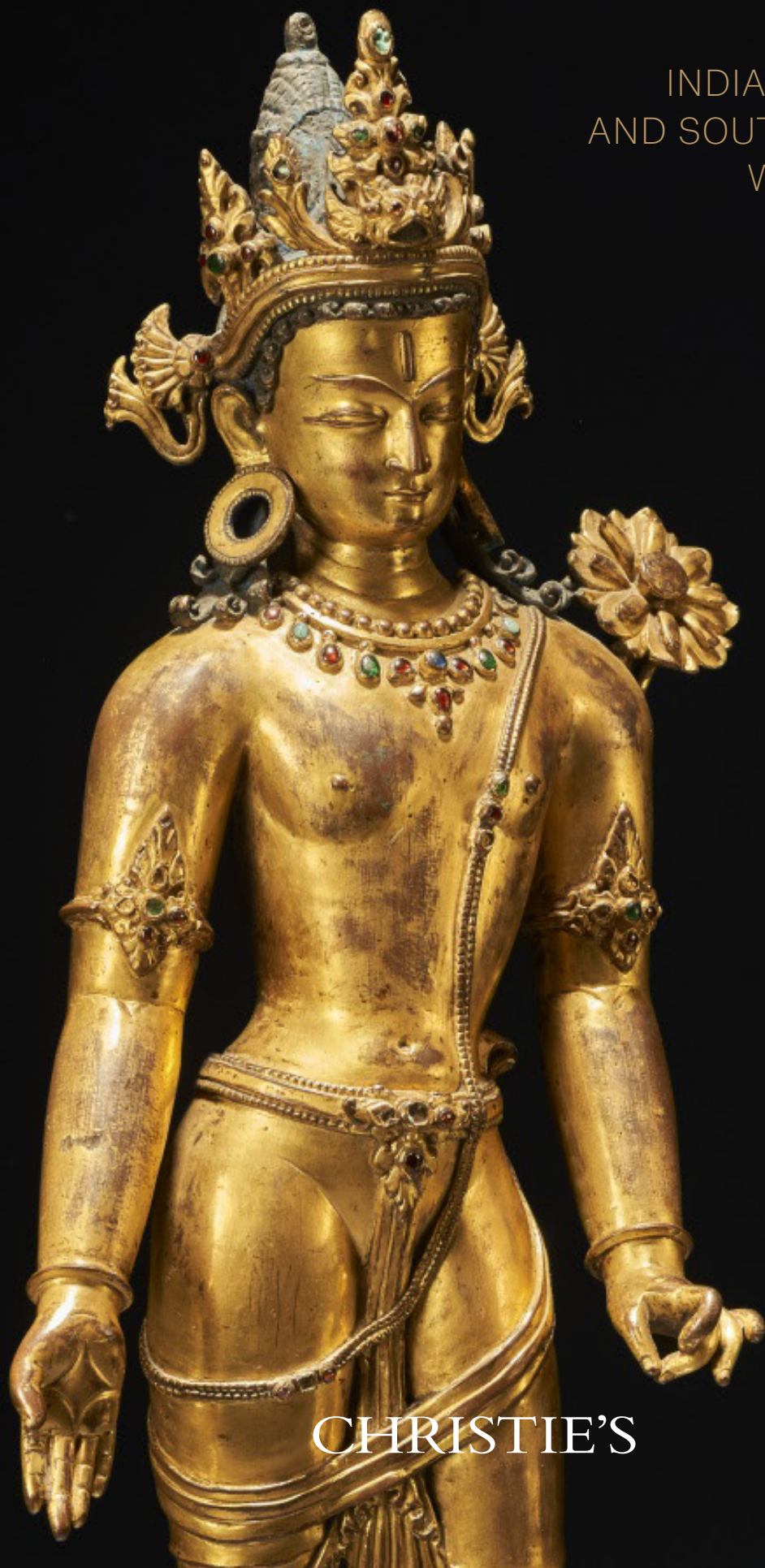


INDIAN, HIMALAYAN  
AND SOUTHEAST ASIAN  
WORKS OF ART



CHRISTIE'S





# INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

THURSDAY 24 SEPTEMBER 2020

## AUCTION

24 September 2020  
at 4.00 pm (Lots 701-737)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Viewing is by appointment only, starting 16 September.  
To make an appointment and for more information, please visit  
[christies.com/asianartweek](http://christies.com/asianartweek) or contact:  
[amehta@christies.com](mailto:amehta@christies.com)  
+1 212 636 2190

The department would like to thank  
Barrie Knapp, Noah Stevens-Stein  
and Olivia Chang for their invaluable  
help with the catalogue.

## AUCTIONEER

Rahul Kadakia (#1005929)

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](mailto: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

## 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 **LUCCI-19680**

## CONDITIONS OF SALE

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

These auctions feature  
**CHRISTIE'S LIVE**  
*Bid live in Christie's salerooms worldwide*  
**register at [www.christies.com](http://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](http://christies.com)**

# CHRISTIE'S

21/02/2019

# WORLD ART GROUP



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



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



**Alexis Maggiar**  
International Head of  
African, Oceanic and  
Pre-Columbian Art  
Tel: +33 140 768 356

## INTERNATIONAL DEPARTMENTS & SALES CALENDAR

### AFRICAN AND OCEANIC ART

**Paris**  
Victor Teodorescu  
Tel: +33 1 40 76 84 48

### ISLAMIC ART

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

### INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

**New York**  
Tristan Bruck  
Hannah Perry  
Tel: +1 212 636 2190

### SOUTH ASIAN MODERN + CONTEMPORARY ART

**New York**  
Nishad Avari  
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 DIRECTOR AND REGIONAL MANAGING DIRECTOR

**New York**  
Danielle Mosse  
Tel: +1 212 636 2110

**London**  
Valeria Severini  
+44 207 104 5789

## 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.*

### 4-25 SEPTEMBER

A LASTING ENGAGEMENT:  
THE JANE AND KITO DE  
BOER COLLECTION  
ONLINE

### 4-29 SEPTEMBER

SACRED AND IMPERIAL:  
THE JAMES AND MARILYNN  
ALSDORF COLLECTION  
ONLINE

### 10 SEPTEMBER-1 OCTOBER

CRAFTED LANDSCAPES:  
THE ANKARCRONA  
COLLECTION OF JAPANESE  
LACQUER AND ASIAN  
WORKS OF ART  
ONLINE

### 22 SEPTEMBER

JAPANESE AND KOREAN  
ART  
NEW YORK

### 23 SEPTEMBER

A LASTING ENGAGEMENT:  
THE JANE AND KITO DE  
BOER COLLECTION  
NEW YORK

### 23 SEPTEMBER

SOUTH ASIAN MODERN +  
CONTEMPORARY ART  
NEW YORK

### 23 SEPTEMBER

DEVOTION IN  
STONE: GANDHARAN  
MASTERPIECES FROM  
A PRIVATE JAPANESE  
COLLECTION  
NEW YORK

### 24 SEPTEMBER

SACRED AND IMPERIAL:  
THE JAMES AND MARILYNN  
ALSDORF COLLECTION  
PART I  
NEW YORK

### 24 SEPTEMBER

SACRED AND IMPERIAL:  
THE JAMES AND MARILYNN  
ALSDORF COLLECTION  
PART II  
NEW YORK

### 24 SEPTEMBER

INDIAN, HIMALAYAN &  
SOUTHEAST ASIAN WORKS  
OF ART  
NEW YORK

### 25 SEPTEMBER

IMPORTANT CHINESE  
CERAMICS AND WORKS OF  
ART  
NEW YORK

### 28 OCTOBER

ART OF THE ISLAMIC  
AND INDIAN WORLDS  
INCLUDING ORIENTAL RUGS  
AND CARPETS  
LONDON



# SPECIALISTS AND SERVICES FOR THIS AUCTION



Deepanjana Klein



Tristan Bruck



Hannah Perry



Anita Mehta



Danielle Mosse

## SPECIALISTS

Deepanjana Klein  
International Head of Department  
dklein@christies.com

Tristan Bruck  
Specialist, Head of Sale  
tbruck@christies.com

Hannah Perry  
Junior Specialist  
hperry@christies.com

## SALE COORDINATORS

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

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

## REGIONAL MANAGING DIRECTOR

Danielle Mosse  
dmosse@christies.com  
+1 212 636 2110

## SERVICES

**ABSENTEE AND  
TELEPHONE BIDS**  
Tel: +1 212 636 2437

**AUCTION RESULTS**  
christies.com

**CATALOGUES ONLINE**  
Lotfinder®  
Internet: christies.com

**POST-SALE SERVICES**  
Rebecca Race  
+1 212 636 2485  
Hyun Lee  
+1 212 641 3749  
*Post-Sale Coordinators*

Payment, Shipping and Collection  
Tel: +1 212 636 2650  
Fax: +1 212 636 4939  
PostSaleUS@christies.com

**BUYING AT CHRISTIE'S**  
For an overview of the process,  
see the Buying at Christie's section.

[christies.com](http://christies.com)

Email. First initial followed by last name@christies.com (e.g. Tristan Bruck = tbruck@christies.com)

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**701**

**A BUFF SANDSTONE RELIEF OF NARASIMHA**

INDIA, UTTAR PRADESH, 10TH-11TH CENTURY

18 in. (45.7 cm.) high

\$20,000-30,000

**PROVENANCE:**

Christie's New York, 17 September 1999, lot 39.

This crisply-carved sandstone stele captures the scene as Vishnu transforms into his lion-form avatar, Narasimha, in order to vanquish the demon-king Hiranyakshipu. Vishnu, in the form of his boar-avatar, Varaha, had recently killed the demon-king's brother, Hiranyaksha. To prepare for vengeance, Hiranyakshipu enlisted the help of the god Brahma, who granted the king the power to not be killed by neither man nor animal, inside nor outside, at day nor night, on ground nor sky, and by weapons animate nor inanimate.

Later, at dusk (neither day nor night), Hiranyakshipu discovers that his son, Prahlad, had become a recent devotee of Vishnu and advances to kill him out of anger. Suddenly, Vishnu, in the form of Narasimha (neither man nor animal) lunges from a pillar (neither inside nor outside), props the demon king on his knee (neither ground nor sky) and disembowels him with his claws (weapons neither animate nor inanimate). This precise moment is depicted in the present stele, with Narasimha fiercely pulling opposite ends of his mane as he defeats the hubristic king. Donor figures, one likely representing Prahlad, sit at his feet. Mythical *vyaḷa* mounted upon diminutive elephants frame the lively scene, along with more seated and standing attendant figures.

Representations of Narasimha in northern and central India reveal that this avatar of Vishnu was worshiped in both zoomorphic and anthropomorphic forms since the Gupta period. As is the case in the present example, Narasimha is depicted with a strong human body, expressive lion head, and a divine second pair of arms.

Compare the present lot with a sandstone stele of Narasimha with similar iconography and composition sold at Sotheby's New York, 23 March 2007, lot 17.







PROPERTY FROM THE COLLECTION OF  
TINA AND SIMON BERIRO

**702**

**A RED SANDSTONE FIGURE OF VISHNU**  
INDIA, MADHYA PRADESH OR RAJASTHAN,  
11TH-12TH CENTURY  
28¾ in. (73 cm.) high

\$8,000-12,000

**PROVENANCE:**

Sotheby's London, 11 June 1985, lot 302.  
Property of a Private American Collection;  
Christie's New York, 30 March 2006, lot 70.

**EXHIBITED:**

Amarillo, Amarillo Art Center, *Divine Images and  
Magic Carpets: From the Asian Art Collection of Dr.  
And Mrs. William T. Price*, 1987, p. 80, pl. 64.

The present figure wears a diaphanous *dhoti* decorated with foliate swags, a meditation string draped across his shoulder, a floral *srivatsa* in relief on his chest and a tapered headdress decorated with scrolling foliage and curls of hair extending down to the shoulders. The remaining part of a floral garland around the shoulders and the diamond-shaped *srivatsa* mark on the chest suggest a probable identification of Vishnu; compare another example in the Norton Simon Museum, illustrated in P. Pal, *Art from the Indian Subcontinent*, 2003, p. 136, cat. no. 94.

PROPERTY FROM THE COLLECTION OF  
TINA AND SIMON BERIRO

**703**

**A RED SANDSTONE FIGURE OF A  
CELESTIAL WOMAN**

INDIA, RAJASTHAN OR MADHYA PRADESH,  
10TH-11TH CENTURY  
25 in. (63.5 cm.) high

\$8,000-12,000

**PROVENANCE:**

Collection of Prince and Princess Aschwin zur  
Lippe-Biesterfeld, New York, 1960s, by repute.  
Property of a European Estate; Christie's New  
York, 30 March 2006, lot 64.

**LITERATURE:**

A. Headington, 'Private World of a Prince: Oriental  
flair in a Paris apartment,' *Connoisseur*, July 1988,  
p. 51, illustrated.

The present figure stands in a sinuous *tribhanga*  
posture, grooming her hair while likely looking  
into a mirror in her missing hand. The celestial  
woman, probably a *yakshi*, wears disk-shaped  
earrings, pendent garlands, and her hair carved in  
a curled bun.





# THE IRVING COLLECTION

---





**Herbert Irving and Florence Rapoport** were born in Brooklyn in 1917 and 1920, respectively. In spite of very humble beginnings, together the couple grew into exceedingly successful and generous art collectors and philanthropists. In the thriving post-war economy, Mr. Irving saw the opportunity to set his family on a firm financial path. He founded Global Frozen Foods, a New York-based firm that catered to the nation's growing demand for frozen produce and foodstuffs. Under his leadership, Global Frozen Foods swiftly grew into the region's largest frozen food distributor. In the late 1960s, he joined forces with fellow food service businessmen John F. Baugh and Harry Rosenthal to form the Sysco Corporation. Throughout the latter decades of the twentieth century, the company evolved into the world's largest distributor of food products.

The success of the Sysco Corporation allowed the Irvings to adopt a spirited ethos of living, one founded upon the principles of helping others and embracing fine art. Asian art, in particular, would become synonymous with the Irving name, as the couple came to amass one of the United States' foremost private collections of Chinese, Japanese, Korean, and Southeast Asian works.

The Irvings made their initial foray into collecting in the 1940s and 1950s. Mrs. Irving credits their introduction to Asian art to the esteemed dealer Alice Boney, whom they met in 1967 in Tokyo. Boney's reputation as one of the world's foremost Asian art dealers was based on her uncanny ability to connect clients with works they truly loved. In this way, she developed a close personal relationship with the Irvings while helping them build their collection.

From their first acquisition in Tokyo, the Irvings wholeheartedly embraced Asian art. Mrs. Irving began to study the history of Chinese art, ceramics, and furniture at Columbia University, and attended lectures at The Metropolitan Museum of Art. Through annual visits to Asia and in conversation with preeminent dealers such as Boney, Robert Ellsworth in New York, Roger Keverne in London and Klaus F. Naumann in Tokyo, as well as with numerous scholars around the world, the Irvings honed their unique connoisseurial vision—one greatly aided by Mrs. Irving's astute eye and enthusiastic scholarship. In the years that followed their first purchase, the couple amassed a sizable grouping of sculpture, decorative art, ceramics, and paintings from China, Japan, Korea, India, and Southeast Asia. Amy Poster described the "curatorial way" in which the Irvings collected, taking into account factors such as condition, size, restoration, and visual impact with the skill of seasoned experts.

