



INDIAN, HIMALAYAN
AND SOUTHEAST
ASIAN WORKS
OF ART

NEW YORK, 13 SEPTEMBER 2017

CHRISTIE'S



INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

WEDNESDAY 13 SEPTEMBER 2017

AUCTION

Wednesday 13 September 2017
at 2.00 pm (Lots 601-649)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	8 September	10.00 am - 5.00 pm
Saturday	9 September	10.00 am - 5.00 pm
Sunday	10 September	1.00 pm - 5.00 pm
Monday	11 September	10.00 am - 5.00 pm
Tuesday	12 September	10.00 am - 2.00 pm

The department would like to thank Emily Birzak, Camila Hirani, Paritosh Kanoria, Jeff Watt, and Himalayan Art Resources for their expertise and assistance in preparing this catalogue.

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William Robinson (#2017522)

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Christie's (#1213717)

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[50]

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NEW YORK

OCTOBER 25
ANTIQUITIES
NEW YORK

OCTOBER 26
ART OF THE ISLAMIC
AND INDIAN WORLDS
INCLUDING ORIENTAL
CARPETS
LONDON

NOVEMBER 22
ARTS D'AFRIQUE ET
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DECEMBER 6
ANTIQUITIES
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GANDHARAN SCULPTURE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

601

A LIFE-SIZE STUCCO HEAD OF BUDDHA

GANDHARA, 3RD/4TH CENTURY

16½ in. (45 cm.) high

\$20,000-30,000

犍陀羅地區 三/四世紀 灰泥佛陀頭像

PROVENANCE

Acquired by the 1990s.

Exceptionally finely rendered with deeply carved features, including heavily-lidded downcast eyes and a plump rosebud mouth. Compare the sensitive modeling with a stucco head of Buddha in the Tokyo National Museum (I. Kurita, *Gandharan Art II, The World of the Buddha*, Tokyo, 2003, p.121, cat.no. 326).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

602

**A GRAY SCHIST FIGURE OF
A SEATED BUDDHA**

GANDHARA, 2ND/3RD CENTURY

37½ in. (95 cm.) high

\$30,000-50,000

犍陀羅地區 二/三世紀 灰片岩佛陀坐像

PROVENANCE

Acquired by the 1990s.

The Buddha is depicted seated in meditation on a throne showing Buddha at center flanked by devotees and with a plush cushion of *kusha* grass draped over the edges. Sacred throughout India and associated with *amrita*, the nectar of immortality, *kusha* grass is used in traditional Indian medicine. The blades of the *kusha* grass are sharp, a deterrent for insects and snakes, making it a favorable seat for meditation. According to textual evidence, Buddha remained in a state of meditation and fasting for seven weeks after reaching enlightenment, seated under the Bodhi tree on a bed of grass:

I would grab a bundle of grass for myself, spread it on the vajrasana under the Bodhi tree and sit cross-legged with the body upright. I would practice the asphanaka meditation and stop the inhaling and exhaling of breath and would awake from the meditation once a day: having awoke, I would eat a half grain of sesame and give away another half. I would practice austerities in this form until all devas up to the Akanistha heaven and those of Saha Buddha field would approach, paying homage to me and would be witness to my austerities.

-I. Yamada ed., *Karunapundarika*, 1968, vol. I, p. 242

Note the skillful manner in which the artist has depicted the softness of the cushion which buckles slightly under Buddha's weight. His relaxed posture is accentuated by the undulating folds of his robe, which delicately fan out over the edge of his throne creating a canopy over the devotees below. The Buddha's face is rounded and fleshy giving him a youthfulness which with his gentle posture, conveys his serene nature and inviting presence. Compare with a smaller gray schist figure of a seated Buddha sold at Christie's New York, 15 March 2017, lot 243.



ALICE M. KAPLAN: AN EXTRAORDINARY CONNOISSEUR

Alice M. Kaplan (1903-1995) is remembered for her generosity and devotion to the world of art and design in New York City. A student of fine art with an interest and passion for history, Kaplan pursued academia well into her adult life, which intimately informed the trajectory of her collecting habits. Her collection was of modest size and excellent quality, spanning various regions, periods and styles. Whether it was at auction or from galleries, she had a stellar eye for important examples of art.

