities which had been presented as blessings from Brahma to three demon brothers after severe penance. They would exist as separate cities for a thousand years and could only be destroyed after they merged at the end of this period. The demons used this time to wreak havoc on gods in the heavens and on earth until the gods finally approached Shiva and begged for his help. The Earth became Shiva's chariot and Brahma, his charioteer. The sun and moon became his chariot wheels. His

bow was formed from Mount Meru, the sacred mountain, and Vasuki, Shiva's serpent became his bow string. Vishnu became the cosmic arrow which would destroy the demon form of the three cities in a single shot.

Raja Sidh Sen of Mandi (r.1684-1727) was a great patron of the arts and sponsored an active artistic life which led to the production of numerous paintings. He was a keen Shaivite and images of Shiva flourished in Mandi during and after his reign. The flat, monochromatic, green background and the relatively cursory depiction of the figures in this illustration is comparable with other mid-eighteenth century paintings from Mandi.

The reverse with Devanagari numerals 48 and bearing Mandi royal collection stamp and inventory number.

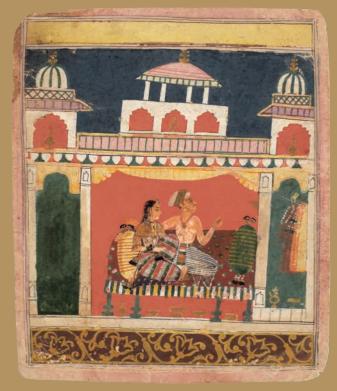


AN ILLUSTRATION FROM A RAMAYANA SERIES

INDIA, MALWA, EARLY 17TH CENTURY Opaque watercolor on paper Image 9% x 5% in. (24.4 x 13.7 cm.); folio 10 x 7¼ in. (25.3 x 18.5 cm.)

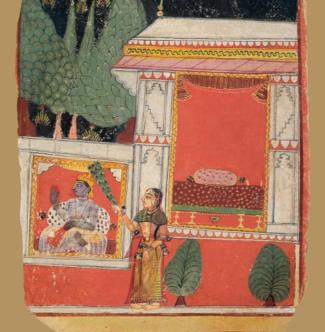
\$3,000-5,000





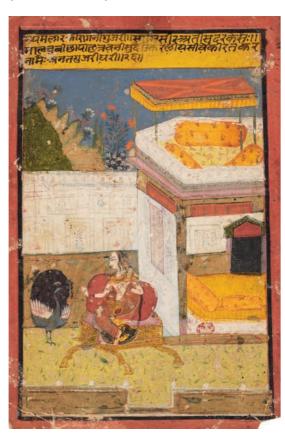
THREE PAINTINGS: A LADY RECLINING ON A BED, A COUPLE SEATED ON A BED AND AN ILLUSTRATION OF MALAVA KAUSIKA RAGA INDIA, MALWA, CIRCA 1660

INDIA, MALWA, CIRCA 1660 Opaque watercolor on paper Image $5 \times 4\%$ in. $(12.8 \times 12.5$ cm.) folio $5\% \times 6\%$ in. $(15 \times 17.4$ cm.) Image $5\% \times 5\%$ in. $(13.5 \times 13.7$ cm.) folio $7\% \times 6$ in. $(18.8 \times 15.2$ cm.) Image $6\% \times 5\%$ in. $(17.6 \times 15$ cm.) folio $6\% \times 6\%$ in. $(17.6 \times 16.2$ cm.)



(3)

PAINTINGS FROM THE ESTATE OF CAROL SUMMERS (LOTS 694-709)



701

AN ILLUSTRATION FROM A RAGAMALA SERIES: MADHU MADHAVI RAGINI AND A PAINTING OF VASUDEVA CROSSING THE YAMUNA, PROTECTED BY SHESHA

RAJASTHAN, PERHAPS BUNDI, EARLY 18TH CENTURY AND NORTH INDIA, PAHARI REGION, CIRCA 1700

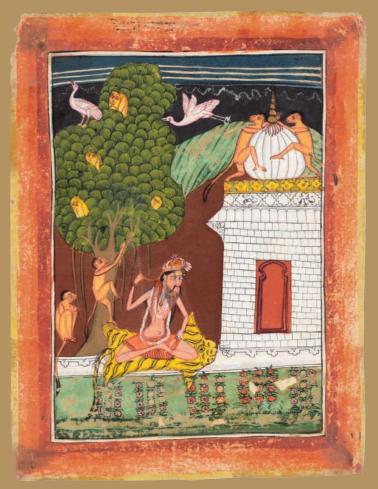
Opaque watercolor on paper, the first heightened with gold

(2)

Image $8\% \times 6\%$ in. $(22 \times 15.8 \text{ cm.})$ folio $11 \times 7\%$ in. $(27.8 \times 18 \text{ cm.})$ Image $7\% \times 8\%$ in. $(19 \times 22.2 \text{ cm.})$ folio $9 \times 10\%$ in. $(22.9 \times 26.3 \text{ cm.})$

\$3,000-5,000







TWO ILLUSTRATIONS FROM A RAGAMALA SERIES: GAUDA MALHAR RAGA AND KAKHUBA RAGINI

INDIA, RAJASTHAN, BUNDI, 18TH CENTURY Opaque watercolor on paper Image 7½ x 4% in. (18 x 12.5 cm.) folio 8 % x 6½ in. (22.6 x 16.4 cm.) Image 7½ x 5% in. (18 x 13.5 cm.) folio 9 x 6% in. (23 x 16.3 cm.)

\$3,000-5,000

(2)

PAINTINGS FROM THE ESTATE OF CAROL SUMMERS (LOTS 694-709)



703



703

AN ILLUSTRATION FROM A RAGAMALA SERIES: KAKUBHA RAGINI AND AN ILLUSTRATION FROM THE RASIKAPRIYA: KRISHNA IN THE FOREST WITH GOPIS

(2)

INDIA, MALWA, CIRCA 1635

Opaque watercolor on paper Image $6\% \times 5\%$ in. (15.5 x 14.5 cm.) folio $7\% \times 6\%$ in. (20 x 17 cm.) Image $5\% \times 5\%$ in. (13.5 x 13.5 cm.) folio $8\% \times 5\%$ in. (21.2 x 14.7 cm.)