Florence and Herbert Irving held an unwavering faith in the civic power of art. As their private collection matured, so did their conviction that it should be enjoyed by the public. "We wanted to share our collection with the greatest number of people," Mrs. Irving said, "and for that, there's no place like the Met." In addition to donating important works of art and underwriting museum acquisitions, curatorial positions, exhibitions and gallery spaces at the Metropolitan Museum, they also funded a new reading room and a library position. At the centenary of the Met's Asian art department, they donated an additional 1,300 works of art, a grouping that spanned five millennia and all major cultures of East and South Asia. Their unwavering altruism culminated, in 2017, with a transformative gift of \$80 million to the museum—the largest donation in recent history.

The Irvings also worked tirelessly to elevate individuals from all walks of life, and to encourage others to foster their own dedication to civic life. Together they pursued a massive philanthropic undertaking totaling over \$1 billion in support to the Metropolitan Museum of Art, Columbia University Medical Center, and New York-Presbyterian Hospital, among other causes.

When Florence Irving passed away in 2018, she and her husband were honored as two of New York's most treasured civic leaders and philanthropists. The Irvings' inspired trajectory—from modest Brooklyn roots to the pinnacle of entrepreneurial success—allowed them to build a better, more enlightened world. In their giving, the couple sought to elevate men and women from all backgrounds, and to share with others the Asian art that had so enriched their lives. This generous vision, built upon a loving partnership of over seventy-five years, will forever define the Irving legacy.

The galleries of Indian and Southeast Asian art at the Metropolitan Museum of Art are named the Florence and Herbert Irving Galleries for South and Southeast Asian Art in recognition of their commitment and contribution to the museum. Christie's had the honor to offer The Herbert and Florence Irving Collection during Asian Art Week in March 2019.

The following two central Indian figures of *salabhanjikas* (**lots 704 and 705**) are exquisite examples of their types, one having been exhibited in several museums in the United States. The Southeast Asian figure of Uma (**lot 706**) resided in their Long Island home, and these three works of art all formed part of the Irvings' private collection, which they chose to live with among some of their most valued objects.

# THE IRVING COLLECTION

704

## A RARE BUFF SANDSTONE FIGURE OF A SALABHANJIKA

CENTRAL INDIA, MADHYA PRADESH OR UTTAR PRADESH,  
10TH CENTURY

33 in. (83.8 cm.) high

\$120,000-180,000

### PROVENANCE:

The Collection of Robert Hatfield Ellsworth, New York, by 1968-1970.  
The Pan-Asian Collection (Christian Humann), New York, by 1972.  
Alice Boney, New York, by 1982.  
The Florence and Herbert Irving Collection, New York, 25 October 1982.  
Irving Collection, no. 837.

### EXHIBITED:

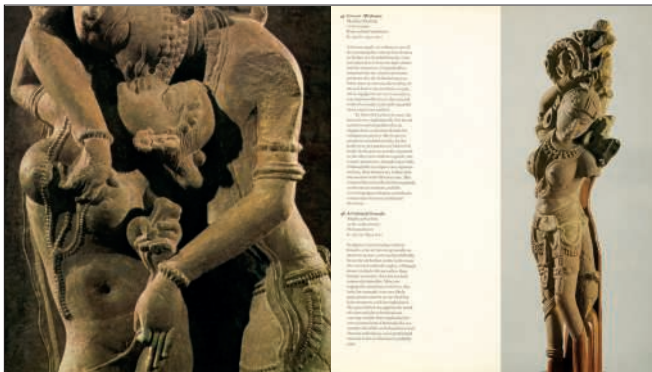
On loan to Los Angeles County Museum of Art, 1972-1977 (L.72.14.142).  
Los Angeles County Museum of Art, Seattle Art Museum, Denver Art  
Museum, William Rockhill Nelson Gallery, Kansas City, National Gallery,  
Ottawa, Toledo Museum of Art, "The Sensuous Immortals: A Selection of  
Sculptures from the Pan-Asian Collection" 25 October 1977-29 October 1978,  
no. 46.

### LITERATURE:

P. Pal, *The Sensuous Immortals*, Los Angeles, 1977, p. 81, no. 46.

The present sculpture, originally a pillar bracket, represents a celestial female of the *salabhanjika* type. Found in temple architecture across north India, *salabhanjika* are highly desirable women, symbols of fertility, depicted underneath a blossoming tree. They are believed to have descended from tree deities and hold the ability to bring fruit or flowers to trees with their touch. Much like *apsara* and *yakshi*, *salabhanjika* are represented with exaggerated feminine characteristics and idealized facial features. They represent both earthly and divine abundance.

The present example is depicted casually leaning against a tree trunk, with curving tendrils emerging from behind her head as she adjusts her hair ornament and likely gazes into a hand mirror. The effortless beauty of this semi-divine female is highlighted by her sinuous form and leisurely activity. Her facial features are precisely delineated, especially her almond-shaped eyes with pupils, well defined-lids, and arched brows. She is adorned with a beaded head ornament, large ear discs, a collar, and a multi-strand necklace that falls between her exaggerated breasts. Her waist belt is festooned with jeweled leg drops connected to rich openwork girdles. Vines from the tree intertwine her proper left leg.



Cover and illustration from P. Pal, *The Sensuous Immortals*, Los Angeles, 1977, p. 81, no. 46.







## A MAGNIFICENT FIGURE OF A SALABHANJIKA

The present statue represents a remarkably defined sandstone figure of a *salabhanjika*. *Salabhanjika* refers to beautifully idealized female figures standing beneath, or often intertwined with, a tree. Similar to a *yakshi* or *apsara*, *salabhanjika* are semi-divine celestial spirits commonly carved in sandstone to adorn exterior and interior temple walls across north India. *Salabhanjika* can be found in various poses, such as dancing, playing a musical instrument, or grooming as in the present example. Symbols of fertility, their feminine features are often highly exaggerated and richly adorned.

Human images have been incorporated into Indian architecture since at least the first century BCE. From the fourth through sixth centuries CE, as sculptural traditions developed under the Gupta Empire, the human form began to take more autonomous, naturalized, and individualist states. With the Gupta Empire spanning widely across the northern Indian subcontinent, artistic production at the time was marked by relative uniformity across vast geographical boundaries. After the downfall of the empire in the sixth century, distinct regional styles arose and by the eighth century regional stylizations had diversified to the point where scholars are able to speculate on a sculpture's origins. In relation to figures of *salabhanjika*, *apsara* and *yakshi*, this distinction is evident in the female body form; as the temple sites move eastward into Madhya Pradesh and Uttar Pradesh, the center of gravity shifts from weighted hips to expanded breasts, such as the example here.

The celestial female in the present example is postured beneath a mango tree in a languid pose. It is said that the touch of the *salabhanjika* bears fruit to the tree, representing both earthly fertility and the life-giving force of the divine. The *Shilpa Prakasha* ("Light on Art"), an Orissan text from the eleventh century, emphasizes that temple walls must be decorated with *yakshi* and *salabhanjika* to ensure the temple will be fruitful. Figures with similarly weightless mango canopies are used as bracket figures in the interior of the popular temples at Khajuraho, the capital of the Chandella Empire.

The exquisite workmanship of the figure, marked by sharply defined features of the face and adornment, further highlighted by the pristine present condition and remarkable polish, is of note. The celestial being stands in full, with no major losses to the sandstone details. Grasping her eyeliner with manicured fingers, the *salabhanjika* applies *kohl* along her eyelid with the utmost precision as she glances into a mirror held in the opposite hand. She wears an elaborate jewelry set including a collar necklace of floral bud pendants so crisply carved, they are still sharp to the touch. The sculptor captures the movement of her hips through swaying sashes and jeweled leg drops affixed to her waistband and girdle. Her features manage to be at once highly stylized, idealized and exaggerated, yet organically composed.

Compare the present sculpture with a fragmented figure of a celestial dancer, with similarly styled hair, jewelry, square *urna* and mango tree at the Los Angeles County Museum of Art (acc. no. M.79.57), published in P. Pal, *Indian Sculpture*, vol. 2, 1988, p. 114-115, cat. no. 44. Also compare to a similarly styled, well-known figure of a contorted celestial dancer at the Metropolitan Museum of Art (acc. no. 2015.500.4.14), also from the Irving Collection. Also compare the present lot to a *salabhanjika* sold at Christie's New York, 21 March 2012, lot 743. The two figures bear a striking resemblance to each other in attire and appearance, while commanding slightly different poses. The present lot, however, is in evidently superior condition, with crisp details still intact.



## THE IRVING COLLECTION

**705**

**A RARE BUFF SANDSTONE FIGURE OF A SALABHANJIKA**

CENTRAL INDIA, MADHYA PRADESH OR UTTAR PRADESH,  
11TH CENTURY

34 in. (86.4 cm.) high

\$200,000-300,000

**PROVENANCE:**

The Pan-Asian Collection (Christian Humann), New York, by 1981, by repute.  
Barling of Mount Street, Ltd., London, by 1986.

The Florence and Herbert Irving Collection, New York, 6 October 1986.  
Irving Collection, no. 1844.



A buff sandstone figure of Salabhanjika; India, Madhya Pradesh, 11th century;  
30½ in. (77.5 cm.) high; Christie's New York, 21 March 2012, lot 743, sold for  
\$302,500





## THE IRVING COLLECTION

**706**

**A SANDSTONE FIGURE OF UMA**

KHMER, ANGKOR WAT PERIOD,  
12TH CENTURY

20 in. (50.8 cm) high

\$20,000-30,000

**PROVENANCE:**

William H. Wolff Inc., New York, 22 May 1986.  
Irving Collection no. 1806.

The standing figure of Uma is modelled wearing a vertically-striated *sampot* secured by a belt carved in relief with foliate decoration and pendent floral motifs. A large textile panel is draped over the belt while a fishtail-shaped section falls down on the rim of her garment. Her face carries an expression with a slight smile, ridged eyebrows, broad nose, pouting lips, and elongated earlobes. She wears a tiara carved with floral motifs in front of a conical-shaped chignon.



(another view)



PROPERTY FROM A PRIVATE PENNSYLVANIA COLLECTION

707

**A LARGE RED SANDSTONE FIGURE OF A GODDESS**

INDIA, MADHYA PRADESH OR RAJASTHAN,

10TH-11TH CENTURY

38½ in. (97.8 cm.) high

\$60,000-80,000

**PROVENANCE:**

Jean Claude Moreau-Gobard, Paris.

Michel Lucotte, Echevronne, France, 17 April 1980.

Tajan, Paris, 10 June 2019, lot 96.

The goddess stands in an upright and symmetrical *samabhanga* posture, representing bodily and spiritual equilibrium. Her conical *jatamukuta*, composed largely of hair braids and embellished with jewels, associates her with the god Shiva. She is richly adorned throughout her body, including *makara*-head earrings, a layered collar with floral bud pendants, a multi-strand necklace of pearls, and a waistband with one long descending openwork chatelaine. Remnants of a *vanamala* garland, which would have draped over her arms, join legs above her cuff anklets.

The figure draws close comparison to stela of the goddess Gauri; however, without the figure's arms and accompanying attributes, a specific identification is not possible. A tenth century black stone stele of the goddess at the Metropolitan Museum of Art (acc. no. 2014.519), standing in *samabhanga*, gathers her hair into a braided and bejeweled *jatamukuta* and wears similar jewelry, *makara*-earrings, and embellished garland. The figure may be compared stylistically to a sandstone figure of Vishnu attributed to central-eastern Madhya Pradesh at the Museum of Fine Arts, Boston (acc. no. 25.438), published in V.N. Desai, *Gods, Guardians, and Lovers: Temple Sculptures from North India*, New York, 1993, pp. 185-186, cat 47.





PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

**708**

**A RARE BRONZE FIGURE OF DANCING KRISHNA**

SOUTH INDIA, TAMIL NADU, CHOLA PERIOD,  
13TH CENTURY

14½ in. (36.8 cm.) high

\$70,000-90,000

**PROVENANCE:**

William H. Wolff, New York, by 1970.

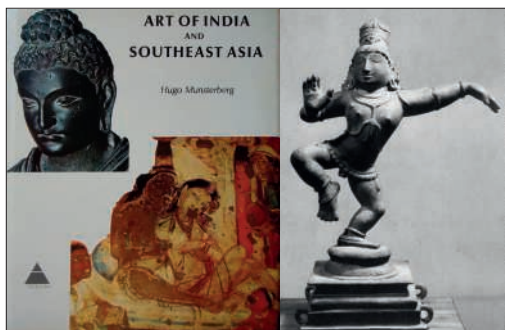
Property from a Private East Coast Collection; Sotheby's  
New York, 23 March 2007, lot 31.

**LITERATURE:**

H. Munsterberg, *Art of India and Southeast Asia*, New York,  
1970, pp. 140-141.

The present figure depicts Krishna as a child joyously dancing upon a raised plinth. Images of dancing Krishna are among the most popular of subjects in South India, often found in the form of the child god celebrating atop the hood of the serpent Kalia (*kaliyadaman*, see **lot 710**) and while holding his prized, stolen butterball (*navanitanrittamurti*). In the present example, Krishna dances out of pure delight, balancing on one leg and raising his right hand in the gesture of fearlessness, *abhayamudra*, his left arm outstretched. The young deity is naked, save for some modest jewelry and a string of bells fastened around his waist, adding to the liveliness of the dance.

This depiction of Krishna is often confused with that of the Shaivite saint Sambandar, who is always shown with the index finger of his right arm pointing. For close comparisons to the present sculpture, see V. Dehejia, *The Sensuous and the Sacred*, 2002, p. 199, fig. no. 51, and P. Pal, *Asian Art at the Norton Simon Museum, Vol. 1: Art from the Indian Subcontinent*, 2003, p. 251, fig. no. 178



Cover and illustration from H. Munsterberg, *Art of India and Southeast Asia*, New York, 1970, p. 140.





709

709

**A BRONZE FIGURE OF BHU DEVI**

INDIA, NAYAKA PERIOD, 17TH-18TH CENTURY  
19¾ in. (50.2 cm.) high

\$6,000-8,000

**PROVENANCE:**

Collection of Louis Kaufman (1905-1994), Los Angeles, before 1994.

Bhu Devi, the Earth Goddess, is one of Vishnu's wives. After she was abducted by the demon Hiranyaksha, Vishnu took on the form of his boar avatar Varaha and plunged in to the depths of the ocean to save her. After lifting her above the waves on his tusks, Vishnu vanquished the demon with his *chakra*. In South Indian representations of Bhu Devi, she is often shown as part of a trinity with Vishnu in the center and Sri Devi on the other side. While Bhu Devi and Sri Devi's iconography are very similar, Bhu Devi can be distinguished by the breast-band, which Sri Devi lacks.

710

**A LARGE BRONZE FIGURE OF KRISHNA KALIYADAMAN**

SOUTH INDIA, NAYAKA PERIOD, 17TH-18TH CENTURY  
36½ in. (92.7 cm.) high

\$80,000-120,000

**PROVENANCE:**

Private collection, Brazil, by 1985.