Kaplan's rich life story began in Budapest, Hungary in 1903. Her parents moved to New York early in her life, a city in which she thrived. She attended Teachers College at Columbia University and later studied under and alongside many American artists at the Art Students League in the 1920s. She took time to establish her family before returning to her artistic and academic endeavors in 1958, when she became involved with the American Federation of Arts where she held positions as trustee and president. She returned to Columbia University to pursue her master's degrees in art history, which she received in 1963. She began collecting more diligently to compliment her curiosity and growing knowledge of the arts, which strongly defined her public persona.

Kaplan is also well known for her lasting impact on institutions such as The New School, Cooper Hewitt, Smithsonian Design Museum, American Folk Art

Museum, Carnegie Hall, Metropolitan Museum of Art, Philadelphia Museum of Art, Newark Museum, and Yale University Art Gallery, among others. She received an honorary degree from Cedar Crest College in Pennsylvania, was published in *Art Bulletin*, and sat on numerous boards across different institutions. She aided in establishing funds and fellowships, proving herself to be a great advocate of students and artists, particularly in New York City. She also had a hand in reorienting the way art, and subsequently art history, was implemented in secondary education; her involvement with *The Art of Seeing* afforded a half million dollar grant from the Ford Foundation to produce a video series to be used in public schools to encourage a visual education of art.

Although Kaplan was known for her adoration of American Folk Art, as evidenced by her collection, she also acquired works from a variety of cultures, including pre-Columbian and Asian arts. As she learned more about different genres and cultures of art, so grew her desire to collect beautiful objects. She never ceased learning, even until reaching the age of 92.

Christie's sale of *The Ideal Image: Eight Masterpieces of Indian and Southeast Asian Art* in 2008 offered two exquisite sculptures from the collection, a south Indian granite figure of Venugopala and a Khmer figure of Uma. Christie's is honored again to present this Gandharan gray schist figure of Buddha from the Alice M. Kaplan Collection.



Mr. and Mrs. Jacob and Alice M. Kaplan,
late 1950s or early 1960s.

603

**AN IMPORTANT GRAY SCHIST FIGURE OF
A STANDING BUDDHA**

GANDHARA, 2ND/3RD CENTURY

32 in. (81.3 cm.) high

\$300,000-500,000

犍陀羅地區 二/三世紀 灰片岩佛陀立像

PROVENANCE

with Walter Randel, New York, 1961.

Acquired by Alice M. Kaplan from the above by 1962.

EXHIBITED

Gods of Asia, Asia House Gallery, New York, 1 May - 1 July 1962.

PUBLISHED

L. Bantel, *The Alice M. Kaplan Collection*, Columbia University, New York, 1981, pp.20-21, fig.4.

This masterfully carved figure of Buddha embodies an idealized transcendent male form. Based on Greco-Roman prototypes, his thin *sanghati* delicately models his muscular shoulders, torso, soft belly and rounded thighs. His elegant neck is slightly elongated and his left knee bends in preparation to step forward. This subtle gesture along with the undulating folds of his robe allows one to imagine the fabric fluttering as he moves. The dynamism of the drapery contrasts with and emphasizes his serene expression. Heavy eyelids frame his almond-shaped eyes, his forehead remains perfectly uncreased, and there is no tension in his rosebud mouth. While beaming with energy, movement and life, the Buddha is simultaneously in a state of otherworldly tranquility.

The skillful modeling of the body beneath the thin drapery elevates this figure above similar Gandharan works. Compare with a work from the Peshawar Museum (see H. Ingholt, *Gandharan Art in Pakistan*, 1957, p.111, fig.207) in which the body is modeled with thicker contours as seen in the deep folds of the robe and stocky form beneath. In the present work, the drapery is softer, allowing the body's slender shape and elegant posture to emerge, and enhancing the meditative mood. The sculptor has also skillfully referenced Buddha's earlier history as Prince Siddhartha by carving openings in the elongated earlobes where, as a prince, he would have worn heavy jewelry. This

detail reminds the viewer that, while the Prince's past was centered on excess, the absence of material goods – jewelry and fine clothing – emphasizes the Buddha's renunciation of worldly attachments.