\$5,000-7,000

704

A PAINTING OF A COUPLE EMBRACING INDIA, MALWA, EARLY 17TH CENTURY

Opaque watercolor on paper Image 5½ x 5½ in. (13.9 x 13.1 cm.) folio 8½ x 6¼ in. (20.5 x 15.8 cm.)

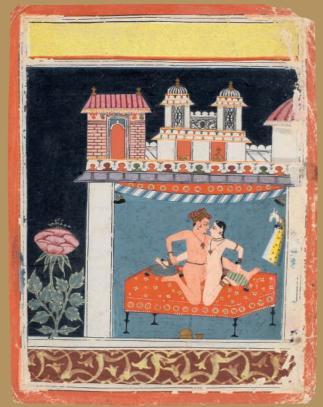
\$2,500-3,500

705

AN ILLUSTRATION FROM A RAGAMALA SERIES: GUJARI RAGINI

CENTRAL INDIA, PERHAPS PANNA EARLY 18TH CENTURY Opaque watercolor on paper, heightened with gold Image 8% x 6 in. (20.6 x 15.2 cm.) folio 8½ x 6½ in. (21.6 x 15.6 cm.)

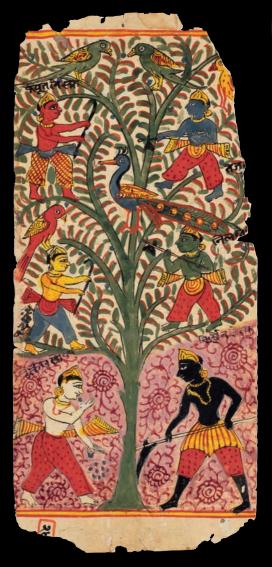
\$3,000-5,000





PAINTINGS FROM THE ESTATE OF CAROL SUMMERS (LOTS 694-709)





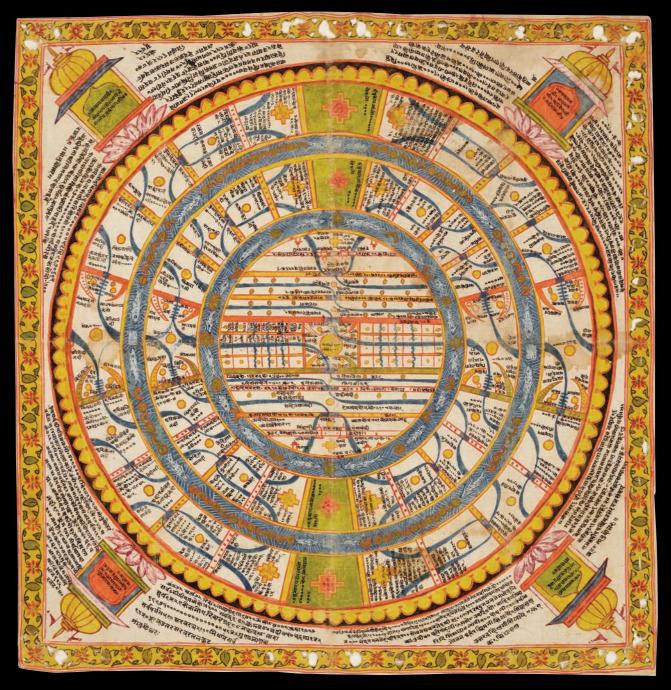


706

THREE DOUBLE-SIDED JAIN MANUSCRIPT FOLIOS

NORTHWEST INDIA, 17TH-18TH CENTURY
Opaque watercolor on paper, the first heightened with gold
Folio 6¾ x 13¾ in. (17.3 x 35.1 cm.)
Folio 5¾ x 11 in. (13.5 x 27.9 cm.)
Folio 12½ x 4¾ in. (31.8 x 11.7 cm.) (3)

\$2,000-3,000



A JAIN COSMIC DIAGRAM DEPICTING ADHAIDVIPA INDIA, GUJARAT OR RAJASTHAN 19TH CENTURY Opaque watercolor on paper 24% x 24 in. (62.9 x 61 cm.)

\$4,000-6,000

This cosmic diagram depicts the Jain universe, divided into *adhai dvipa*, or two and a half continents. Compare the current work with another nineteenth-century cosmic diagram of Adhaidvipa illustrated in P. Pal, *The Peaceful Liberators: Jain Art from India*, Los Angeles, 1995, p. 223, no. 98, and another sold at Sotheby's New York, 20 March 2013, lot 299.

PAINTINGS FROM THE ESTATE OF CAROL SUMMERS (LOTS 694-709)



708

708

A PAINTING OF KALI, SHIVA AND VISHNU

INDIA, RAJASTHAN, JAIPUR, MID-19TH CENTURY Opaque watercolor on paper, heightened with gold $23\% \times 19\%$ in. (60 x 49.5 cm.)

\$1,500-2,500

709

SIX FOLIOS DEPICTING SCENES FROM THE MAHABHARATA

INDIA, MAHARASHTRA, PAITHAN STYLE 19TH CENTURY

Opaque watercolor on paper

The largest, folio 161/8 x 111/2 in. (41 x 29.2 cm.)