The present sculpture depicts Krishna dancing in celebration atop the hood of the subdued serpent king Kaliya. The multi-hooded Kaliya was polluting the waters of the Yamuna River and terrorizing Krishna's homeland, Vraj. The young Krishna set out to defeat the *naga*, but ended up restricted in his coils. Expanding himself to escape, and landing on Kaliya's hoods, Krishna began to crush the serpent king with great weight by the steps of his dance until Kaliya admitted defeat. Rather than killing his foe, Krishna agreed to let him flee, only after performing one final dance upon his hoods.

This weighty sculpture represents Krishna as a plump adolescent, mid-step in dance upon Kaliya. His left hand, extended outward, grasps the tail of the serpent, while his right hand is raised in *abhayamudra*, the gesture of reassurance, towards the spectators. Krishna wears an elaborately decorated *dhoti* with bands of embroidered floral and foliate motifs and an ornate, snake-like jewelry set. His hair is arranged in an unusually bulbous bun, tied off with a flowing sash. The details of Kaliya's multi-hooded head and scaled body are meticulously executed and, impressively, include a diminutive representation of Kaliya in humanoid form, surrendering to Krishna.

Compare the present figure to a similarly composed example at the Victoria and Albert Museum (acc. no. IS.204-1959), published in P. Pal, 1997, *Dancing to the Flute: Music and Dance in Indian Art*, pp. 82-83, fig. 33. A well-known figure of Krishna dancing on Kaliya from the John D. Rockefeller III Collection at the Asia Society (acc. no. 1979.22), dated to the 10th-11th century may be referenced as an earlier prototype, and is widely considered one of the finest South Indian bronzes.







711

**A NOBLEMAN ENTERTAINED  
BY MUSICIANS**

INDIA, MURSHIDABAD, CIRCA 1730  
Opaque pigments heightened with gold on paper  
12 $\frac{7}{8}$  x 8 $\frac{3}{4}$  in. (32.7 x 22.2 cm.)

\$6,000-8,000

**PROVENANCE:**

Christie's London, 7 April 2011, lot 270.

712

**AN OX-DRAWN CART**

INDIA, CALCUTTA, SCHOOL OF SHAYKH  
MUHAMMAD AMIR OF KARRAYA, SECOND  
QUARTER OF THE 19TH CENTURY  
Opaque pigments on paper  
8 $\frac{1}{4}$  x 10 $\frac{3}{4}$  in. (21 x 27 cm.)

\$4,000-6,000

713

**EKLINGJI AT THE ROYAL TEMPLE  
OF MEWAR**

INDIA, RAJASTHAN, MEWAR, EARLY  
19TH CENTURY  
Opaque pigments heightened with gold on paper  
21 x 16 in. (53.3 x 40.6 cm.)

\$5,000-7,000

**PROVENANCE:**

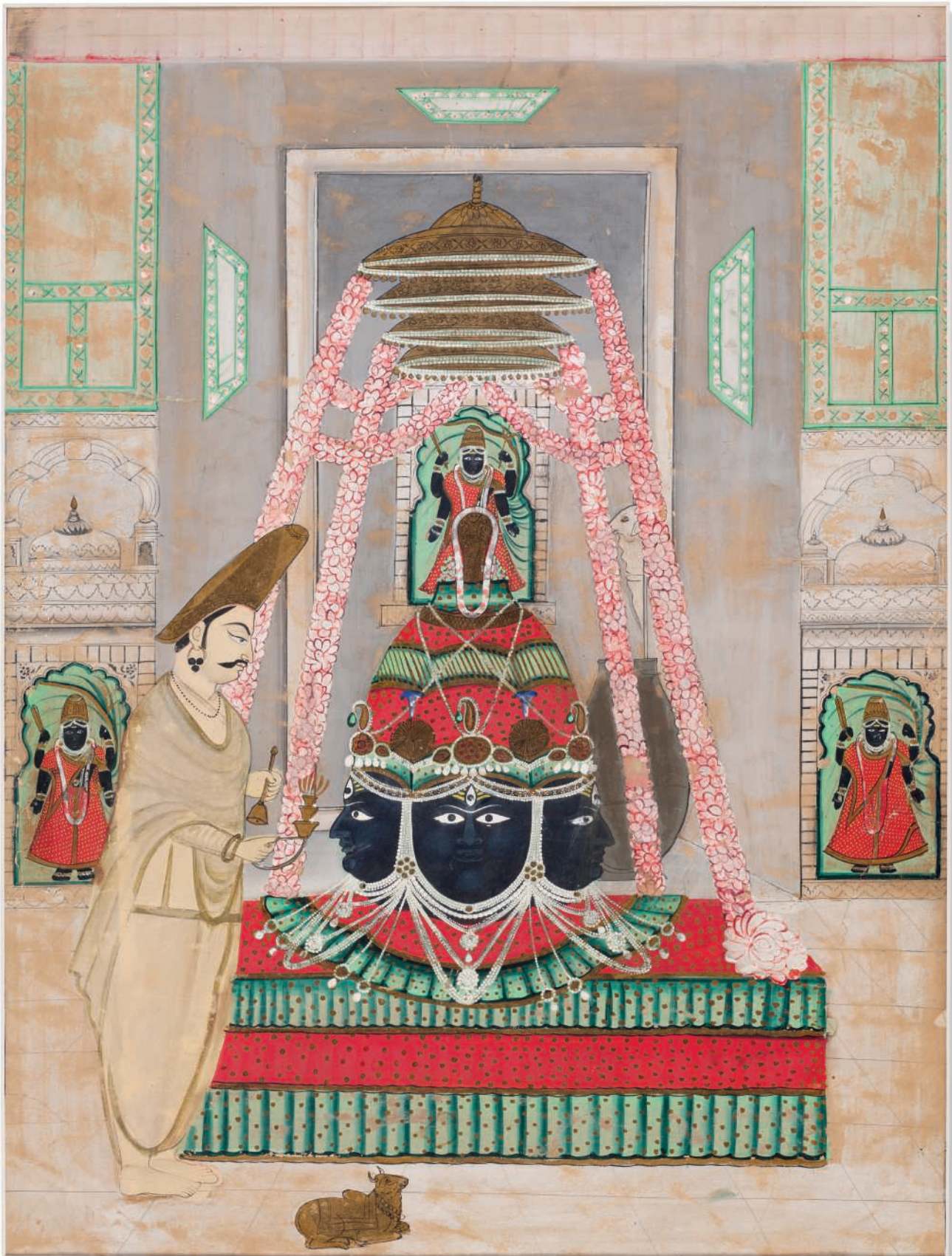
The Scholars' Vision: The Pal Family Collection;  
Christie's New York, 20 March 2008, lot 285.

711



712









**714**

**A BRONZE HEAD OF BUDDHA  
SHAKYAMUNI**

THAILAND, LAN NA PERIOD, 15TH CENTURY  
13 in. (33 cm.) high

\$10,000-15,000

**PROVENANCE:**

With Beurdeley & Cie, Paris, 4 January 1977, and  
thence by descent in the family.  
Christie's Paris, 14 December 2016, lot 29.

THE PROPERTY OF A DISTINGUISHED WEST COAST  
COLLECTOR

715

**AN ANDESITE HEAD OF BUDDHA**

INDONESIA, CENTRAL JAVA,

9TH-10TH CENTURY

16 in. (40.6 cm.) high

\$30,000-50,000

**PROVENANCE:**

Private collection, Netherlands, by 21 May 1981.

Christie's Paris, 21 June 2016, lot 32.

The facial features of this finely-carved andesite head share physiognomic elements inspired by the preceding Gupta artistic tradition of Northern India, such as the well-defined nose and snail-shell curls covering both the head and *ushnisha*. This remarkable head also closely resembles the manifold transcendental buddhas which adorn the great stupa of Borobudur in Central Java, created in the early ninth century under the Shailendra dynasty.

Compare the precise execution of the stylized, right-whorled snail-shell curls, the enigmatic smile and the powerful, square jaw with another ninth-century andesite Javanese head of Buddha from the collection of Robert Hatfield Ellsworth, sold at Christie's New York, 17 March 2015, lot 23, illustrated below.

For a further related example, see P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, p. 104, cat. no. 126.



An important stone head of Buddha; Indonesia, central Java, 9th century; 15 ¾ in. (39.9 cm.) high; The Collection of Robert Hatfield Ellsworth, Christie's New York, 17 March 2015, sold for US \$509,000.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

716

**A LARGE BRONZE FIGURE OF BUDDHA SHAKYAMUNI**

TIBET, 15TH-16TH CENTURY

15½ in. (39.4 cm.) high

\$120,000-180,000

**PROVENANCE:**

Sotheby's New York, 24 September 1997, lot 97.

**LITERATURE:**

Himalayan Art Resources, item no. 24634.

The present figure represents Buddha Shakyamuni seated in *dhyanasana* on a double lotus base. His hands are held in *bhumisparshamudra*, representing the moment Shakyamuni achieved enlightenment as he touched the earth with one finger. The snug *sanghati* draped over the figure's left shoulder is finely finished with a beaded and foliate incised hem. Buddha's face carries a deep, contemplative expression, with a delicately arched brow, downcast eyes, an unobtrusive *urna*, and a small bow-shaped mouth. His elongated earlobes recall his previous life as a prince, when he would wear heavy, jeweled earrings. His sparsely pigmented blue hair is arranged into spiraled curls and gathered into a tall, domed *ushnisha* capped with a bud-shaped *cintamani*.

The fifteenth century witnessed the foundation of a number of great monasteries and is widely considered the pinnacle of Tibetan bronze images. The sculptural mastery is owed, in part, to the Nepalese sculptural style, which permeated through Tibet in the fourteenth and fifteenth centuries.

Newari bronze casters, virtuosos of both Buddhist and Hindu sculpture, were widely patronized throughout the Himalayan region and as far as the imperial Yuan dynasty workshops in Beijing. By the fifteenth century, Tibetan ateliers commonly incorporated Nepalese stylistic traits, such as the pinched waist, muscular upper body, and serene facial expression seen in the present example. Distinctly Tibetan features of the figure include the application of blue pigments in Shakyamuni's hair, the patterning of his *sanghati*, and the tone of the bronze itself. Overall, the figure's balanced proportions, refined casting, and enviable size make this bronze an outstanding example of the master craftsmanship of the Tibetan renaissance.

Compare the present lot to a contemporaneous, gilt-bronze figure of Buddha Shakyamuni of similar size sold at Christie's New York, 12 September 2018, lot 358; both works share the similar muscular proportions, close-fitting *sanghati* with folds falling from the left elbow, and serene facial expression.



A large gilt-bronze figure of Buddha Shakyamuni; Tibet, 14th-15th century; 17 ¼ in. (43.8 cm.) high; Christie's New York 12 September 2018, lot 358, sold for \$225,000.





## AN IMPORTANT KHASA MALLA BODHISATTVA

This strikingly beautiful figure of Avalokiteshvara was first brought to light by Stella Kramrisch in 1964 in her book, *The Art of Nepal*, New York, 1964, p. 85, no. 51. It has since been variously identified by scholars due to its unique iconography as Lokeshvara by Kramrisch; Bodhisattva Lokeshvara (?) by Nancy Tingley in *Celestial Realms*, Sacramento, 2012, pp 68-69, no. 16; and possibly Shadakshari Lokeshvara by Jane Casey in her essay for Bonhams New York, 16 March 2015, lot 5. The figure stands in a graceful *tribhanga* posture, with the hips swayed to the left and the shoulders to the right. His principle hands are held in the gesture of adoration, *anjalinmudra*, in front of his chest, and the upper hands are held raised with the index fingers touching the thumbs. In the proper left upper hand, there are the remains of a prong, indicating that something was possibly held in this hand, and at either side of the feet, there are tiny socles from which the separately-cast stems, now missing, of the lotus blossoms at both shoulders may have emerged. The bulb of the proper left lotus is now missing, but could have possibly held an identifying attribute or simply mirrored the bulb of the lotus at the proper right shoulder. The proper left lotus is also conspicuous in that it is angled upwards, while the proper right faces forwards.

In her tentative attribution of Shadakshari Lokeshvara, Jane Casey notes the obvious discrepancies from typical representations of that particular form of Avalokiteshvara: Shadakshari Lokeshvara is usually depicted seated in *padmasana*, rather than standing, and is typically depicted holding a lotus and a *mala* (rosary) in the upper two hands. Furthermore, the two lotus blossoms at the shoulders in the present work are not typically found in images of Shadakshari Lokeshvara. Casey suggests the traditional representation of Shadakshari Lokeshvara was perhaps modified for a particular circumstance, such as the patron's personal request. Indeed, Ulrich von Schroeder illustrates a standing form of Shadakshari Lokeshvara in *Nepalese Stone Sculptures*, vol. II *Buddhist*, Hong Kong, 2019, p. 1051, fig. 336F; he notes that the traditional seated iconography was likely modified to a standing posture to match that of a nearby standing Manjushri image. It is possible the iconography of the present figure was modified to be compatible with related images, or was simply the personal taste of the patron; such variation, and flexibility, is a trademark characteristic of Nepalese art.

While originally dated to the sixteenth century, and presumably attributed to the Newars of the Kathmandu Valley by Stella Kramrisch in 1964, Jane Casey in 2015 was the first to suggest the origins of this oft-published figure stem from the Khasa Malla kingdom in the thirteenth to fourteenth century. Comparatively speaking, little is known about the Khasa Malla Kingdom aside from their 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 (in what is now Western Nepal) 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.

Scholarship on this very distinct style of sculpture perhaps began with independent scholar Ian Alsop's article, "Metal Sculpture of the Khasa Malla Kingdom" published in the Asian Art periodical, *Orientations*, June 1994, Volume 25, Number 6 and the expanded version he published on asianart.com in August of 2005. Therein, Alsop describes the style as "a clear adaptation of Kathmandu Valley style" distinguished by its redesigned ornamentation, petite yet weighty physiognomy, and extravagant gilding. These are the defining elements of Khasa Malla Kingdom sculpture.

Regarding the present work, Jane Casey notes the clearly defined joints on the fingers as a characteristic common to Khasa Malla sculpture; such articulation in the joints is also found in the silver figure of Samvara illustrated by Ian Alsop in *ibid.*, fig. 4, and also in a Khasa Malla gilt-copper figure of Vajravarahi sold at Christie's New York, 20 March 2019, lot 601. Casey also notes the relatively unfinished nature of the back of the figure, particularly at the back of the chignon, which is typically seen in bronzes from the Khasa Malla kingdom. The present figure also bears remains of red pigments at the back of the lotus blossoms and the pendent sashes at either side of the legs, which is commonly found on sculptures from Khasa Malla; see, for example, the gilt-copper figure of Prajnaparamita from the Pritzker Collection, illustrated by Ian Alsop in *ibid.*, fig. 10, or a gilt-copper figure of Vajrapani in the collection of the Rubin Museum, illustrated by Gautama Vajracharya, *Nepalese Seasons: Rain and Ritual*, New York, 2016, cat. no. 18, both of which have extensive remains of red pigments in the recessed areas of the lotus base. The present figure is also adorned with low-slung anklets not commonly found on Newari images of bodhisattvas, but which are closely related to the Khasa Malla figure of Padmapani Lokeshvara from the collection of Claire Ritter, illustrated by Alsop in *ibid.*, fig. 7.