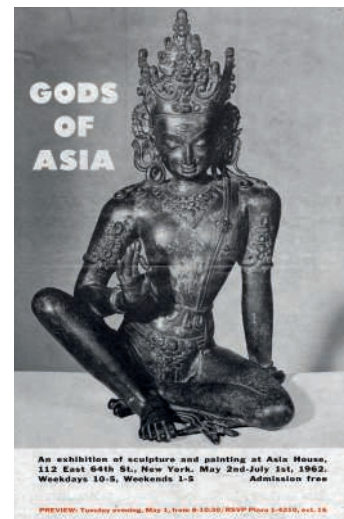
Compare the face of the Kaplan Buddha with that of another, also in the Peshawar Museum (see H. Ingholt, *Gandharan Art in Pakistan*, 1957, p.113, fig.223). In both examples, the artist has skillfully carved and polished the stone to transform it into human skin and finely woven cloth. While the face of the published image has been carved in a rather formulaic manner, the present work has been carved by a master of naturalism. The softly rounded cheeks give way to hollows on either side of the skin, the upper and lower lids are nearly spherical to emphasize the eyes, and the pupils are carved. The quiet contours and gentle shadows model the flawless structure of the face, encapsulating the eternal youthfulness of the Buddha. Almost androgynous in appearance, the Buddha transcends gender, embodying the perfect balance of masculinity and femininity.

No sooner had the work been acquired by Alice M. Kaplan than she was asked to loan it for the *Gods of Asia* exhibition at the Asia House Gallery in New York (see illustration, below). This 1962 exhibition was envisioned by George Montgomery, then director of the Asia House Gallery, as a celebration of Asian art, highlighting masterpieces handpicked from important collections nationwide. The Kaplan Buddha was in good company alongside works from distinguished collectors such as Samuel Eilenberg and Nasli Heeramaneck. Notable participating museums included the Metropolitan Museum of Art, the Philadelphia Museum of Art, the Nelson-Atkins Museum, the Fogg Museum of Art and the Seattle Art Museum. To accompany the exhibition, Dr. Jane Gaston Mahler, associate professor of Fine Arts of Barnard College at Columbia University, gave a lecture on 13 June 1962 entitled *Gods of Asia: Origins and Aspects*.

The Kaplan Buddha has a high aesthetic value, illustrious provenance and exhibition history, and is in a beautifully preserved condition. It is an important and rare masterpiece of Gandharan art.



Illustration (fig.4) and title page, L. Bantel, *The Alice M. Kaplan Collection*, Columbia University, New York, 1981



Gods of Asia Exhibition poster, Courtesy of Asia Society and The Rockefeller Center, A Division of The Rockefeller University, Sleepy Hollow, New York



PROPERTY FROM THE COLLECTION OF
DR. BERTRAM SCHAFFNER
FROM THE BROOKLYN MUSEUM, NEW YORK
SOLD TO BENEFIT THE ACQUISITIONS FUND (LOTS 604-609)

Dr. Bertram Schaffner (1913-2010), a renowned New York psychiatrist, is celebrated for his dedication to and passion for the arts of India, Himalaya, and Southeast Asia. The compassionate doctor gifted numerous works from his collection as well as acquisition funds to the Brooklyn Museum of Art. His gifts have been on loan domestically and internationally, broadening the discourse surrounding the region's art and culture.

Dr. Schaffner began collecting when appreciation for the arts of South and Southeast Asia were in their infancy. His keen eye and natural curiosity have benefitted various institutions, including the Rubin Museum in New York City and the Indian Museum, Calcutta.

Dr. Schaffner started collecting in his thirties, making his first purchase of an Indian painting in Paris, while on leave from the army in 1945. This work was later identified as a precious example of seventeenth century Decani painting, boasting immaculate execution of marbling technique. It was not until twenty years later that Dr. Schaffner traveled to India for the first time. Captivated early on by Indian painting, this trip ignited an even deeper appreciation for Indian art with a particular enthusiasm for terracotta sculptures. In 2002 Schaffner published his paper entitled, "Androgyny in Indian Culture: Psychoanalytic Implications," which merged his professional and personal passions into a single endeavor.