\$3,000-5,000

(6)



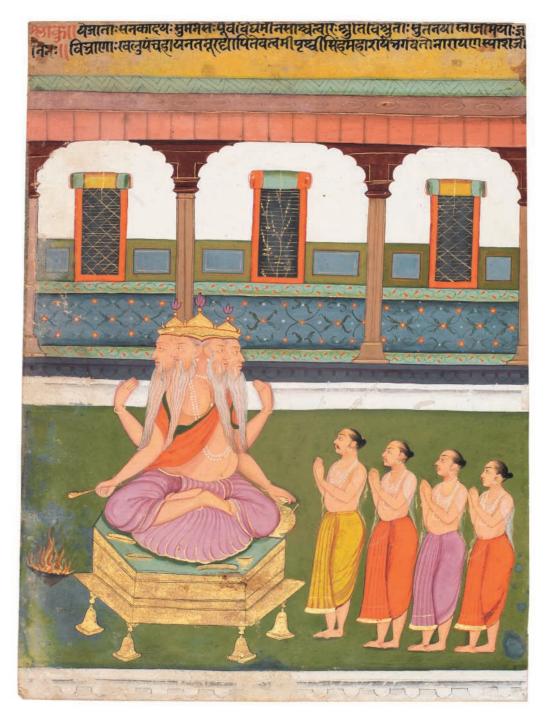












710

A PAINTING OF BRAHMA

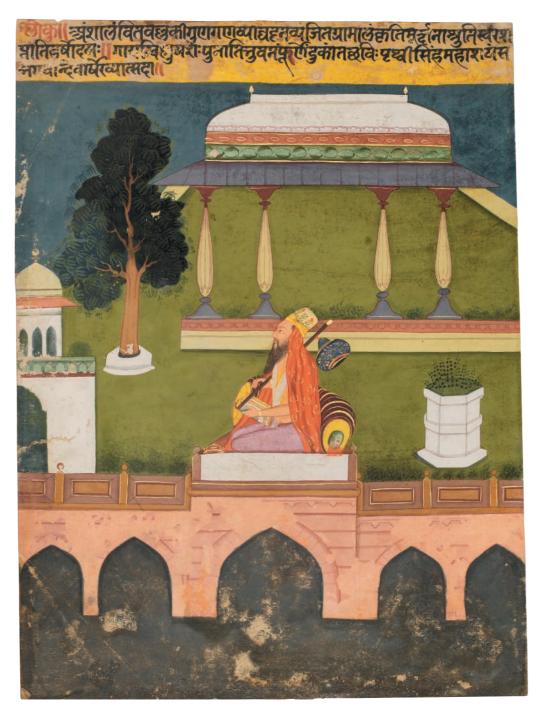
NORTHWEST INDIA, RAJASTHAN, BIKANER CIRCA 1630-1640

Opaque watercolor on paper, heightened with gold 10½ x 7½ in. (25.7 x 19.5 cm.)

\$4,000-6,000

The current painting and the following lot 711 are from the same series as *The Liberation of Gajendra*, illustrated by Andrew Topsfield in In the Realm of Gods and Kings, New York, 2004, p.117, no.43, formerly in the collection of Cynthia Polsky and sold at Bonhams New York, 16 March 2015, lot 70.

Exhibiting strong Mughal and Deccani influences, this series was made for a Maharaja of Bikaner and included illustrations of various Hindu deities including the *avatars* (incarnations) of Vishnu.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

A PAINTING OF NARADA, THE CELESTIAL MUSICIAN

NORTHWEST INDIA, RAJASTHAN, BIKANER CIRCA 1630-1640

Opaque watercolor on paper, heightened with gold $10\% \times 7\%$ in. (25.7 x 19.1 cm.)

\$4,000-6,000



712

712

A PAINTING OF KRISHNA AND RADHA DANCING (RASAMANDALA) NORTHWEST INDIA, RAJASTHAN, BIKANER

LATE 18TH CENTURY

Opaque watercolor on paper, heightened with gold Image 11½ x 7% in. (28.6 x 20 cm.) folio 13% x 9% in. (33.7 x 24.1 cm.)

\$6,000-8,000

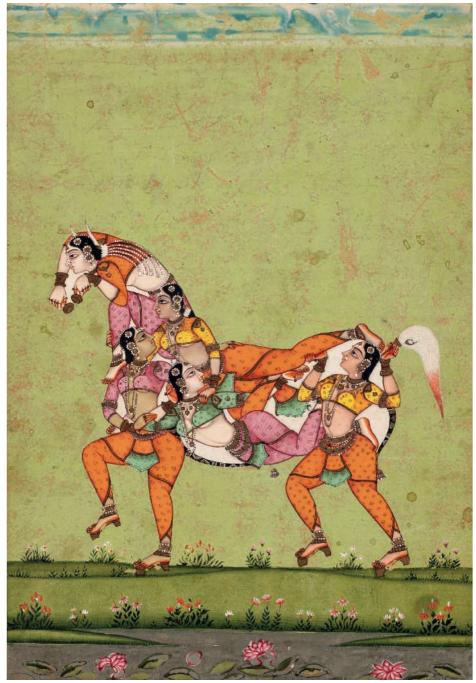
713

A PORTRAIT OF A SEATED NOBLEMAN NORTH INDIA, GULER, THE FAMILY WORKSHOP

OF PANDIT SEU, LATE 18TH CENTURY Opaque watercolor on paper, heightened with gold Image 7% x 5% in. (18.2 x 13.6 cm.) folio 11½ x 7% in. (29.1 x 20.1 cm.)

\$7,000-9,000





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

714

A PAINTING OF A COMPOSITE HORSE

CENTRAL INDIA, DECCAN, 18TH CENTURY Opaque watercolor on paper Image $8\% \times 6$ in. (21.2 x 15.1 cm.) folio $10 \times 7\%$ in. (25.3 x 19.2 cm.)

\$2,500-3,500

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

715

A PAINTING OF LADIES ADORING THE MOON

NORTH INDIA, PUNJAB HILLS, GULER, CIRCA 1760-1770
Opaque watercolor on paper, heightened with gold Image 8% x 5% in. (22.5 x 14.9 cm.) folio 9 x 6¼ in. (22.9 x 15.9 cm.)

\$10,000-15,000



A lady is seated outside a white pavilion on a moonlit terrace accompanied by her attendants. She gazes at the moon deep in thoughts of her lover, oblivious to the wine cup being offered to her. This painting is closely related to eighteenth century Mughal terrace scenes which usually depict women of the court engaged in leisurely activities accompanied by musicians and female attendants. It also finds comparison with two other terrace scenes from Guler dating from the same period, now in the Victoria and Albert Museum in London (acc. nos. I.S.133-1949, I.M.72-1912), illustrated by

W.G. Archer in *Indian Paintings from the Punjab Hills*, 1973, Vol.I, Guler, p.155, 31, 32 (i), and illustrated in Vol.II, p.106.