The consecration chambers at the back of the figure are also uncommon among Newari gilt-copper images. The three rectangular openings, at the back of the head, between the shoulder blades, and at the lower back, are all filled with irregular coverings; the one at the back of the head, for instance, is ungilt, while the one between the shoulder blades has an unusual Y-shaped textile hem motif. The one at the lower back has deep pitting, suggesting it may have been hammered into place. Whether the consecration chambers are original to the casting or added later (possible if the image was later worshipped in Tibet, which would explain the blue pigment in the hair), is unclear. Consecration chambers are, however, more commonly found in sculptures from the Khasa Malla kingdom; see, for example, a Khasa Malla gilt-copper figure of Shadakshari Lokeshvara from the collection of the Crocker Art Museum in Sacramento, illustrated by Nancy Tingley in *Celestial Realms: The Art of Nepal*, Sacramento, 2012, pp. 63-64, cat. no. 13B.







PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

**717**

**A GILT-COPPER FIGURE OF AVALOKITESHVARA**  
NEPAL, KHASA MALLA REGION, 13TH-14TH CENTURY  
9 $\frac{1}{8}$  in. (23.8 cm.) high

\$300,000-500,000

**PROVENANCE:**

William H. Wolff, New York, by 1964.  
Robert and Bernice Dickes Collection, New York.  
Carlton Rochell, Ltd., New York, 2010.  
Private collection, California.  
Bonhams New York, 16 March 2015, lot 5.

**EXHIBITED:**

New York, Asia House Gallery, "The Art of Nepal," Summer 1964, cat. no. 51.  
Sacramento, Crocker Art Museum, "Celestial Realms: The Art of Nepal from California Collections," 20 October 2012-10 February 2013, cat. no. 16.

**LITERATURE:**

S. Kramrisch, *The Art of Nepal*, New York, 1964, pp. 85 and 139, no. 51.  
Carlton Rochell, Ltd., *Indian and Southeast Asian Art: Selections from Robert and Bernice Dickes Collection*, New York, 2010.  
N. Tingley, *Celestial Realms: The Art of Nepal*, Sacramento, 2012, pp. 68-69, no. 16.  
Himalayan Art Resources, item no. 41223.



(another view)



Cover and illustration from S. Kramrisch, *The Art of Nepal*, New York, 1964, p. 85, no. 51.









# AN IMPORTANT NEPALESE PADMAPANI

The present figure is a paragon of Newari gilt-copper imagery, dated to the earliest years of the Malla period, which is widely considered the high point of Nepalese art. The Newaris, the traditional inhabitants of the Kathmandu Valley, were the master metal casters of the period, and their services were patronized far and wide, including at the imperial workshops of the Yuan dynasty in Beijing. According to the characteristic tradition of Nepalese artists, the present image was gilt through a technique called fire-gilding. In this process, the artist mixes gold powder with mercury to form a paste, which was applied and fused to the metal surface under the influence of heat. Such a technique, while dangerous, results in the rich, shimmering gilding visible on the present sculpture. The metal surface below the gilding has an extraordinarily high copper content, another characteristic of Newari metal images, which lends it a soft, warmish brown patina.

The present figure depicts a form of the bodhisattva, Avalokiteshvara, known as Padmapani Lokeshvara, the "lord that holds the lotus." Avalokiteshvara, the "Lord who looks upon the world," is the bodhisattva of compassion, and one of the principle deities in Mahayana Buddhism. His compassionate nature inspired levels of worship among the masses to rival that of the Buddha himself. 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, the Padmapani form, in which he holds the lotus, is perhaps the most popular in Nepal. 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.

The development of Padmapani images in Nepal can be traced to as early as the sixth century CE, with a style that closely followed the Gupta ideals developed around the Buddhist center of Sarnath. Standing figures display the elegant S-shaped posture known as *tribhanga*, and drapery is diaphanous and close-fitting, revealing the lithe form of the body beneath. Most of the early Nepalese images of Padmapani Lokeshvara were carried out in stone, with images in copper appearing in the late Licchavi period in the seventh to eighth centuries. In contrast to the post-Gupta Indian tradition of depicting him seated, in Nepal the deity is almost always shown standing. While the early copper images of Padmapani Lokeshvara from the Licchavi and following Thakuri periods exhibit an attempt at the dynamic Sarnath style, there is something of a rigidity to the form; see, for example, a tenth-eleventh-century gilt-copper figure of Padmapani Lokeshvara in the collection of the Metropolitan Museum of Art (acc. no. 1989.51), which displays only a hint of the *tribhanga* pose. The Met example also has tubular limbs and only minimal definition of musculature. The transition from the Thakuri period to the early Malla period around the twelfth century witnessed a stylistic progression towards a more defined musculature and exaggerated *tribhanga* pose, undoubtedly influenced by the art of the neighboring Pala Empire. Some of these developments can be found in another example at the Metropolitan Museum of Art (acc. no. 1982.220.2), a large gilt-copper figure of Padmapani Lokeshvara dated to the eleventh-twelfth century. In this figure, one can see the more exaggerated sway of the hips and tilt of the torso, and increasingly muscular upper arms and thighs.

The present work is a masterful representation of the fully-developed early Malla style. The figure stands with his weight on his right leg, with the left knee slightly bent. The shoulders are rolled back, revealing the solid torso, and the head is cocked in an elegant pose. The short *dhoti* is unadorned, but is embellished by the flourishing folds of fabric, which are suspended between the legs and at the proper left thigh. The beaded sacred thread hangs languidly from the shoulder, and falls across the bulging thigh. Foliate-shaped armlets adorn the upper arms, and gem-inlaid pendants are suspended from the beaded torc at the neck. The downcast face is centered by a small, bow-shaped mouth and aquiline nose below heavy-lidded eyes and sharply arched brows. The forehead is distinguished by the prominent *urna*, which is represented as a vertically-oriented rectangle. Above, the bodhisattva wears an elaborate tiara, with five foliate petals of varying size and design. The central petal emerges from the top of a Garuda head with gaping mouth, from which a gem may have been suspended. The shallow channel between the two bands of beads below the Garuda head may have once held a string of seed pearls, further embellishing the figure in finery. The tiara is flanked on either side by elaborate flared ties that resemble wings, a development of the early Malla period.

Compare the present work with a similarly-sized example at the Rubin Museum of Art (acc. no. C2005.16.8), dated to the thirteenth-fourteenth century. Both the Rubin example and the present work share the same muscular physiognomy characteristic of the early Malla period: broad shoulders above a well-defined chest, powerful upper arms and thighs, and shins delineated with an angular sharpness. The hair in both examples is piled up in a high chignon, the strands elegantly intertwined, with a row of curls framing the face below the tiara, and long, luxuriant locks flowing down to the shoulders. The treatment of the lotus at the shoulder is also similarly rendered across both examples, with individualized, tiered petals around a raised seed cup; the present work is distinguished, however, by the incised indication of the individual seed pods.



Bodhisattva Avalokiteshvara; Nepal, 13th-14th century; gilt copper alloy with semiprecious stone inlay; 16 1/8 x 6 1/2 x 2 7/8 in. (41 x 16.5 x 7.3 cm.); The Rubin Museum of Art, New York; acc. no. C2005.16.8.







718

**AN IMPORTANT GILT-COPPER FIGURE OF  
PADMAPANI LOKESHVARA**

NEPAL, 13TH CENTURY

16½ in. (41.9 cm.) high

\$2,000,000-3,000,000

**PROVENANCE:**

Property of Dr. & Mrs. Howard Balensweig; Sotheby's  
New York, 23 March 2000, lot 49.

**LITERATURE:**

Himalayan Art Resources, item no. 24633.

尼泊爾 十三世紀 鎏金銅蓮華手觀音像

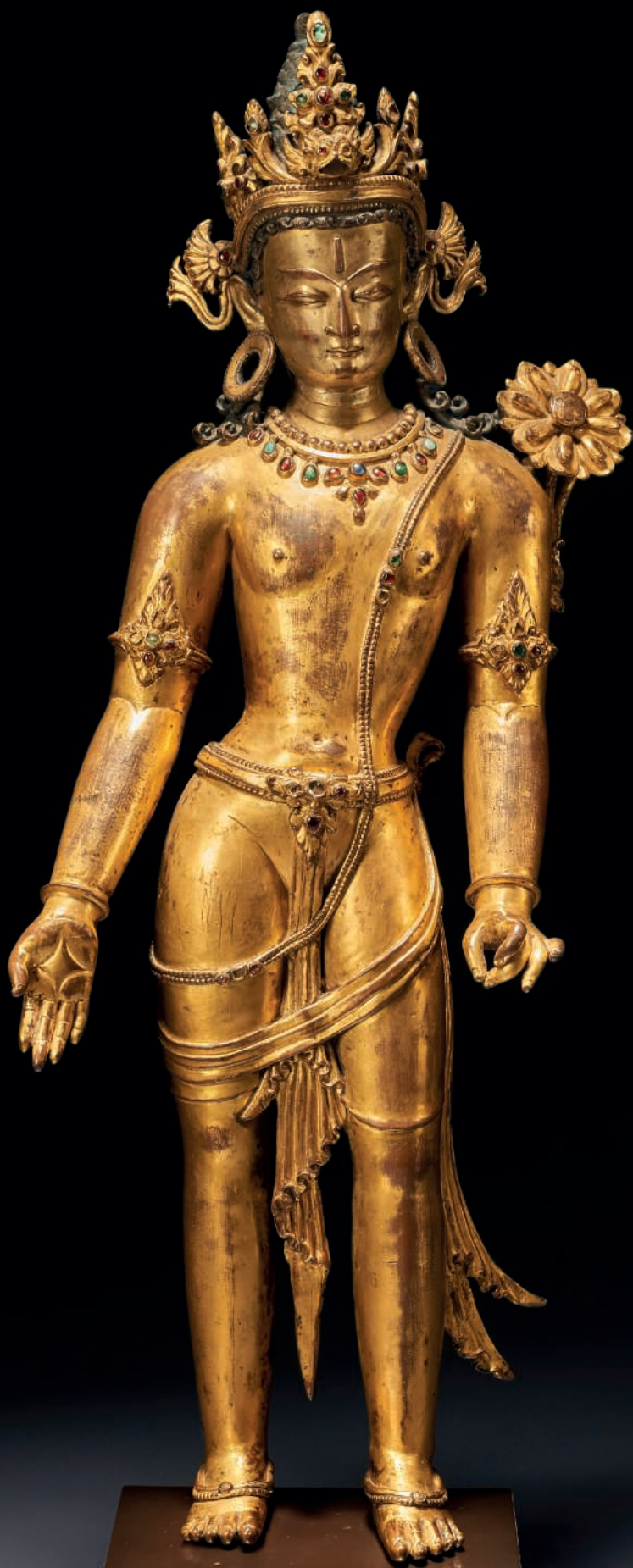
此尊蓮華手觀音像無疑為尼瓦爾鎏金銅造像之典範佳作，製於馬拉王朝初年，被廣泛認為是尼泊爾藝術之頂峰時期。尼瓦爾族為加德滿都谷地的原住民，屬當時大師級的金屬工匠，工藝造詣聞名遐邇，屢獲多地委託訂製重要神佛銅像，包括元朝大都（今北京）宮廷作坊。此尊觀音像遵循尼泊爾金工傳統技法，使用火法鍍金，將金粉與汞混合為泥膏狀，塗於器物表面，加熱將汞揮發，使黃金與金屬表面固結。此技法雖危險，但所產之鎏金效果超然，如同此尊造像般華彩熠熠。鎏金下的金屬胎因含紅銅量高，因而產生柔暖的褐色鏽斑，亦屬尼瓦爾金屬造像另一特徵。

本尊菩薩形象為蓮華手觀音，意為「持蓮華者」。觀音，意「觀察世間音聲覺悟有情」，為慈悲菩薩，是大乘佛教主要神祇之一，信徒不亞於佛陀。菩薩雖如佛陀般已證菩提，但他悲憫眾生，倒駕慈航，再迴入娑婆，發願渡盡眾生證入涅槃。菩薩形象紛陳，然而手持蓮花的蓮華手觀音形象在尼泊爾最廣受供奉及喜愛。如同蓮花出淤泥而不染的寓意一般，蓮華手觀音脫離了物質世界的苦痛與攀緣，身、口、意三業清淨覺悟。

尼泊爾蓮華手觀音形象發展可追溯至公元六世紀，風格承襲了笈多王朝鹿野苑典範。所製立像呈優雅三屈式，薄衣貼體，顯露柔美體態。早期蓮華手觀音造像大部分以石料製成，銅造像則於尼波羅王朝晚期七至八世紀才出現。與笈多王朝後之印度傳統坐像形式相比，尼泊爾的神祇造像幾乎皆為立像。尼波羅王朝與後繼塔庫里王朝所製之早期蓮華手觀音銅造像有嘗試鹿野苑較生動活潑的風格，但形態仍較生硬。範例可參見一尊大都會藝術博物館所藏十至十一世紀鎏金銅蓮華手觀音像（館藏編號1989.51）；該珍藏立像僅略微呈三屈式，四肢亦圓潤飽滿，肌肉線條不顯明。塔庫里王朝至馬拉王朝初期十二世紀前後所製之造像於風格上有所改變，朝向健壯體格及誇大的三屈式立姿發展；這無疑是受到了鄰近帕拉王朝藝術的影響。此風格演變可見於另一尊大都會藝術博物館所藏十一至十二世紀大型鎏金銅蓮華手觀音像（館藏編號1982.220.2）；該像將臀部與軀幹的彎曲幅度加大，上臂與大腿肌肉也更顯發達。

本尊觀音像為馬拉王朝早期風格成熟之代表傑作。立像重心落於右腿，左膝微曲，雙肩向後，軀幹結實，頭優雅微翹。短袍素面，以其衣摺為裝飾，垂於雙腿與左大腿間。所飾環珞自肩垂及大腿，上臂配葉形臂釧，頸圈帶寶珠墜飾。雙目垂視，弓唇鷹鼻，彎眉厚眼，瞳孔經刻劃，眉間有一縱向矩形白毫。頂戴五葉寶冠，正中冠葉延自一張口迦樓羅，可能原啣有寶石吊飾。迦樓羅下兩珠帶間之窄道可能原飾一珍珠細串，為使造像更加雕琢精細。寶冠兩側有羽翼狀寶飾，為馬拉王朝早期一特徵。

相較於紐約魯賓藝術博物館所藏一尊十三至十四世紀、尺寸相近之造像（館藏編號C2005.16.8），兩者皆有馬拉王朝早期所有的體型結構特徵：胸膛厚實，雙肩寬闊，上臂和大腿豐碩，脛線條俐落。兩造像皆髮髻高聳，髮束優雅交織，以一排捲髮勾勒出寶冠下臉部輪廓，鬢髮散落兩肩。再者，兩造像肩處荷花亦造型相似，均以多層花瓣圍繞中央蓮蓬浮雕；惟本尊將蓮子英特意雕劃，更顯此尊造像工藝之考究。



**719**

**A GILT-COPPER FIGURE OF A  
CROWNED BUDDHA**

NEPAL, 15TH CENTURY

11 in. (28 cm.) high

\$90,000-120,000

**PROVENANCE:**

Koller Auktionen, Zurich, 8 May - 8 June 2012, lot 112.