Today, the Bertram H. Schaffner Asian Art Fund provides funds to the Brooklyn Museum to acquire new Indian, Himalayan and Southeast Asian works to study and share with the public. It is a distinct honor to present a selection of works from Dr. Bertram H. Schaffner to benefit the Brooklyn Museum of Art.



Bertram Schaffner. Brooklyn Museum Archives. Records of the Department of Asian Art: Exhibitions. *Figures in Clay: Terracottas from Ancient India* [12/05/1973-03/05/1974] Installation view

604

A PAINTING OF A WOMAN WITH A FAN

INDIA, RAJASTHAN, KOTA, CIRCA 1750

Opaque watercolor on paper

6½ x 6⅞ in. (15.5 x 17.4 cm.), image

12¾ x 9¼ in. (31.7 x 23.5 cm.), folio

\$4,000-6,000

印度 拉贾斯坦邦 科塔 約1750 女扇扇子畫

PROVENANCE

New York market, 1990s, by repute.

Accessioned by the Brooklyn Museum of Art, New York, 2010 (TL2010.38.24).

This folio, possibly from a *ragamala* series, was likely painted in the mid- to late-eighteenth century. While still retaining luscious detail, the style has moved away from the thick lines and naturalistic forms of earlier works toward stylization and a greater contrast between bright and muted colors. The treatment of the female figure, most notably the presence of shadowing and the oversized eye, is distinctive to the Kota school.





605

A PORTRAIT OF A PRINCE HOLDING A FLOWER

INDIA, PAHARI HILLS, POSSIBLY KULU, LATE 18TH CENTURY

Opaque watercolor on paper

10% x 6¾ in. (27 x 17 cm.)

\$4,000-6,000

印度 旁遮普 可為庫爾盧 十八世紀末 皇子畫像

PROVENANCE

New York market, 1990s, by repute.

Accessioned by the Brooklyn Museum of Art, New York, 2010 (TL2010.38.23)

This refined portrait of an unknown subject is from the Pahari school and likely painted in the late eighteenth century. The depiction of the prince is rendered with fine, elegant outlines and meticulous detail, embodying the lyricism and subtlety found in works from the upper reaches of the Pahari hills. The outline of the sitter's profile and his sloping eyes and eyebrows are common features found in portraiture from this region. The rounded horizon with thick white swirling clouds, as well as the simple portrait composition with a striped rug and pale green background, are strongly reminiscent of works from Kulu in particular. Compare the elongated rendering of the hands and the stylistic treatment of the white *jama* and red turban of a similarly rendered sitter in a Kulu painting at the Cleveland Museum of Art (see WG Archer, *Indian Painting from the Punjab Hills*, London and New York, 1973, vol.1, p.338, vol.2, p.254, fig.33).



606

AN ILLUSTRATION FROM CHANDRA RAJA NO RAAS

INDIA, RAJASTHAN, CIRCA 1800

Opaque watercolor on paper

6¾ x 10½ in. (17 x 27 cm.)

\$2,500-3,500

印度 拉贾斯坦邦 約1800 耆那教故事畫

This painting depicts a scene from a famous Jain epic, *Chandra Raja No Raas* or *The Bird in a Cage*, written in the eighteenth century, possibly by Mohanavijayaji Mahārāja. In this narrative, which centers on King Chandra and his two wives, the king is turned into a rooster as punishment for having imprisoned a beautiful bird in a cage, imparting a moral lesson about karma and its bitter repercussions.

PROVENANCE

New York market, 1990s, by repute.

Accessioned by the Brooklyn Museum of Art, New York, 2010 (TL2010.38.32)



607

A STUCCO HEAD OF BUDDHA

GANDHARA, 4TH/5TH CENTURY

6½ in. (16.5 cm.) high

\$2,500-3,500

犍陀羅地區 四/五世紀 灰泥佛陀頭像

PROVENANCE

Acquired by 1969, by repute.

Accessioned by the Brooklyn Museum of Art, New York, 2010 (TL2010.38.29).