The treatment of the landscape and the introduction of aerial perspective, as seen in the background, was a relatively new development in Pahari painting of this period which followed Nainsukh's travels to the plains and to eastern India. The landscape in the present painting is comparable to another Guler painting dated *circa* 1760 with a lady smoking a *huqqa* on a terrace, illustrated by W.G. Archer, *op. cit.*, Vol.I, Guler p.157, 40, and illustrated in Vol.II, p.110.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

717

A PAINTING OF VISHNU

NORTH INDIA, PUNJAB HILLS, CHAMBA, CIRCA 1830-1850 Opaque watercolor on paper, heightened with gold Image 8 x 4% in. (20.3 x 12 cm.); folio 9% x 6% in. (25 x 17.3 cm.)

\$4,000-6,000

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

718

A PAINTING OF LADIES BATHING IN A LOTUS POOL

NORTH INDIA, PUNJAB HILLS, KANGRA OR MANDI, CIRCA 1820 Opaque watercolor on paper, heightened with gold Image 7% x 4% in. (18.4 x 10.8 cm.); folio 9 x 6% in. (22.9 x 16.5 cm.)

\$5,000-7,000

This illustration of ladies bathing in a lotus pool is based on an earlier painting from Guler dated *circa* 1760-65, now in the collection of the Victoria and Albert Museum in London (acc. no. I.S.115-1955) illustrated by W.G. Archer in *Indian Paintings from the Punjab Hills*, 1973, Vol. I, Guler p.158, 42, and in Vol. II, p.110. The Guler painting shows the same corner of the pool with a maiden seated near the edge on a low stool, smoking a *huqqa*.

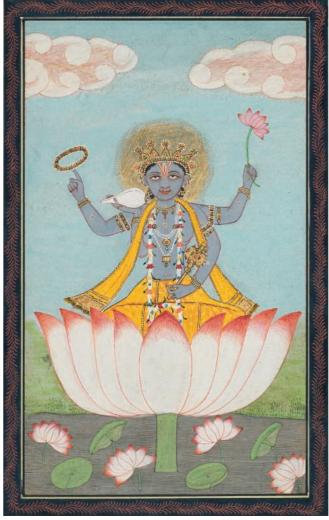
PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

716

A PAINTING OF KALI (ADYA-SHAKTI)

NORTH INDIA, PUNJAB HILLS, KANGRA, CIRCA 1820 Opaque watercolor on paper Image 6% x 4% in. (16.8 x 12.2 cm.) folio 7% x 5% in. (20 x 15 cm.)

\$3,500-5,000







TWO ILLUSTRATIONS FROM A RAGALAMALA SERIES: RAMKALI RAGINI AND VASANT RAGINI CENTRAL INDIA, MALWA

CENTRAL INDIA, MALWA 16TH-17TH CENTURY Opaque watercolor on paper Image 9¼ x 6½ in. (23.5 x 15.4 cm.) folio 11 x 7½ in. (27.8 x 18.9 cm.) Image 8¼ x 6¼ in. (22.3 x 15.9 cm.) folio 10% x 7% in. (27 x 18.8 cm.)

\$2,000-3,000

First painting:

Sotheby's Parke-Bernet, 28 February 1974, lot 127 Second painting: Semi Liquidation of Heeramaneck Galleries; O'Reilly's Plaza Art Gallery, Inc., New York, 4 April 1972, no. 107

(2)

(2)

720

AN ILLUSTRATION FROM THE KAVIPRIYA AND AN ILLUSTRATION FROM A RASIKAPRIYA SERIES

INDIA, RAJASTHAN, MEWAR, CIRCA 1650 AND CENTRAL INDIA, MALWA MID-17TH CENTURY

Opaque watercolor on paper, the first heightened with gold

Image $6\% \times 6$ in. (15.6 x 15.2 cm.) folio $7\% \times 6\%$ in. (20 x 16.2 cm.) Image $7\% \times 7$ in. (18.7 x 17.8 cm.) folio $9 \times 7\%$ in. (19.7 x 22.9 cm.)

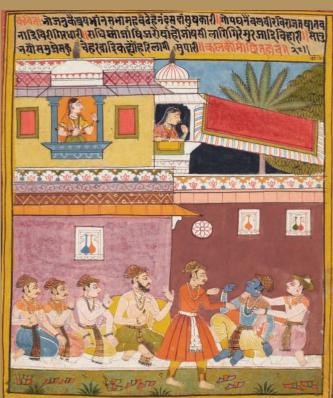
\$4,000-6,000

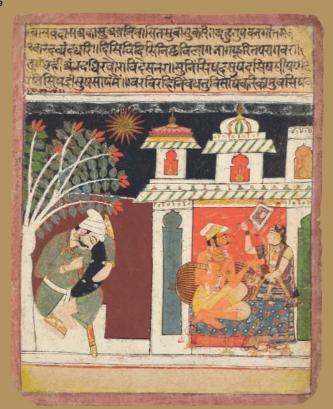
First painting:

The Doris Weiner Collection; Christie's New York, 20 March 2012, lot 252
Second painting:
The Carter Burden Collection of Indian Paintings;
Sotheby's New York, 27 March 1991, lot 4

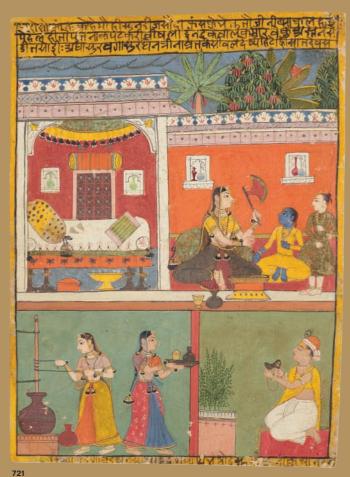








PROPERTY FROM THE ESTATE OF BARONESS EVA BESSENYEY (LOTS 601-640 AND LOTS 719-724)



721

AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES INDIA, RAJASTHAN, MEWAR, CIRCA 1650

Opaque watercolor on paper, heightened with gold 9% x 7 in. (24.5 x 17.8 cm.); folio 10% x 7% in. (25.6 x 19.9 cm.)