**LITERATURE:**

Himalayan Art Resources, item no. 24620.

This elegant sculpture depicts the moment when Buddha Shakyamuni achieves enlightenment. Having withstood the celestial king Mara's temptations, the Buddha sits under the Bodhi tree in meditation as Mara's armies make a final attempt at upstaging him. In his deep introspective state, Buddha touches the ground with a single finger and calls upon the earth to witness his enlightenment and ward off Mara's armies.

Seated in *dhyanasana* on a double-lotus base, with his hands in *bhumisparshamudra*, the richly-gilt figure wears a diaphanous robe with a pearled hemline and finely detailed, coral-inlaid crown, a feature most common to the Malla period of Nepal. His square face with downturned, almond-shaped eyes flanking a silver-inlaid *urna*, a hooked nose, and bow-shaped lips recalls earlier Pala period prototypes. The figure may be compared to a 14th century crowned Buddha sold at Christie's New York, 13 September 2016, lot 217; both works displaying the robust physique, particularly in the chest, shoulders and upper arms, that is characteristic of early Malla sculpture. Compare, also, the treatment of the flared ties of the crown in both works, which fall to the shoulders behind the pendulous, pierced earlobes.



A gilt-bronze figure of Buddha Shakyamuni; Nepal, 14th-15th century; 10 ½ in. (26.5 cm.) high; Christie's New York, 13 September 2016, sold for US \$161,000.





PROPERTY FROM A PRIVATE ASIAN COLLECTION

**720**

**A RARE EMBROIDERED PILLAR BANNER TEXTILE**

NEPAL, 14TH-15TH CENTURY

17 x 12 in. (43.2 x 30.5 cm.)

\$80,000-120,000

**PROVENANCE:**

Private collection, Hong Kong, by 1989.

**LITERATURE:**

R. Crill, "A New Chronology about a Rare Group of Nepalese Embroidery," *Hali*, 1989, pp. 30-35.

Himalayan Art Resources, item no. 24621.

A remarkably rare and highly sophisticated example of Nepalese textile art, the present lot consists of a series of embroidered panels depicting Hindu and Buddhist deities assembled from a single source into a temple banner mount. Only a handful of similarly-early Nepalese textiles are known, most of which are in museum collections. In the present example, the panels of cotton embroidered with silk display a unique stitch pattern of minute brick-stitch outlined by chain-stitch and an idiosyncratic convention of superimposed crosses applied as decoration on sashes worn by the depicted figures. Radio-carbon dating determined with a probability of 95% that the embroidery was created between 1220-1430 CE, demonstrating that a distinct and sophisticated style was established in Nepalese textile art far before the previously assumed date of 1700 CE.

Each panel in the present textile has a multicolored striped border and schematically presents a combination of Shaivite, Vaishnavite, and Buddhist iconography. Six figures representing different aspects of Bhairava, the malevolent form of Shiva, are wholly or partially depicted in two strips. All of these figures have four arms, three eyes and attributes of Shiva such as the *khatvanga* (mace) and *damaru* (drum). They are portrayed with stylized mask-like features and pointed headdresses typically used to denote demonic figures in Nepalese art. The remaining strips depict peaceful deities seated in *sattvasana* with round nimbus and less exaggerated facial features. Three of these peaceful deities can be recognized as Vishnu by his attributes of the *chakra* (wheel), *sankha* (conch shell), *gada* (club) and *padma* (lotus). Three additional figures are shown as *rishi*, or sages, depicted with scrolls and rosaries. The remaining deities, four of which reside in the outermost panels, are tentatively identified as bodhisattvas, and are portrayed flanked by lotus flowers and seated on a cloud or lotus throne. The organization of the figures in the present banner suggest a schematic layout in the original source of the embroidered panels.

The present lot is believed to have been assembled from a ritual garment made in the Kathmandu Valley and commissioned by a Malla dynasty ruler for private ritual use. Another early Nepalese textile at the Metropolitan Museum of Art (acc. no. 1995.331), although fragmentary, retains some of its original form, and was likely part of a garment worn by Vaishnavite priests in religious ceremonies. It is unknown when the present textile was reassembled into the present form, but the adaptation likely took place in a Tibetan monastery, where such temple banners are still displayed today. A second embroidered banner of the same shape and style, and likely assembled from the same original textile, is now in the collection of the Victoria & Albert Museum in London (acc. no. IS.6-1989). The V&A example depicts Vishnu and Lakshmi at center, flanked and surmounted by associated Vaishnavite and Shaivite deities, and Buddhist figures such as lotus-bearing bodhisattvas and the wealth deity,

Jambhala, illustrating the syncretic iconography within Nepalese Art. Both the V&A example and the present work retain curved panels at the edges, indicating that at least part of the original textile possibly mirrored the form of the Metropolitan Museum of Art example.

Apart from the present example and the previously-mentioned textiles at the V&A and the Metropolitan Museum of Art, there are very few other early Nepalese textiles known. An embroidered horizontal-format banner in the collection of the Philadelphia Museum of Art (acc. no. 1963-36-1), gifted by the esteemed curator Stella Kramrisch in 1963, depicts a royal couple flanked by warriors and dancers, and likely dates from the mid-sixteenth to the mid-seventeenth century. The V&A also has a horizontal-format embroidered banner depicting scenes from the Ramayana, and is dated to the fifteenth-sixteenth century.



Textile Panel with Scenes from the Ramayana; Nepal, 15th century; 15 3/8 x 13 1/8 in. (39.1 x 33.3 cm); The Metropolitan Museum of Art, New York; Rogers Fund, 1995.331.









721

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**721**

**A BRONZE VOTIVE PLAQUE WITH  
MAHARAGAVAJRA MANJUSHRI AND CONSORT**  
NEPAL, 17TH CENTURY  
6½ in. (16.5 cm.) high

\$8,000-12,000

**PROVENANCE:**

The collection of Nasli and Alice Heeramaneck, New York, by repute.  
Private collection, New York, acquired directly from the above, 1990s.

**LITERATURE:**

Himalayan Art Resources, item no. 24623.

Compare the present sculpture with a painting in the Jucker Collection, illustrated by H. Kreijger in *Kathmandu Valley Painting*, Boston, 1999, p. 79, cat. no. 26; the deity, with eight arms, four faces, and holding similar attributes, with his consort seated on his knee, is identified as Maharagavajra Manjushri.

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**722**

**A BRONZE GROUP OF LAKSHMI NARAYANA**  
NEPAL, 18TH CENTURY  
7 in. (17.8 cm.) high

\$6,000-8,000

**PROVENANCE:**

Private collection, New York, 1990s, by repute.

**LITERATURE:**

Himalayan Art Resources, item no. 24627.



722

**723**

**A LARGE AND RARE BRONZE GROUP OF BUDDHA  
SHAKYAMUNI BENEATH THE BODHI TREE  
FLANKED BY MARA'S ARMIES**  
NEPAL, 19TH CENTURY  
35 in. (88.9 cm.) high

\$30,000-50,000

**PROVENANCE:**

Private collection, New York, 1990s, by repute.

**LITERATURE:**

Himalayan Art Resources, item no. 24632.

The present, highly unique bronze group depicts Buddha Shakyamuni achieving enlightenment beneath the Bodhi Tree as Mara's armies advance from either side. Concerned about losing power should Shakyamuni obtain supreme knowledge, the celestial king Mara had, prior to this encounter, sent a number of temptations to Shakyamuni, all of which he withstood. As a last effort, Mara calls upon his warriors to capture and defeat Shakyamuni; however, as they approach him in meditation, Buddha touches the ground and calls upon the earth to witness his enlightenment, causing the armies to retreat.

In this depiction, the Buddha sits peacefully within the rocky terrain, as groups of demon warriors advance, some clutching weapons and others banging on their drums. The cascading Bodhi Tree umbrellas the encounter with large boughs of scrolling foliage. A five-pointed aureole crowns the Buddha's head, which rests in a pensive, downturned position.







724

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**724**

**A BRONZE FIGURE OF NAMPAR GYALWA  
(TONPA SHENRAB)**

TIBET, 15TH-16TH CENTURY

9% in. (23.8 cm.) high

\$12,000-18,000

**PROVENANCE:**

Private collection, New York, 1990s, by repute.

**LITERATURE:**

Himalayan Art Resources, item no. 24628.

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. The deity was said to have destroyed demons that had plagued the construction of a temple built by the mythical king, Kongtse Trulkyi Gyalpo; the completed temple was named the White-black Shimmering Temple and remained as a library devoted to the teachings of Tonpa Shenrab. Compare the present figure with a bronze figure of Tonpa Shenrab sold at Christie's New York, 20 March 2012, lot 103.

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**725**

**A GILT-BRONZE FIGURE OF TARA**

NEPAL, 15TH CENTURY

4% in. (12.4 cm.) high

\$8,000-12,000

**PROVENANCE:**

Private collection, New York, 1990s, by repute.

**LITERATURE:**

Himalayan Art Resources, item no. 24629.



725



THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**726**

**A BRONZE FIGURE OF JAMBHALA**

TIBET, 15TH-16TH CENTURY

5¾ in. (14.6 cm.) high

\$18,000-25,000

**PROVENANCE:**

Private collection, New York, 1990s, by repute.

**LITERATURE:**

Himalayan Art Resources, item no. 24624.

The present rotund figure depicts the Buddhist wealth deity, Jambhala. Often confused with the Hindu god Kubera or the Buddhist Guardian King, Vaishravana, Jambhala's unusual appearance descends from ancient Indian *yaksha* figures. In visual iconography, the Hindu god Kubera, also a wealth deity, and Jambhala are essentially identical, while Vaishravana can be easily distinguished by the presence of armor, among other things. In many representations of Kubera, Vaishravana, and Jambhala, including in the present lot, the mongoose that the deity clutches spews jewels, exemplifying the wealth-granting powers of all three deities.



726



727

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**727**

**A GILT-BRONZE FIGURE  
OF PADMASAMBHAVA**

BHUTAN, 17TH-18TH CENTURY

8 in. (20.3 cm.) high

\$8,000-12,000

**PROVENANCE:**

Private collection, New York, 1990s, by repute.

**LITERATURE:**

Himalayan Art Resources, item no. 24626.

Padmasambhava is regarded as perhaps the most important historical and religious figure in Bhutan, after his introduction of Vajrayana Buddhism to the country in roughly the eighth century. The present figure sits atop a double-lotus base holding a *vajra* in his right hand, and a *khatvanga* in the crook of his left arm, and dons the identifying hat topped with a vulture's feather. The representation of the lotus base, with its wide, bushy lotus petals, is typical of Buddhist bronzes from Bhutan.

728

**A GILT BRONZE FIGURE OF BUDDHA VAJRASANA**

TIBET, 14TH-15TH CENTURY

8¾ in. (22.2 cm.) high

\$50,000-70,000

**PROVENANCE:**

Elizabeth May Hicks Barrett (1874-1957), Norfolk, Virginia; thence by descent.

**LITERATURE:**

Himalayan Art Resources, item no. 24611.

The present figure of Buddha Vajrasana is an exceptional example of Central Tibetan images of the fifteenth century, generally considered the high point of Tibetan bronze image casting. With his right hand, the Buddha touches the ground in the gesture of *bhumisparshamudra*, asking the earth to bear witness to the truth of his teachings. His elongated earlobes, weighed down by the heavy earrings of his former princely life, represent his rejection of worldly goods. His close-fitting *sanghati*, with delicately incised hems, is draped over his left shoulder, leaving the right shoulder bare. Often confused with the *tathagata* Akshobhya, the present representation of Shakyamuni with a *vajra* resting before him refers to the moment when the historical buddha attained 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 present work displays aspects of the influence of the Nepalese style of sculpture on the bronze image making of Central Tibet, while also demonstrating the development of signature ideas within Tibet. The Nepalese influence can be found in the lithe, yet muscular physiognomy of the Buddha's body, with broad shoulders, thick tapering arms, and a defined chest, all

revealed by the diaphanous *sanghati*. The articulation of the lower garment beneath the *sanghati* at the waist, with a slightly undulating silhouette, is also characteristic of Nepalese sculpture. While the aquiline nose is commonly found in Nepalese sculpture, the eyes and mouth are more characteristic of images from Central Tibet, as is the elongated *ushnisha*.

The double-lotus base is noteworthy for its somewhat vertical profile, with very little tapering at the waist. Many Tibetan gilt-bronze images that date from this time have a noticeably narrow-waisted profile, with the notable exception of bronzes associated with the monastery of Densatil; see, for example, the 14th-century Tibetan gilt-bronze figure of Buddha Shakyamuni sold at Sotheby's New York, 22 March 2018, lot 1036. The present figure differs slightly from the Densatil examples in that the length of the lotus petals is more elongated than those found on the bases of Densatil-style figures, and of course lacks the rectangular plinth below the lotus base. A closer comparable, both in relation to the lotus base and to the figure holistically, is a gilt-bronze figure of Buddha Vajrasana, dated to the 14th century, illustrated by U. Von Schroeder in *Buddhist Sculptures in Tibet*, vol. II, Hong Kong, 2001, p. 1063, fig. 271D, and illustrated below.



A gilt-bronze figure of Buddha Vajrasana; Tibet, 14th century; illustration from U. Von Schroeder in *Buddhist Sculptures in Tibet*, vol. II, Hong Kong, 2001, p. 1063, fig. 271D.





# SHRI HEVAJRA AND VAJRA NAIRATMYA

A PRINCIPAL TANTRIC DEITY OF THE SAKYA SCHOOL OF TIBETAN BUDDHISM, FROM THE TRADITION OF THE FIFTEENTH-CENTURY ARTIST SONAM GYALTSSEN AND HIS ATELIER.

JEFF WATT

Tantric deities are not real. They are not gods, per se, such as those found in the various Hindu religions of India. Buddhist deities are either borrowed from classical Indian religious traditions, or they are created in order to represent certain Buddhist principals and usually encapsulate a metaphor of some kind. In the present case, the name of the male figure, Hevajra, means 'Hail to the Vajra' and the female figure, who is held in embrace, means 'The Egoless One.' The general metaphor for Hevajra is war, and as such he is modelled after the Vedic god Indra, the deity of thunder, weather and war. The principal symbolic attribute of Hevajra is the *vajra* scepter, which he invariably holds in his hand. Inherited from the Indo-European religious traditions, the *vajra* is understood at its most basic level as a lightning bolt. A cognate in the Greek tradition is the thunderbolt wielded by the god Zeus. In India, there are many ways to explain the meaning of the word *vajra* based on various literature, but it is generally understood as a weapon. In Tantric Buddhism the *vajra* is conceived as a weapon but also as the supreme symbol that visually represents this unique form of Indian Buddhism. An alternate name for the tantric branch of Buddhism is Vajrayana, meaning the 'Vajra Vehicle' or the 'Path of the Vajra.' As such, Hevajra is not unique for holding the *vajra* symbol; many other Buddhist deities such as Vajrapani and Vajradhara are associated with this ubiquitous symbol.