\$3,000-5,000

Sotheby's New York, 22 March 1989, lot 105

722

AN ILLUSTRATION FROM THE MAHABHARATA: DRAUPADI WATCHING A DANCE PERFORMANCE INDIA, ISARDA, CIRCA 1630

Opaque watercolor on paper, heightened with gold Image 4½ x 6% in. (11.5 x 16.3 cm.); folio 6% x 7½ in. (15.5 x 19.1 cm.)

\$3,000-5,000

Acquired in New York before 1969 Christie's New York, 16 September 2009, lot 787

EXHIBITED
On loan to Brooklyn Museum of Art, New York, from 1969-2009 (L69.26.1) New Delhi, Visual Art Gallery, "Indian Miniatures from Mughal to Rajput," 1972





PROPERTY FROM THE ESTATE OF BARONESS EVA BESSENYEY (LOTS 601-640 AND LOTS 719-724)



723

723

AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES: KRISHNA VISITS BHISHMA

CENTRAL INDIA, DATIA, CIRCA 1770 Opaque watercolor on paper, heightened with gold Image 10½ x 15¾ in. (26.7 x 40 cm.) folio 12¾ x 17% in. (32.4 x 45.4 cm.)

\$3,000-5,000

The current work depicts blue-skinned Krishna arriving at the camp of Bhishma. Verses from the tenth book of the Bhagavata Purana are inscribed in Devanagari on the verso, with the stamp of the Datia State *karkhana* (artist studio) below.

724

A SILVER-INLAID BIDRIWARE VASE

INDIA, DECCAN, 18TH CENTURY 9½ in. (23.2 cm.) high

\$1,000-1,500

PROVENANCE

Temple Art, Inc., New York, 1982 The Scholar's Vision: The Pal Family Collection; Christie's New York, 20 March 2008, lot 368

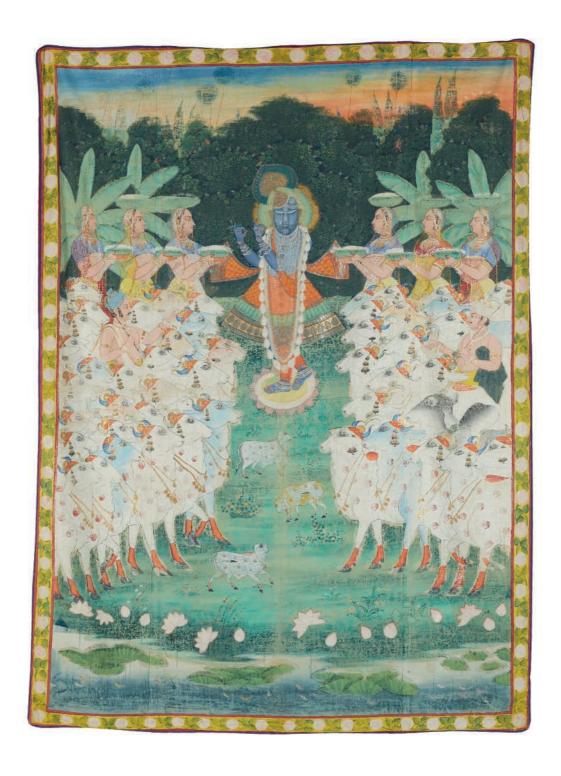
EXHIBITED

Pasadena, California, Norton Simon Museum, "Painted Poems: Rajput Paintings from the Ramesh and Urmil Kapoor Collection," 2 April-6 September 2004









725

A PICCHVAI OF SHRINATHJI

NORTH INDIA, RAJASTHAN, NATHDWARA OR JODHPUR, MID-19TH CENTURY Opaque pigments on textile 91% x 67½ in. (233 x 171.5 cm.)

\$8,000-10,000

Shrinathji wears a red *kacchani* or skirt and *pajama*, to symbolize the festival of Gopashtami, wherein Krishna's father, Nanda Maharaja, gave Krishna and his brother Balarama the responsibility to care for their heard of cattle for the first time. The festival is celebrated with the lustration and adoration of cows, who provide milk and sustenance.



726

A PICCHVALOF GOPASHTAMI NORTH INDIA, RAJASTHAN, FIRST HALF 19TH CENTURY Opaque pigments on textile 99 x 86 in. (251.5 x 218.4 cm.)

\$10,000-15,000

The festival of Gopashtami, the celebration of cattle, is depicted. Shrinathji plays the flute, surrounded by cattle and beautiful *gopis* who carry their offerings in baskets. Celestial vimanas or chariots in the upper register giving their blessings.





727

A PICCHVAI OF SHRI NATHJI

NORTH INDIA, RAJASTHAN, NATHDWARA OR JODHPUR LATE 19TH CENTURY
Opaque pigments on textile
83% x 105½ in. (212.8 x 268 cm.)

\$12,000-15,000

The festival of *Sharat Purnima*, depicted here, is a widely celebrated in Rajasthan to symbolize the onset of autumn. Krishna dances with his consort Radha, surrounded by *gopis* in a celebration of *rasalila*. A series of interconnected stories are depicted, anticlockwise, from top: six *gopis* with *matkas* or pots approach Shri Nathji in the forest with celestial creatures at the top; Krishna multiplies himself to gather devotees and cowherds; Krishna celebrates his victory over the *naga* or snake, Kaliya; and Krishna dances with *gopis* to celebrate *rasalila*. Twenty-six scenes of Shri Nathji's devotion surround the rectangular borders of the intricately rendered picchvai. Shri Nathji stands in mountain-lifting posture to depict his victory over god Indra, by protecting his people and cattle as Govardhan Nathji.



728

A PICCHVAI OF SHRI NATHJI AMONGST COWS

NORTH INDIA, RAJASTHAN, 19TH CENTURY Opaque pigments on textile 55 x 541⁄4 in. (139.7 x 137.8 cm.)