Popular in India from approximately the eighth century CE, Hevajra's form is based on a specific text called the Two Part Hevajra King of Tantras – also referred to as the root text. There are other *tantras* that are included under the principal text, forming a cycle of *tantras* and creating a larger system of philosophical and meditational practices. The most common form or appearance of Hevajra and Nairatmya depicts the male deity with eight faces, sixteen arms, and four legs. This form is called the 'Essence Hevajra'. From the root text, three other forms represent body, speech and mind, which are important aspects of tantric theory. The secondary *tantras* under the canopy of the Hevajra Tantra describe further forms of the deity with predominantly minor changes in appearance, color, and the objects held in the many hands. Orthodoxy and accuracy in appearance for meditational figures is important but not always uniform. The primary and secondary characteristics of the form have several levels of meaning which are based on general Buddhist principles and concepts along with more nuanced meanings belonging to Tantric theory. Accuracy is determined by orthodoxy first, oral explanation based on a recognised lineage of teachers second, and regional aesthetics and the passage of time third. The present figure of Hevajra, belonging to the tradition of sculpture associated with the fifteenth-century artist Sonam Gyaltsen, is identified based on all three criteria.

The form of the present figure of Hevajra follows the original Sanskrit textual description. An important observation is the placement of the animals and figures in the sixteen skull bowls held in his outstretched hands. The animals on the proper right side must face inward in an established order. The figures in the bowls on the left side must face outward. If the artist is accurate with this detail of the hand attributes, then they are likely well-familiar with the correct iconography and the orthodox literature. However, the placement of the legs does not follow the early interpretations of the original text. The stance of the present sculpture depicts the two right legs standing atop four prone figures and the two left legs drawn up in a dancing posture. This differentiated iconographic interpretation, according to the Sakya tradition, is based on the oral instructions of the ninth-century Indian teacher, Virupa. Oral instructions are often not without some controversy. The dance posture with respect to Hevajra is not used by other Tibetan Buddhist traditions such as the Gelug and Kagyu sects. It does however follow accepted Sakya practices for depictions of Hevajra from approximately the fourteenth century onward. Even so, some Sakya-derived traditions prefer to use the earlier traditional posture rather than the orally explained dance posture.

The present sculpture can be further identified by region based on its style. Proper understanding of a sculptural style requires a sufficient number of similar objects, and a relationship to a specific region or artist. Comparison with known comparable images identifies this Hevajra as belonging to the Sonam Gyaltsen tradition of sculpture. Sonam Gyaltsen has already been shown to work in the Shigatse area of Tsang province, Tibet, in the early to mid-fifteenth century. The existence of the artist Sonam Gyaltsen only came to light thanks to the rediscovery of a written Tibetan inscription found on the base of a large gilt-bronze figure of Avalokiteshvara that was studied in January 2018 (Himalayan Art Resources, item no. 61516). The inscription provides the names of two donors, the artist's name - Sonam Gyaltsen, and the person for whom the object was respectfully made and gifted to. The main characteristics of the Sonam Gyaltsen tradition are rich gilding, an array of turquoise inlay, delicate incising on the garments, and flat broad lotus petals surrounding the base. Since the publication of the inscription and the subsequent identification of the historical figures, more than a hundred sculptures in the very same, or closely related style, have been identified as belonging to the tradition of Sonam Gyaltsen – a golden era of Tibetan sculpture.



729

**AN IMPORTANT GILT-BRONZE FIGURE OF  
KAPALADHARA HEVAJRA**

TIBET, 15TH CENTURY

12¼ in. (31.1 cm.) high

\$200,000-300,000

**PROVENANCE:**

Collection of Eduardo Línigero, Belgium, by repute.

Private collection, Netherlands, early 1970s, by repute.

**LITERATURE:**

Himalayan Art Resources, item no. 11687.

The skull-cup-bearing form of the tutelary deity, Hevajra, stands with his consort Nairatmya in a dancing embrace. Together these figures comprise a fully enlightened being, harnessing the male qualities of skillful means and compassion and the female aspect of transcendent wisdom.

The deities of the Unexcelled Yoga Tantra dance upon a lotus base trampling the bodies of Brahma, Vishnu, Shiva and Indra in their stride. The four-legged, eight-headed, sixteen-armed Hevajra holds skull cups or *kapala* (Tib: *thod-pa*) in each hand, supporting a host of beings including an elephant and the earth-goddess Prithvi in his primary hands. The eight animals in his proper-right hands represent a variety of diseases that he can eradicate, while the eight Hindu deities in his proper-left hands indicate his embodiment of each of their divine powers. Nairatmya holds her own blood-filled skull cup around Hevajra's neck and grips a curved knife (Tib: *dri-kug*), symbolizing her ability to cut through the ignorance and delusion of our conventional world.

The cycle of teachings surrounding Hevajra and Nairatmya originated during or prior to the tenth century with early Indian masters and progenitors of Tantric Buddhism and was likely formalized in the context of the great monastic university, Vikramashila, in the Pala Kingdom of Northeastern India. The *mahasiddha* Virupa is said to have received these important teachings directly from the Wisdom Dakini, or *Yeshe Kandroma*, who received them from the primordial buddha Vajradhara.

The Hevajra Tantra rose to prominence within the Tibetan Sakya tradition by the eleventh century and Hevajra remains the most important *vidam* or meditational deity for Sakyapas today. Well known Sakya lama and translator Drogmi Lotsawa Shakya Yeshe (993-1074/87) was instrumental in strengthening the Sakya tradition as the codifier of the thirty-nine most important Hevajra commentaries and rituals. The first Sakya throne holder, Sachen Kunga Nyingpo (1092-1158), was equally as important to its development, as he received direct transmissions from Virupa in the form of visions. He was also deeply steeped in the traditions passed on by Drogmi and initiated others to the teachings.

One can surmise that the present artwork was a commission by a Sakya patron and Hevajra initiate. Within the once preeminent Sakya sect, such elaborate commissions were commonplace. One such commission, also the benchmark for dating the present Hevajra sculpture, is an image of an eleven-armed Avalokiteshvara, illustrated by U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1983, p. 453, fig. 124D, attributed by Tibetan art scholar, Jeff Watt by inscription to an artist named Sonam Gyaltzen, who operated out of the Shigatse atelier *circa* 1430. Shigatse is the city nearest to Sakya monastery and was the most prosperous in fifteenth-century Tibet. The artist likely became known after this important commission for the Sakya institution, Jamchen Chode monastery, which was also close to Shigatse, and his atelier was ostensibly one of the most sophisticated of its time.

Several distinct stylistic traits found in the present sculpture have since been affiliated with characteristics found in a large body of works attributed to the style of the Sonam Gyaltzen atelier, including examples in museums, private collections, and works offered for sale at auction. These distinguishable features include the richest gilding atop a pinkish copper alloy, heavy inlaid-turquoise ornamentation, carefully and softly sculptured lotus petals, and lifelike physical features. Some works from this ever-expanding milieu appear clearly to be by the hand of the master, while others are clearly derivative, yet nearly as exquisite. The subject sculpture is likely from the esteemed Shigatse atelier, as confirmed by Jeff Watt. Though there are notable differences between the present sculpture and the Avalokiteshvara attributed by inscription to the hand of Sonam Gyaltzen, many elements of his style are apparent here. Its relatively large size and outstanding condition make it particularly exceptional.



(another view)





# A DATED IMPERIAL CHAKRASAMVARA THANGKA

Chakrasamvara is depicted here as described in Sanskrit and Tibetan ritual texts, with a “blue-black” body, an additional three heads of red, green and yellow to see in each direction, and twelve arms, each bearing its own tantric implement. The symbolism behind Chakrasamvara’s iconography is manifold: his *vajra* and bell symbolize his mastery of method and wisdom; his elephant hide represents the destruction of illusion; his *damaru* and *khatvanga* represent the aspiration for enlightenment; his curved knife and skull cup symbolize utter egolessness; he cuts off the six defects with his ax and harnesses wisdom with his lasso; his trident marks his triumph over the threefold world; and, finally, the severed head of Brahma hanging from his lower right hand represents his supreme wisdom, penetrating all worldly illusions. He tramples Bhairava and Kalarati beneath his right and left feet, respectively, demonstrating his higher status than the Hindu gods.

In the context of Tibetan Buddhism, Chakrasamvara, *Korlo Demchog* (Tibetan), or ‘Wheel of Bliss’, arises out of Tibetan translations of a fifty-one chapter root tantra and several explanatory tantras with Sanskrit originals. The Chakrasamvara Tantra is the principal tantra of the Anuttarayoga or ‘Unexcelled Yoga’ classification of the Vajrayana Buddhist tradition, providing the greatest detail on how to experience the four stages of bliss within the central channel of the body. Visualizations of Chakrasamvara can ultimately enable one to reach the most subtle level of mental activity and, eventually, to enlightenment.

Chakrasamvara is depicted here without his consort, Vajrayogini, which is unusual. However, it is not this detail, but rather the arrangement of his four faces that indicates this form likely belongs to the Mahasiddha Ghantapa’s tradition, as the meditations and rituals he passed forward describes the four colored-heads as depicted in the present painting. The eight *dakini* retinue figures that occupy the vertical space on either side of the central figure are common to all Chakrasamvara traditions but are notably depicted with two arms rather than four here--another mark of its connection to the Ghantapa tradition. The solid-colored *dakini* occupy the main cardinal directions surrounding the Chakrasamvara at the center of the mandala while the dual-colored *dakini* occupy the intermediate directions. They can be identified in clockwise fashion as Yamadhuti, Khandarohe, Lama, Yamadamstri, Yamamathani, Dakini, Rupini, and Yamadahi. At the bottom of the composition are the Five Offering Goddesses of the senses: sight, hearing, smell, taste and touch. Yellow Ratnasambhava of the South, blue Akshobhya of the East, white Vairochana of the central direction, red Amitabha of the West, and green Amoghasiddhi of the North float on lotus thrones along the top register.

Traditional scholarship might lead one to catalogue this painting as Nepalese for the employment of registers, its copious use of the vegetal scrollwork motif, and the deep jewel-toned color palette dominated by red. In a way, the present painting is actually a continuation of the Nepalo-Chinese style of the Yuan period (1279-1368) which began with an important connection formed at the imperial court between the renowned Kathmandu Valley-artist Anige and the Tibetan Sakya lama Phakpa Lodro Gyeltsen (1235-1280) who served as Kublai Khan’s first Imperial Preceptor. Chinese origins are indicated,

however, in its presentation of female retinue figures as genderless and by omitting Chakrasamvara’s consort with whom he is traditionally depicted in sexual embrace. Such idioms are representative of Chinese court sensibilities about Tantra.

When this painting was previously sold in 2001 it was accurately described as representative of the culmination of the Tibeto-Chinese style in the second half of the fifteenth century. The first Ming Emperor, Taizu, pledged to continue imperial patronage of and engagement with Tibetan Buddhism in order to maintain political legitimacy with the ruling Chinggisid surrounding the Ming Empire after the fall of the Yuan. Ming Emperor Yongle made this relationship even more central to his rule, marking the height of Tibetan Buddhist patronage during the Ming period. While successive emperors continued this relationship, Emperor Chenghua (r. 1465-1487), once again, placed a more notable emphasis on patronizing the tradition and the present painting is a product of that period.

Previous scholarship had identified this work with the *Da longshan huguo si* monastery in northwest Beijing, perhaps because three Zhengde-period paintings were used by scholars as the key for identifying the provenance of Chenghua Buddhist painting. The key Zhengde-period thangka is a painting of Simhamukha published in Tucci’s *Painted Scrolls* (1949, pl. 205), which names a “Da Huguo” monastery and a patron “Daqing Fawang Rinchen Palden”, which Hugh Richardson was able to identify as Emperor Zhengde’s Tibetan Buddhist name.

The many stylistic similarities between Tucci’s Zhengde-period Simhamukha and an associated group (see Marsha Weidner, “Beyond Yongle: Tibeto-Chinese Thangkas for the Mid-Ming Court” for the other Zhengde examples) with the present painting explain this earlier association with Da Huguo Monastery. Like the Zhengde-period Simhamukha, the present Chenghua-period Chakrasamvara as well as a Chenghua-period Simhamukha and a Four-armed Mahakala at the Victoria and Albert Museum (acc. nos. IS.14-1969 and IS.15-1969) and a mandala of Vajradhara, Manjushri and Shadakshari at the Metropolitan Museum of Art (acc. no. 1985.392.2) share a deep palette of red, green, and blue, highly ornate decorative patterns that fill the backgrounds, and a painted red border patterned with gold *visvavajra* or crossed *dorje* symbols enclosed in black-outlined rhombuses, imitating brocade. The inscriptions on all of these paintings lie within these lozenges on the bottom register of the composition, with one character within each lozenge.

The inscription on the present painting, however, differs from that of the Tucci thangka as well as other Zhengde-period examples in its content and in that it reads right to left (as do the other Chenghua-period paintings mentioned above). This painting is dated to the second day of the eleventh month of the thirteenth year of Chenghua (1477 AD) - the Emperor Chenghua’s birthday. The V&nbsp;Simhamukha (acc. no. IS.14-1969) bears the same date as does a painting of the same style depicting Hevajra at the Musée Guimet, but three years earlier. Thus, we know that these thangkas were commissioned for ceremonial use surrounding Emperor Chenghua’s birthday and were almost certainly made in a court workshop.



(Detail of inscription)







PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**730**

**AN IMPORTANT IMPERIAL PAINTING  
OF CHAKRASAMVARA**

CHINA, DATED TO 13TH YEAR OF CHENGHUA,  
CORRESPONDING TO 1477  
24¾ x 19 in. (62.8 x 48.2 cm.)

\$300,000-500,000

**PROVENANCE:**

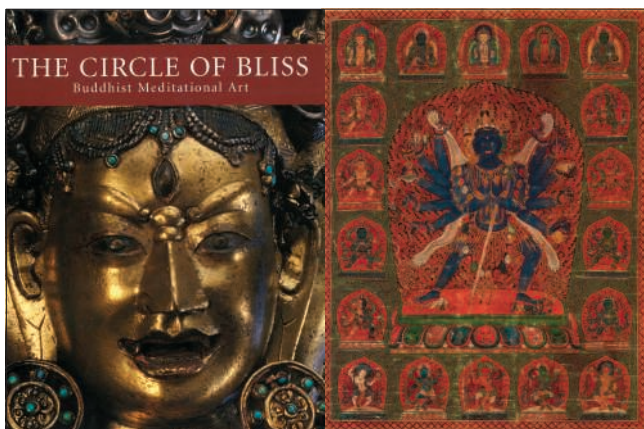
Property of a Private Asian Collector; Christie's New York,  
17 October 2001, lot 68.

**EXHIBITED:**

Los Angeles County Museum of Art, Columbus Museum  
of Art, "The Circle of Bliss: Buddhist Meditational Art," 5  
October 2003-9 May 2004.

**LITERATURE:**

J. Huntington and D. Bangdel, *The Circle of Bliss: Buddhist  
Meditational Art*, Columbus, 2003, p. 299, cat. no. 83.  
M. Weidner, "Beyond Yongle: Tibeto-Chinese Thangkas for  
the Mid-Ming Court," *Artibus Asiae*, vol. 69, no. 1, 2009, pp.  
7-37, fig. 14.  
Himalayan Art Resources, item no. 20645.



Cover and illustration from J. Huntington and D. Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Columbus, 2003, p. 299, cat. no. 83.



Mandala of Vajradhara, Manjushri and Sadakshari -Lokeshvara; China, Ming Dynasty, dated 1479; ink, opaque watercolor, and gold on cotton cloth; 58 x 37 1/2 in. (147.3 x 95.3 cm); The Metropolitan Museum of Art, New York; Gift of John and Evelyn Kossak, The Kronos Collections, 1985.392.2.











THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**731**

**A PAINTING OF SARVAVID  
MAHA VAIROCHANA**  
TIBET, 17TH-18TH CENTURY  
35 x 24¾ in. (88.9 x 62.9 cm.)

\$25,000-35,000

**PROVENANCE:**

Private collection, New York, 1990s, by repute.

**LITERATURE:**

Himalayan Art Resources, item no. 24630.

The present painting depicts the deity, Maha Vairochana, as he appears according to the Sarvadurgati Parishodhana Tantra. It is possible this painting was once part of a set of three that depicted the full retinue of the Thirty-Seven Deity Mandala of all the Families of Great Vairochana, but arranged schematically instead of in mandala-form. Compare the present painting with a seventeenth-century Tibetan painting of the Sarvavid Maha Vairochana mandala in the Lostand Foundation, published on Himalayan Art Resources (item no. 90402); while the Lostand Foundation example is arranged in a typical mandala fashion, both works demonstrate similar treatments of the deities, landscape, and overall color palette.

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**732**

**A GILT-BRONZE FIGURE OF MAITREYA**  
TIBET, 17TH-18TH CENTURY  
10½ in. (26.7 cm.) high

\$50,000-70,000

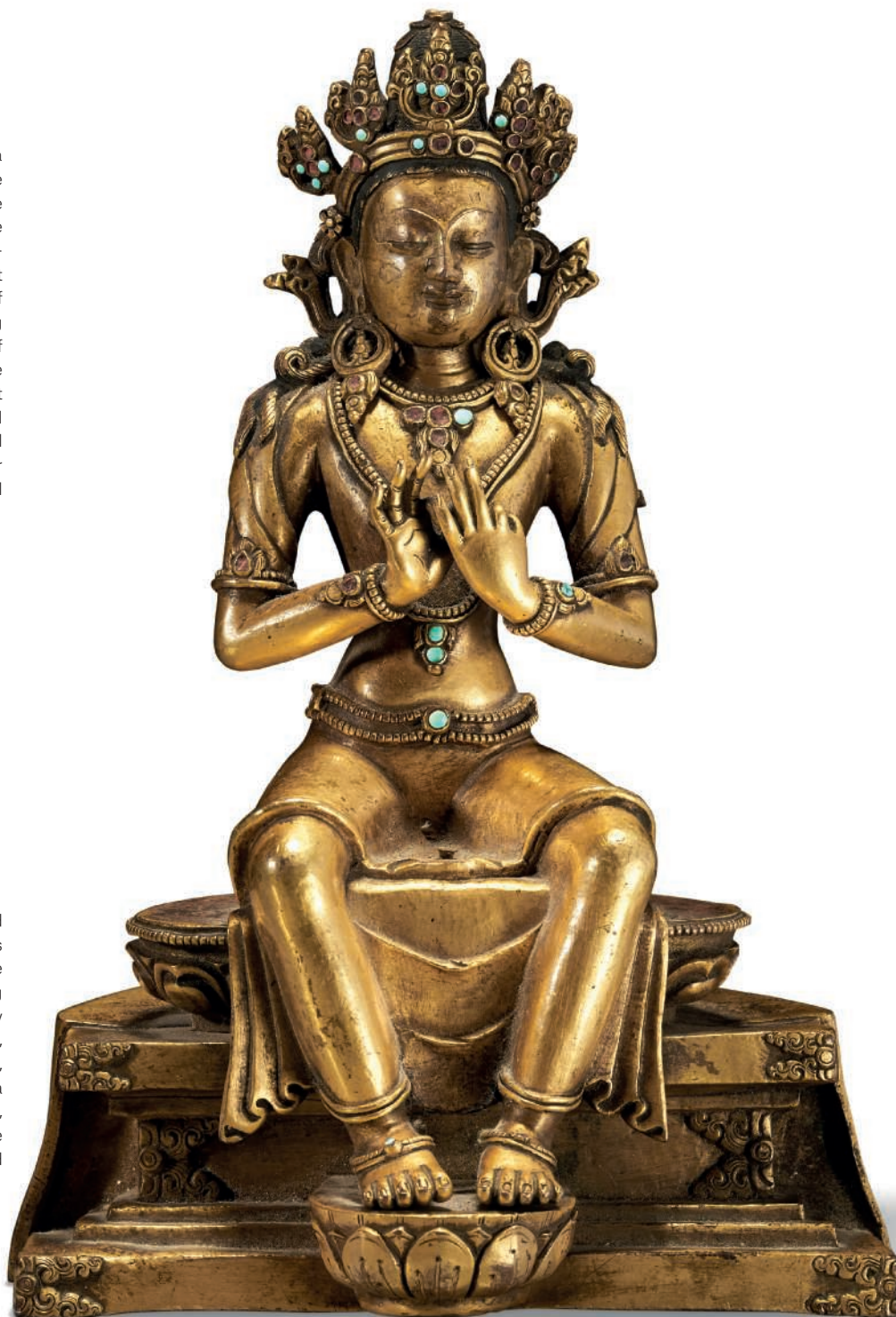
**PROVENANCE:**

Private collection, New York, 1990s, by repute.

**LITERATURE:**

Himalayan Art Resources, item no. 24622.

Seated on a low throne with his legs pendent and resting on a diminutive lotus base and his hands held in *dharmachakramudra*, the current figure represents the future buddha, Maitreya, preaching in the Tushita Heaven. Maitreya awaits the day when the teachings of the Gautama Buddha, Shakyamuni, are forgotten by earth's inhabitants, at which point he will descend from the Tushita Heaven to become a buddha. The present figure, richly gilt and heavily cast, exudes reassurance through his benevolent facial expression and graceful gesture.



733

**A GILT-LAQUERED WOOD FIGURE OF SERCHEN KHADING**

**DORJE LUMO GYAL**

TIBETO-CHINESE, 18TH CENTURY

30½ in. (77 cm.) high

\$40,000-60,000

**PROVENANCE:**

Spink & Son, Ltd., London, by 1998.

Christie's New York, 20 September 2000, lot 113 (part).

**LITERATURE:**

Spink & Son, Ltd., *Body, Speech, and Mind*, London, 1998, p. 36, cat. no. 19 (part).

Himalayan Art Resources, item no. 34071.

This striking gilt-lacquered wood figure depicts the indigenous Tibetan mountain goddess, Serchen Khading Dorje Lumo Gyal, one of the twelve deities that make up the group known as the Tanma Chunyi. The Tanma Chunyi are considered deified female personifications of mountains, and were worshipped in Tibet prior to the introduction of Buddhism. The legendary eighth-century Buddhist master, Padmasambhava, was said to have subdued the Tanma Chunyi, and in doing so, incorporated the group into the Buddhist canon. In reality, the goddesses were likely assimilated into Buddhism to strengthen the local Tibetan population's ties to the new religion. As such, the Tanma Chunyi are some of the oldest deities in the Tibetan Buddhist canon, and can be found across the four main sects of Tibetan Buddhism.



A gilt lacquered wood figure of Kong Tsen Demo Dorje Bod Kham Kyong; Tibeto-Chinese, circa 18th century; 29¾ in. (75.2 cm.) high; sold at Christie's New York, 16 September 2014, lot 270, sold for US \$75,000.

Within the Gelugpa sect, the Tanma Chunyi became retinue figures to the goddess, Shri Devi Magzor Gyalmo. Worship of Shri Devi Magzor Gyalmo, with the Tanma Chunyi as her retinue figures, became popularized by the Fifth Dalai Lama, Ngawang Lobsang Gyatso (1617-1682). In his attempt to unify Tibet, the Great Fifth cleverly sensed the wide appeal of the Tanma Chunyi, given the local population's strong ties to the indigenous mountain deities. The Gelugpa success in achieving supremacy in Tibet in the seventeenth century resulted in close ties to the imperial Qing court in China, and hundreds of Gelugpa temples were built in Beijing and its environs.

The present figure is carried out in a distinct style that emerged from the Qing patronization of Tibetan Buddhism, which has been referred to as Tibeto-Chinese or Lamaist. The application of lacquer over a wood structure was more common to China than to Tibet, and the reddish-gilding and facial features, with triangular nose and semi-circular brows are characteristic of the eighteenth-century Buddhist art of lamaist Beijing. The present figure was almost certainly part of a larger set, perhaps of nineteen or twenty-four total figures, that were commissioned for a Tibetan Buddhist temple in China. Another figure from the same set was sold at Christie's New York, 16 September 2014, lot 270 (illustrated at left); two more figures, likely from the same set as the present figure, are in the collection of the Musée Guimet in Paris, illustrated by G. Beguin in *Terreur et Magie: Dieux farouches du Musée Guimet*, Brussels, 1989, pp. 27 and 29, nos. 4 and 5. A fifth example, also likely to be from the same set, is in a private collection and illustrated on Himalayan Art Resources ([himalayanart.org](http://himalayanart.org)), item no. 36240.







734

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**734**

**A BRONZE FIGURE OF TARA**

TIBET, 17TH-18TH CENTURY

3½ in. (8.9 cm.) high

\$3,000-5,000

**PROVENANCE:**

Private collection, New York, 1990s, by repute.

**LITERATURE:**

Himalayan Art Resources, item no. 24631.

**735**

**A PAIR OF BRONZE DEER**

CHINA OR TIBET, 19TH CENTURY

14¼ in. (36.2cm.); 14¼ in. (37.5 cm.) high

(2)

\$4,000-6,000



735



THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**736**

**A BRONZE FIGURE OF AMITAYUS**

TIBETO-CHINESE, 18TH CENTURY

5½ in. (14 cm.) high

\$6,000-8,000

**PROVENANCE:**

Private collection, New York, 1990s.

**LITERATURE:**

Himalayan Art Resources, item no. 24625.

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 increasingly emulated sculpture from earlier Indian, Nepalese, and Tibetan periods, using as models the bronzes given as gifts from Tibetan dignitaries to the Qing court. The present figure is part of a group of bronzes cast in emulation of earlier sculptures from Northeastern India during the Pala period, commonly referred to as the Pala Revival style. As Amiyatus was considered to be the deity of long life, it has been suggested that images of the bodhisattva were cast in celebration of the birthdays of the Emperor and royal family members.



## A SET OF FIVE PAINTINGS OF THE FIVE TANTRIC BUDDHAS

TIBET, LATE 18TH-EARLY 19TH CENTURY

43¼ x 32 in. (109.9 x 81.3 cm.); 42¼ x 32¼ in. (107.3 x 81.9 cm.);

42½ x 32¾ in. (108 x 83.2 cm.); 43¼ x 32½ in. (109.9 x 82.6 cm.);

42¾ x 32¼ in. (108.6 x 81.9 cm.)

(5)

\$20,000-30,000

## PROVENANCE:

Collection of Dr. Ronald and Krista Reed, Rochester, New York.

## LITERATURE:

Himalayan Art Resources, item no. 24635.



The central figure in each of these five paintings represents a manifestation of one of the five *tathagata* buddhas or 'departed ones'. The figures can be immediately identified by the color of their bodies and the animal vehicles embedded in the thrones below them. Vairochana (white) of the central direction sits atop lions; Akshobhya (blue) of the East sits atop elephants; Ratnasambhava (yellow) of the South sits atop horses; Amoghasiddhi (green) of the North sits atop *garudas*; Amitabha (red) of the West sits atop peacocks. These buddhas emerge from the *dharmakaya*, an abstract and all-pervasive reality, to which they return after their dissolution. They are depicted in the Mahayana Buddhist context as figures that more closely resemble the historical buddha Shakyamuni, who is a *nirmanakaya* form, or one born from the 'Dimension of Ceaseless Manifestation'. In the Mahayana context, each of the *tathagata* is understood as an aspect of the historical buddha of our *kalpa* or eon, Shakyamuni.

The present forms of these *tathagata* buddhas are distinguished as Tantric manifestations by their appearance. They do not display their typical gestures or *mudras*, are adorned with silks and jewels, and are shown in sexual embrace with their female counterparts. These manifestations do not exist in the Mahayana Buddhist context, as they originate within later Vajrayana literature

born out of Northeastern India and Tibet from the eighth century onward. In the Vajrayana or Tantric Buddhist context they are known as the Five Symbolic Buddhas and remain associated with cardinal directions, though they serve much more complex soteriological means. The aureoles of rainbow light surrounding these figures, as well as the peaceful and wrathful retinue figures that surround them, are all features to be internalized by the mind's eye for the purpose of a transformative meditation practice.

The teachings associated with this particular set of paintings, as evidenced by the inclusion of a number of human figures whose appearance identifies them as 'treasure revealers,' originate in the Nyingma tradition of Vajrayana in Tibet. While many Nyingma practices were absorbed into the later, more regimented, schools of Tibetan Buddhism (Kagyu, Sakya, Gelug, etc.), the omission of human lineage holders from any of these other traditions confirms the sectarian association of this commission.

Nyingma teachers are depicted within the compositions of Vairochana and Akshobhya, in each four corners. There are two additional teachers at the bottom center of the Ratnasambhava painting and there is one *siddha* or accomplished tantric practitioner depicted at the bottom of the Amitayus painting. Nine out of the eleven teachers depicted in these compositions don





lotus-style hats, particular to Nyingma convention. Padmasambhava, one of the original progenitors of Vajrayana in Tibet, and Yeshe Tsogyel, considered the Mother of Tibetan Buddhism, are depicted in the upper right and bottom left corners of the Vairochana composition (Padmasambhava is identified by the vulture feather atop his hat and Yeshe Tsogyel, merely by her female identity). The two other Nyingma teachers depicted herein hold vessels that indicate their status as treasure revealers: the figure in the upper right holds a vessel in the Akshobhya composition and one of the figures along the bottom register holds one within the painting of Ratnasambhava.

The teachings depicted here are, therefore, a 'discovered treasure' or *terma*. *Terma*, some of which were literally said to have been buried in the ground, were discovered by the most advanced teachers. Many are believed to have been buried by Padmasambhava and Yeshe Tsogyel in an effort to protect the Dharma for posterity. Each *terma* text recounts the history of its discovery. While some are found in physical form, others are discovered or directly transmitted to advanced practitioners in a state of meditation. The *terma* may also be held in the mind of the *tertön*, only to be revealed by a future incarnation or *trul-ku*.

It is, therefore, likely that the meditation script associated with the present five images is embedded somewhere within the great compendium of Nyingma teachings known as the *Rinchen Terdzo*. The invaluable compendium contains thousands of teachings, mostly *terma*, passed down by Nyingma teachers over the course of centuries. Tibetan polymath Jamgon Kongtrul Lodro Thaye (1813-1899) assembled the collection near the end of the 19th century. Figures depicted in the compositions of Ratnasambhava, Amoghasiddhi, and Amitayus—such as the *muni* or sages in the upper corners, the offering goddesses and bodhisattvas floating within their rainbow aureoles, and the wrathful protectors along the bottom register—can be found within existing sets of initiation cards for the Rinchen Terdzo, by which practitioners are introduced to all of the aspects of the *tantras* and meditation manuals within.