\$6,000-8,000

This picchvai depicts Krishna's everyday activities as a blissful cowherd in Nathwara, Rajasthan. Gopashtami, a celebration of Krishna's life as a cowherd, is symbolized in the form of the central scene, which represents Shri Nathji summoning the cattle with his melodious tunes. The topmost scenes represent Krishna's unique relationship with the *gopas* (cowherds), *gopis* (milkmaids), and cattle in the middle of the forest, where *gopis* engage in *Daan Lila* or taking of the toll during *Ekadashi* or eleventh day of autumn. The interesting trapezoidal shape of the picchvai and the bright border with floral motif in bright colors resemble the shape of the main gates of Shri Nathji's *haveli* or palace.



729

A PICCHVAI OF KRISHNA AND TWO GOPIS NORTH INDIA, RAJASTHAN, NATHDWARA, LATE 19TH CENTURY Opaque pigments on textile 83¾ x 86½ (212.7 x 219.7 cm.)

\$8,000-10,000

Shrinathji, an incarnation of Krishna, plays his flute amidst two lithe *gopis* or milkmaids. This picchvai, heightened with gold, is typically used for worship during the summer months, when Krishna spends most of his time on the Yamuna River.



730

A PAINTED AND BLOCK-PRINTED PICCHVAI NORTH INDIA, GUJARAT

NORTH INDIA, GUJARAT LATE 19TH-EARLY 20TH CENTURY Opaque pigments on textile 65½ x 53 in. (158.8 x 134.6 cm.)

\$4,000-6,000

The current work depicts the festival of Gopashtami. The vivid red background of the picchvai, the presence of the anthropomorphic face above the sun, the drape of Krishna's dhoti, and the block-printed floral motifs indicate the origin as Kutch, in the state of Gujarat.



731

A PICCHVAI WITH KRISHNA AND RADHA AMONGST LOTUSES

NORTH INDIA, RAJASTHAN, LATE 19TH CENTURY Opaque pigments on textile 90% x78% in. (230.5 x 198.6 cm.)

\$12,000-15,000

EXHIBITED

London, Asia House, "Krishna and Devotion: Temple Hangings from Western India", February-April 2009

Bright summer colors of pink and green, with a yellow floral motif bordering the current work indicate that it was used for worship of Shrinathji during the summer months, in the Nathwara district of Rajasthan. In this picchvai, Radha and Krishna walk blithely through the waters of the Yamuna River, while devotees and attendants watch in amusement.



MAQBOOL FIDA HUSAIN (1913–2011)

Untitled (Horses)
signed in Hindi and initialed in Urdu (lower right)
oil on canvas
50 x 81 in. (127 x 205.7 cm.)
Painted circa early 1960s
\$700,000–900,000

SOUTH ASIAN MODERN + CONTEMPORARY ART

New York, 20 March 2019

VIEWING

14-19 March 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Nishad Avari navari@christies.com +1 212 636 2190



THE IRVING COLLECTION

髹金飾玉 - 歐雲伉儷珍藏



LACQUER · JADE · BRONZE · INK THE IRVING COLLECTION

New York, March 2019

SALE DATES

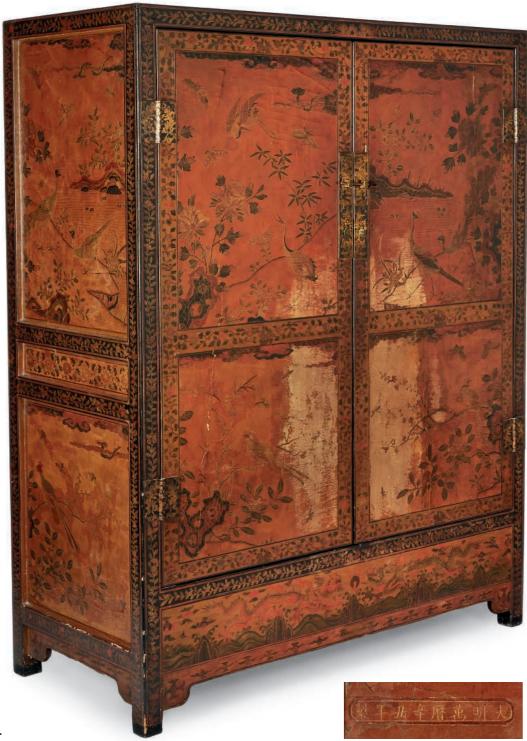
Evening sale, 20 March 2019

VIEWING CONTACT

14-20 March Jacqueline Dennis Subhash 20 Rockefeller Plaza Irving@christies.com New York, NY 10020 +1 212 636 2190

A RARE BRONZE FIGURE OF SHIVA NATARAJA SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, 13TH CENTURY 8¾ in. (22 cm.) high \$100,000-150,000





ASIAN ART

Paris, 12 June 2019

VIEWING

June 2019 9, avenue Matignon 75008 Paris

CONTACT

Tiphaine Nicoul tnicoul@christies.com +33 (0)1 40 76 83 75 A RARE IMPERIAL QIANGJIN AND TIANQI LACQUER CABINET

China, Ming Dynasty, Wanli incised and gilt Xinchou cyclical date, corresponding to 1601 and of the period € 50 000 - 70 000



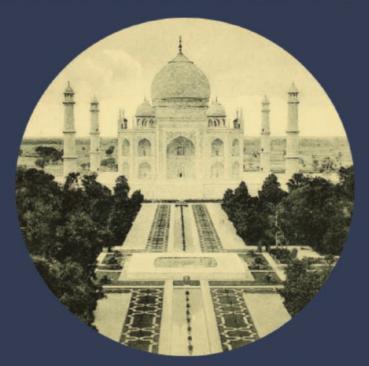
THE UNTERMYER GARDENS CONSERVANCY
PRESENTS

PARADISE FOUND: THE GARDENS OF MUGHAL INDIA

2019 WINTER LECTURE

STEPHEN F. BYRNS

STEPHEN F. BYRNS IS THE PRESIDENT OF THE UNTERMYER GARDENS CONSERVANCY, WHICH IS RESTORING UNTERMYER GARDENS, LOCATED ALONG THE HUDSON RIVER IN YONKERS, NEW YORK. ITS PRINCIPAL GARDEN IS THE FINEST INDO-PERSIAN GARDEN IN THE WESTERN HEMISPHERE.



6:00PM MONDAY MARCH 11, 2019
RECEPTION FOLLOWING
AT THE PARISH HOUSE OF THE MADISON AVENUE
PRESBYTERIAN CHURCH
923 MADISON AVENUE, NEW YORK, NY 10021

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR **DESCRIPTION OF LOTS**

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAI

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

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

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVETM

For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/buying-services/ buying-guide/register-and-bid/ As well as these Conditions of Sale, internet bids are governed by the Christie's LIVETM Terms of Use which are available on is https://www.christies.com/LiveBidding/ OnlineTermsOfUse.

(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 CONDUCTING 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 hid

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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot. he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a lot under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3). E(2)(i), F(4), and I(1).

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

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\$300,000, 20% on that part of the hammer price over US\$ 300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the hammer price, the buyer's premium, and/or any other charges related to the lot.

For lots Christie's ships to or within the United States, a sales or use tax may be due on the hammer price, buyer's premium, and/or any other charges related to the lot, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any lot collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a lot out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the lot from a Christie's New York location, Christie's must collect New York sales tax on the ${f lot}$ at a rate of 8.875% regardless of the ultimate destination of the lot.

If Christie's delivers the lot to, or the lot is collected by, any framer, restorer or other similar service provider in New York that you have hired. New York law considers the lot delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the lot. In this circumstance, New York sales tax will apply to the lot even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the lot outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

F 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 give notice to 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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
- 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
- (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 on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this authenticity warranty may not be transferred to anyone else
- (h) In order to claim under the authenticity warranty you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense: and
 - (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- (j) Books. Where the lot is a book, we give an additional warranty for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:
 - (a) This additional warranty does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) lots sold without a printed estimate;
 - (v) books which are described in the catalogue as sold not subject to return; or

- (vi) defects stated in any condition report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 21 days of the date of the sale.
- (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's Authenticity Warranty. provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

PAYMENT

1 HOW TO PAY

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

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

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in 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. 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, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law:
 - (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased lots within seven days from the auction (but note that lots will not be released to you 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 Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any lot within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.

- (ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the lot in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will 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.

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.

(f) Gold

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

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol 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 LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS 1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVET^M 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 notice at www.christies.com/about-us/contact/privacy.

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

auctioneer: the individual **auctioneer** and/or Christie's.

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

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

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

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

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom 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 paragraph F1(a). estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two.

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

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

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

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

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

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

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

8/01/2019

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

See Storage and Collection pages in the catalogue.

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

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

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

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 onext to the lot number.

o ♦ 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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to .

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

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

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

*"Circle of ...

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

*"Follower of ..."

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

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

*"After ..

In Christie's qualified opinion a copy (of any date) of a work of the artist. "Signed ..."/"Dated ..."/ "Inscribed ...

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

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

"With inscription ..

In Christie's qualified opinion the signature/

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

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

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

POST 1950 FURNITURE

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

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (**n**) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

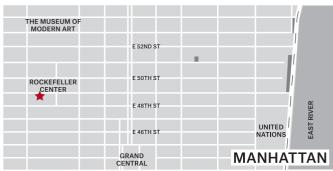
Tel: +1 212 636 2650 Email: PostSaleUS@christies.com

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.

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

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

13/08/18

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

WEDNESDAY 20 MARCH 2019 AT 2.00 PM

20 Rockefeller Plaza New York, NY 10020

CODE NAME: EVA SALE NUMBER: 17347

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

by US\$500s US\$5,000 to US\$10,000 US\$10.000 to US\$20.000 by US\$1,000s US\$20,000 to US\$30,000 by US\$2,000s

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

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

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

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

- 1. I request Christie's to bid on the stated lots up to the maximum bid I have indicated for each lot.
- 2. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any applicable state or local sales or use taxes chargeable on the hammer price and buyer's premium) in accordance with the Conditions of Sale-Buyer's Agreement). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
- 3. I agree to be bound by the Conditions of Sale printed in the catalogue
- 4. I understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first.
- 5. Written bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate

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

AUCTION RESULTS: CHRISTIES.COM

08/01/19

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

	17347		
Client Number (if applicable)	Sale Number		
Billing Name (please print)			
Address			
City	State	Zone	
Daytime Telephone	Evening Tele	Evening Telephone	
Fax (Important)	Email		
O Please tick if you prefer not to receive information a	about our upcoming s	ales by e-mail	
I HAVE READ AND UNDERSTOOD THIS WRITTEN BID F	ORM AND THE COND	ITIONS OF SALE — BUYER'S AGREEMENT	
Signature			

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

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

DEGREE PROGRAMMES CONTINUING EDUCATION ONLINE COURSES

LEARN MORE AT CHRISTIES.EDU



CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman Guillaume Cerutti, Chief Executive Officer Stephen Brooks, Deputy Chief Executive Officer Jussi Pylkkänen, Global President François Curiel, Chairman, Europe Jean-François Palus Stéphanie Renault Héloïse Temple-Boyer Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas The Earl of Snowdon, Honorary Chairman, EMERI Charles Cator, Deputy Chairman, Christie's Int.

CHRISTIE'S AMERICAS

Marc Porter, Chairman Jennifer Zatorski, President

CHAIRMAN'S OFFICE

Ben Hall, Chairman Alexander Rotter, Chairman Bonnie Brennan, Deputy Chairman Cyanne Chutkow, Deputy Chairman Sheri Farber, Deputy Chairman John Hays, Deputy Chairman Conor Jordan, Deputy Chairman Richard Lloyd, Deputy Chairman Maria C. Los, Deputy Chairman Andrew Massad, Deputy Chairman Adrien Meyer, Co-Chairman Ellanor Notides, Deputy Chairman Jonathan Rendell, Deputy Chairman Capera Ryan, Deputy Chairman Barrett White, Deputy Chairman Eric Widing, Deputy Chairman Athena Zonars, Co-Chairman