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- 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".
- 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

- 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.
- 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

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

## 5 ESTIMATES

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

## 6 WITHDRAWAL

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

## 7 JEWELLERY

- 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.
- 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.
- 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

- 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.
- 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.
- 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

- 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:
  - 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);
  - 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
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- 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 Client Services Department at +1 212-636-2000.

## 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 Client Services Department at +1 212-636-2000.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

## 6 BIDDING SERVICES

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

### (a) Phone Bids

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

### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. 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 LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

### (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](http://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 bid.

## 2 RESERVES

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

## 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
  - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
  - withdraw any **lot**;
  - divide any **lot** or combine any two or more **lots**;
  - reopen or continue the bidding even after the hammer has fallen; and
  - 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 J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

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

## 5 BIDDING ON BEHALF OF THE SELLER

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

## 6 BID INCREMENTS

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

## 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

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



## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$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, country, 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 **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.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- 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
- 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:

- 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**.
- 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.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- 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.
- In order to claim under the **authenticity warranty** you must:
  - 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;
  - 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
  - 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.
- 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.

- 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:
  - This additional **warranty** does not apply to:
    - 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;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - 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.
- 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.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).** In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

## 3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - 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**").

- 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.
- 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:
  - 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.

- 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.
- Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- Bank Checks  
You must make checks payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- 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.

- 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:

- When you collect the **lot**; or
- 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

- 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):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - 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;
  - 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;
  - 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);
  - we can, at our option, reveal your identity and contact details to the seller;
  - 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;
  - 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
  - we can take any other action we see necessary or appropriate.
- 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

- 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
- charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - 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.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://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 would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.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 Post-Sale Services Department at +1 212 636 2650 and [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **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.
- (d) **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.

(e) **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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at [www.christies.com/about-us/contact/ccpa](http://www.christies.com/about-us/contact/ccpa).

## 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](http://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](http://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:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical condition of a **lot**.

**due date**: has the meaning given to it in paragraph F1(a).

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

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

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

**lot**: an item to be offered at auction (or two or more items to be offered 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](http://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.

**Subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

◻  
Bidding by interested parties

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

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

■  
See Storage and Collection pages in the catalogue.

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

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

### 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. 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.

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

◦ ◆ **Third Party Guarantees/Irrevocable bids**  
Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

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

◻ **Bidding by interested parties**  
When a party with a direct or indirect interest in the lot who may have knowledge of the lot’s reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ◻. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie’s Conditions of Sale, including paying the lot’s full Buyer’s Premium plus applicable taxes.

**Post-catalogue notifications**  
In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

**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.

**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.

29/03/19

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

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.

## 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.

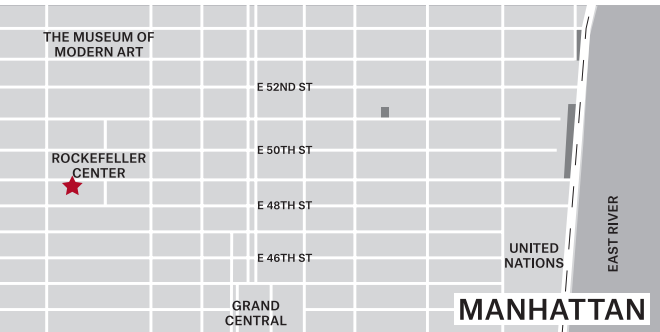
Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

## 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  
PostSaleUS@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  
PostSaleUS@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**



A branch with several red maple leaves is positioned on the left side of the poster, extending towards the center. The leaves are in various shades of red and orange, suggesting autumn. The background is a textured, light beige color.

**ASIA  
WEEK**

**NEW YORK**

**AUTUMN 2020**

**ONLINE EXHIBITION**

**September 17  
through October 4**

**[asiaweekny.com](http://asiaweekny.com)**



# YOUR CAREER IN THE ART WORLD STARTS HERE

LEARN MORE AT [CHRISTIES.EDU](https://christies.edu)

CHRISTIE'S  
EDUCATION

LONDON | NEW YORK | HONG KONG

CONTINUING EDUCATION • ONLINE COURSES



# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

INDIAN, HIMALAYAN &  
SOUTHEAST ASIAN WORKS OF ART

THURSDAY 24 SEPTEMBER 2020  
AT 4.00 PM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: LUCCHI  
SALE NUMBER: 19680

(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)

US\$5,000 to US\$10,000	by US\$500s
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](http://www.christies.com)**

## 19680

Client Number (if applicable)

Sale Number

Billing Name (please print)

---

Address

City

State

Zone

Daytime Telephone

---

Evening Telephone

Fax (Important)

Email

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

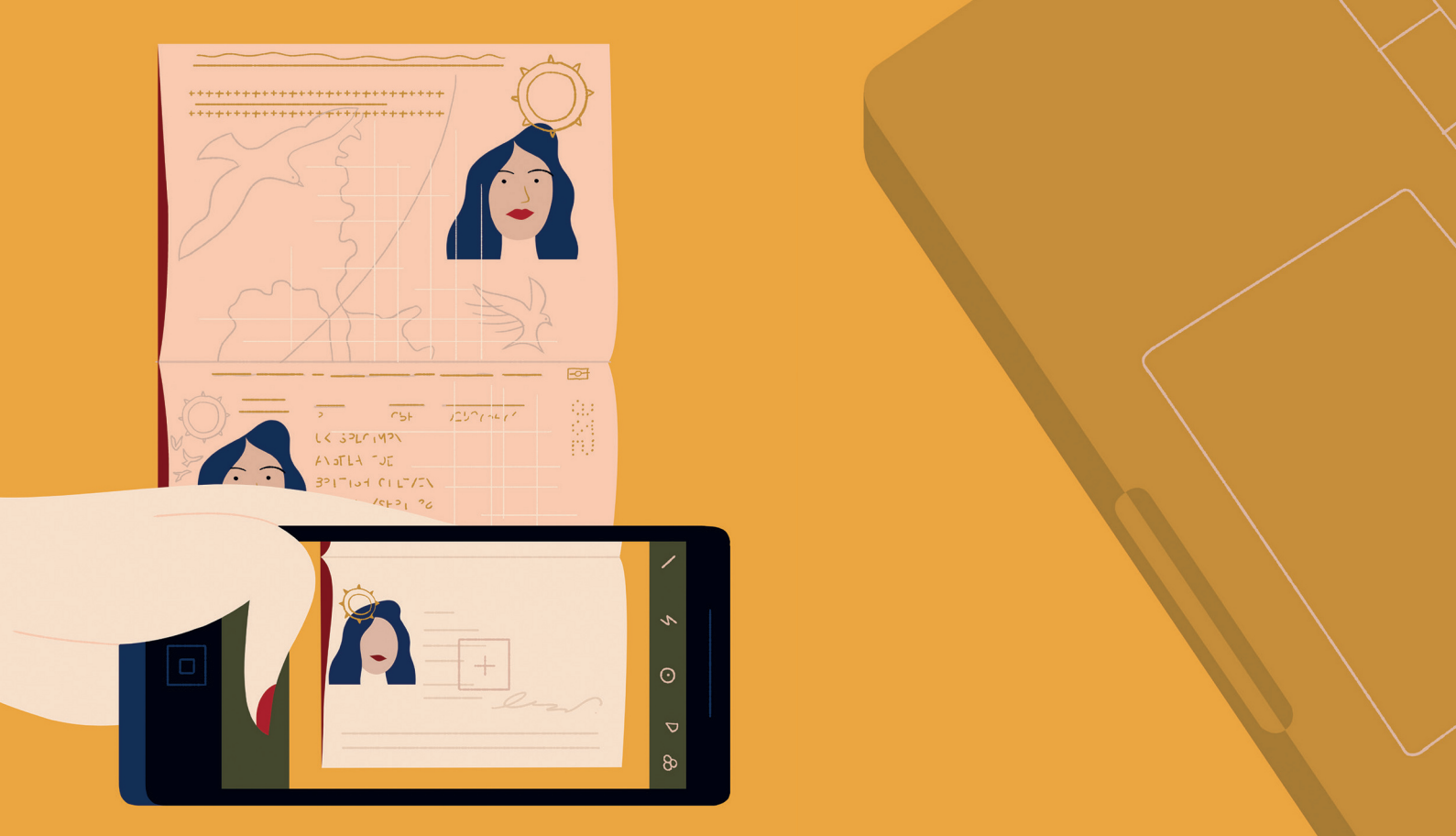
Signature \_\_\_\_\_

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

[illegible]

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



## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### **Private individuals:**

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### **Organisations:**

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

# CHRISTIE'S



# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Jussi Pykkänen, 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.  
Xin Li-Cohen, 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  
Sara Friedlander, Deputy Chairman  
John Hays, Deputy Chairman  
Conor Jordan, Deputy Chairman  
Richard Lloyd, Deputy Chairman  
Maria C. Los, Deputy Chairman  
Adrien Meyer, Co-Chairman  
Ellanor Notides, Chairman, West Coast  
Jonathan Rendell, Deputy Chairman  
Margot Rosenberg, Deputy Chairman  
Capera Ryan, Deputy Chairman  
Barrett White, Deputy Chairman  
Eric Widing, Deputy Chairman  
Athena Zonars, Co-Chairman

## CHRISTIE'S AMERICAS

### SENIOR VICE PRESIDENTS

Kelly Ayers, Diane Baldwin, Heather Barnhart,  
Alyson Barnes, Michael Bass, G. Max Bernheimer,  
Rita Boyle, Catherine Busch, Max Carter,  
Ana Maria Celis, Veronique Chagnon-Burke,  
Angelina Chen, Sandra Cobden, Dan Conn,  
Kathy Coumou, Deborah Coy, Francois de Poortere,  
Carrie Dillon, Yasaman Djunic, Monica Dugot,  
Lydia Fenet, Jessica Fertig, Dani Finkel,  
Johanna Flaum, Marcus Fox, Sayuri Ganepola,  
Virgilio Garza, Benjamin Gore, Helena Grubestic,  
Jennifer K. Hall, Bill Hamm, William Haydock,  
Allison Heilman, Darius Himes, Margaret Hoag,  
Erik Jansson, Michael Jefferson, Rahul Kadakia,  
Kathy Kaplan, Jessica Katz, Julie Kim, Stefan Kist,  
Deepanjana Klein, David Kleiweg de Zwaan,  
Susan Kloman, Samantha Koslow, Daphne Lingon,  
Gabriela Lobo, Rebecca MacGuire, Erin McAndrew,  
Rick Moeser, Illysa Ortsman, Tash Perrin,  
Jason Pollack, Denise Ratinoff, Sonya Roth,  
Raj Sargule, Emily Sarokin, Caroline Sayan,  
Elise de la Selle, Will Strafford, Gemma Sudlow,  
Sarah Vandeweerd, Cara Walsh, Amy Wexler,  
Allison Whiting, Marissa Wilcox, Jody Wilkie,  
Zackary Wright, Steven J. Zick

### VICE PRESIDENTS

Tylee Abbott, Nicole Arnot,  
Christine Layng Aschwald, Danielle Austin,  
Victoria Ayers, Marina Bertoldi, Diana Bramham,  
Eileen Brankovic, Meghan Bunting,  
Maryum Busby, Cristina Carlisle, Lauren Carlucci,  
Michelle Cheng, Kristen de Bruyn, Aubrey Daval,  
Cathy Delany, Jacqueline Dennis Subhash,  
Christine Donahue, Caitlin Donovan, Abby Farha,  
Lauren Frank, Vanessa Fusco, Christina Geiger,  
Joshua Glazer, Lisa Gluck, Peggy Gottlieb,  
Lindsay Griffith, Emily Grimbail, Margaret Gristina,  
Izabela Grocholski, James Hamilton,  
Olivia Hamilton, Natalie Hamrick, Anne Hargrave,  
Sima Jalili, Heather Jobin, Emily Kaplan,  
Sumako Kawai, Marisa Kayyem, Caroline Kelly,  
Bennett Jackson, Jerome Kerr-Jarrett,  
Peter Klarnet, Alexis Klein, Noah Kupferman,  
Abbey Lambek, Alexandra Lenobel,  
Andrew Lick, Alexander Locke, Ryan Ludgate,  
Samantha Margolis, Alex Marshall, Adam McCoy,  
Nina Milbank, Michael Moore, Melissa Morris,  
Danielle Mosse, Christopher Munro,  
Takaaki Murakami, Libia Nahas, Laura Nagle,  
Marysol Nieves, Remi Nouailles, Jonquil O'Reilly,  
Rachel Orkin-Ramey, Joanna Ostrem,  
Sam Pedder-Smith, Carleigh Queeneth,  
Joseph Quigley, Prakash Ramdas, Daphne Riou,  
Casey Rogers, Thomas Root, William Russell,  
Arianna Savage, Stacey Sayer, Morris Scardigno,  
Morgan Schoonhoven, Alexa Shitanishi,  
Hannah Solomon, Edwina Stitt, Bliss Summers,  
Joanna Szymkowiak, Bo Tan, Arianna Tosto,  
Lillian Vasquez, Jill Waddell, Michal Ward,  
Ben Whine, Jennifer Wright, Cara Zimmerman

## ASSOCIATE VICE PRESIDENTS

Nishad Avari, Caroline Baker, Anna Bar,  
Alexandra Bass, Laura Betrián, Bernadine Boisson,  
Vanessa Booher, Tristan Bruck, Ally Butler,  
Michelle Carpanzano, Michelle Cha, Laura DeMartis,  
Alessandro Diotallevi, Julie Drennan, Sarah El-Tamer,  
Caroline Ervin, Jill Farquharson, Paola Saracino Fendi,  
Danielle Finn, William Fischer, Sara Fox,  
Kristen France, Juarez Francis, Hilary Friedman,  
Jacqueline Gascoigne, Douglas Goldberg, Julia Gray,  
Abbey Green, John Hawley, Courtney Heisen,  
Amy Indyke, Stephen Jones, Paige Kestenman,  
Sibyl Lafontant, Isabella Lauria, Madeline Lazaris,  
David Lieu, Anita Martignetti, Laura Mathis,  
Christopher Mendoza, Camille Massaro-Menz,  
Leo Montan, Megan Murphy, Taylor Murtishaw,  
Margaret O'Connor, Alexandra O'Neill,  
Vicki Paloympis, Daniel Peros, Amy Peterson,  
Jessica Phifer, Nell Plumfield, Claibourne Poindexter,  
Furio Rinaldi, Rebecca Roundtree, Reed Ryan,  
Nicole Sales, Emily Salzberg, Jill Sieffert,  
Jason Simonds, Alexa Smith, Hilary Smith,  
Victoria Solivan, Joey Steigelman, Laura Sumser,  
Victoria Tudor, Grace Voges, Izzie Wang, Seth Watsky,  
Heather Weintraub, Rachael White Young,  
Kathryn Widing, Elizabeth Wight, Gretchen Yagielski

## AMERICAS REPRESENTATIVES

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

THE UNIVERSITY OF CHICAGO PRESS  
1207 EAST 58TH STREET, SUITE 200  
CHICAGO, ILLINOIS 60637  
TEL: 773.936.3700 FAX: 773.936.3701  
WWW.CHICAGO.PRESS.EDU





CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020