CHRISTIE'S ADVISORY BOARD, AMERICAS

John L. Vogelstein, Chairman Herb Allen, Elizabeth Ballantine, Charlie Blaquier, Stephen Bronfman, Christina Chandris, Bruno Eberli, Lynn Forester de Rothschild, Ambassador Stuart E. Eizenstat, Ashton Hawkins, Esq., J Tomilson Hill III, Barbara Jakobson, Nancy M. Kissinger, George Klein, Ambassador William H. Luers, Hon. Nicholas Platt, Li Chung Pei, Jeffrey E. Perelman, Tara Rockefeller, Denise Saul, Andrew N. Schiff, M.D., Clifford M. Sobel, Michael Steinhardt, Archbold D. van Beuren

CHRISTIE'S AMERICAS SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Martha Baer, Diane Baldwin, Heather Barnhart, Alyson Barnes, Michael Bass, G. Max Bernheimer, Rita Boyle, Catherine Busch, Max Carter, Veronique Chagnon-Burke, Angelina Chen, Sandra Cobden, Dan Conn, Kathy Coumou, Deborah Coy, Francois de Poortere, Carrie Dillon, Yasaman Djunic, Monica Dugot, Richard Entrup, Lydia Fenet, Jessica Fertig, Dani Finkel, Johanna Flaum, Marcus Fox, Sara Friedlander, Sayuri Ganepola, Virgilio Garza, Benjamin Gore, Karen Gray, Jennifer K. Hall, Bill Hamm, William Haydock, Darius Himes, Margaret Hoag, Erik Jansson, Rahul Kadakia, Kathy Kaplan, Julie Kim, Sharon Kim, Stefan Kist, Deepanjana Klein, David Kleiweg de Zwaan, Susan Kloman, Timothy Kompanchenko, Samantha Koslow, James Leitch, Daphne Lingon, Gabriela Lobo, Rebecca MacGuire, Frin McAndrew, Rick Moeser, Richard Nelson, Tash Perrin, Jason Pollack, Denise Ratinoff, John Reardon, Margot Rosenberg, Sonya Roth, Emily Sarokin, Caroline Sayan, Will Strafford, Sarah Vandeweerdt, Cara Walsh, Hartley Waltman, Amy Wexler, Allison Whiting, Marissa Wilcox, Jody Wilkie, Zackary Wright, Steven J. Zick

VICE PRESIDENTS

Tylee Abbott, Christine Layng Aschwald, Danielle Austin, Victoria Ayers, Marina Bertoldi, Diana Bramham, Eileen Brankovic, Maryum Busby, Cristina Carlisle, John Caruso, Elisa Catenazzi, Ana Maria Celis, Michelle Cheng, Margaret Conklin, Kristen de Bruyn, Elise de la Selle, Aubrey Daval, Cathy Delany, Jacqueline Dennis Subhash, Ashish Desai, Christine Donahue, Caitlin Donovan, Lauren Frank, Vanessa Fusco, Christina Geiger, Joshua Glazer, Lisa Gluck, Peggy Gottlieb, Lindsay Griffith, Margaret Gristina, Izabela Grocholski, Helena Grubesic, James Hamilton, Elizabeth Hammer-Munemura, Natalie Hamrick, Minna Hanninen, Anne Hargrave, Val Hoyt, Sima Jalili, Emily Kaplan, Jessica Katz, Sumako Kawai, Marisa Kayyem, Caroline Kelly, Jerome Kerr-Jarrett, Peter Klarnet, Alexis Klein, Kristin Kolich, Noah Kupferman, Alexandra Lenobel, Richard Lopez, Ryan Ludgate, Adam McCoy, Michael Moore, Danielle Mosse, Christopher Munro, Libia Nahas, Laura Nagle, Marysol Nieves, Remi Nouailles, Jonquil O'Reilly, Rachel Orkin-Ramey, Joanna Ostrem, Sam Pedder-Smith, Carleigh Queenth, Joseph Quigley, Shlomi Rabi, Prakash Ramdas, Jeremy Rhodes, Daphne Riou, Casey Rogers, Thomas Root, William Russell, Arianna Savage, Stacey Sayer, Morris Scardigno, Morgan Schoonhoven, Jogendra Somarouthu, Edwina Stitt, Gemma Sudlow, Bliss Summers, Joanna Szymkowiak, Bo Tan, Scott Torrence, Arianna Tosto, Beth Vilinsky, Jill Waddell, Michal Ward, Alan Wintermute, Ben Whine, Jennifer Wright, Kristen Yraola, Timothy Yule, Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Tyron Armstrong, Nicole Arnot, Nishad Avari, Kristin Bisagna, Bernadine Boisson, Vanessa Booher, Anne Bracegirdle, Elaine Brens, Christiana Bromberg, Natalie Brown, Tristan Bruck, Ally Butler, Michelle Cha, Patrick Conte, Alessandro Diotallevi, Julie Drennan, Sarah El-Tamer, William Fischer, Emily Fisher, Sara Fox, Kristen France, Juarez Francis, Russell Gautsch, Emily Gladstone, Douglas Goldberg, Robert Gordy, Julia Gray, Emily Grimball, Olivia Hamilton, Amy Indyke, Bennett Jackson, Stephen Jones, Paige Kestenman, Paula Kowalczyk, Sibyl Lafontant, Madeline Lazaris, Andrew Lick, David Lieu, Alexander Locke, Samantha Margolis, Laura Mathis, Nina Milbank, Ruth Mauldin, Leo Montan, Melissa Morris, Takaaki Murakami, Margaret O'Connor, Daniel Peros, Jessica Phifer, Nell Plumfield Rehecca Roundtree Sara Rutter Nicole Sales, Emily Salzberg, Jill Sieffert, Jason Simonds, Alexa Smith, Hilary Smith, Victoria Solivan, Hannah Fox Solomon, Natalie Stagnitti-White, Joey Steigelman, Victoria Tudor, Lillian Vasquez, Mike Wang, Izzie Wang, Seth Watsky, Candace Wetmore, Elizabeth Wight, Gretchen Yagielski

AMERICAN BOARD INTERNATIONAL REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Mary Libby, Juanita Madrinan, David G. Ober, Nancy Rome, Brett Sherlock