The Buddha's rounded face is finely modeled with a serene expression. His bow-shaped mouth and heavy-lidded, almond-shaped eyes beneath arched eyebrows suggest a deeply meditative state. Rows of wavy tendrils rise over the *ushnisha*, a sign of his supreme enlightenment. Compare with another Gandharan stucco head of Buddha, which sold at Christie's New York on 18 March 2015, lot 4001.

608

A BRONZE SHRINE WITH GANESHA

INDIA, HIMACHAL OR MADHYA PRADESH, CIRCA 15TH CENTURY

6 in. (15 cm.) high

\$2,000-3,000

印度 喜馬偕爾邦或中央邦 約十五世紀 迦尼薩銅龕

PROVENANCE

Acquired by the 1970s, by repute.

Accessioned by the Brooklyn Museum of Art, New York, 2010 (TL2010.38.49).

Ganesha, the elephant-headed son of Shiva and Parvati, is a widely cherished deity in the Hindu pantheon. He is worshipped throughout India at the beginning of journeys or new endeavors. As such, he is often placed at thresholds or entries where he is traditionally offered sweets, fruits, coins, flowers, and freshly cut grass. Renowned for his powers to remove obstacles, he also aids in areas of education, knowledge and wisdom, literature and fine arts.

This beautiful shrine with Ganesha seated at the center depicts the god in all his splendor, with a full rounded belly and long trunk dipping into a bowl of sweets. Cast in deep relief and gently worn from years of rubbing, this work is a perfect portable shrine to this important deity.





(actual size)

609

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

NORTHEASTERN INDIA OR TIBET, 12TH/13TH CENTURY

2¼ in. (6 cm.) high

\$2,000-3,000

印度北部或西藏 十二/十三世紀 嵌銀和紅銅釋迦牟尼坐像

PROVENANCE

Acquired by the 1970s, by repute.

Accessioned by the Brooklyn Museum of Art, New York, 2010 (TL2010.38.44).

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24323

This small but exquisite early bronze figure of Buddha Shakyamuni displays a unique combination of stylistic features that suggest influences from both Tibet and northeastern India. The modeling of the body with broad shoulders and inflated chest which narrows at the waist, as well as the inlay of precious metals to accentuate the hem of the *sanghati*, are comparable to Pala school sculpture from India (see U. von Schroeder, *Buddhist Sculptures in Tibet Vol. 1, India and Nepal*, Hong Kong, 2001, pp.266-267, cat no.85c). However, the very rounded shape of the head and facial features are more similar to Tibetan examples from the period, as is the greenish hue of the metal (see U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.172, cat.no. 30B). While it is difficult to say for certain from which culture this work originates, it is undoubtedly the creation of a skilled artist, commissioned by a wealthy patron with the means to include costly silver and copper inlay.

ANOTHER PROPERTY

610

A BRONZE FIGURE OF PADMAPANI

SWAT VALLEY, 8TH CENTURY

8½ in. (20.8 cm.) high

\$80,000-120,000

斯瓦特縣地區 八世紀 蓮華手菩薩銅像

PROVENANCE

Sotheby's London, 9 May 1977, lot 36.

London Art Market.

Acquired by the present owner from the above, 1992.

EXHIBITED

Gilgamesh Group Inaugural Exhibition, Setsu Gatodo Gallery, Nihonbashi, Japan, November 29th - December 1st, 1979. Cat. 48.

PUBLISHED

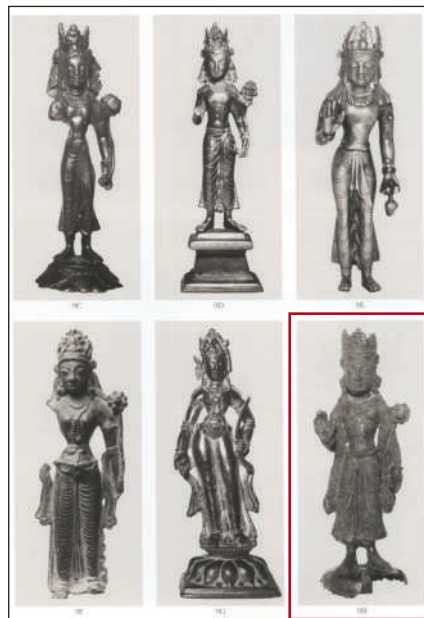
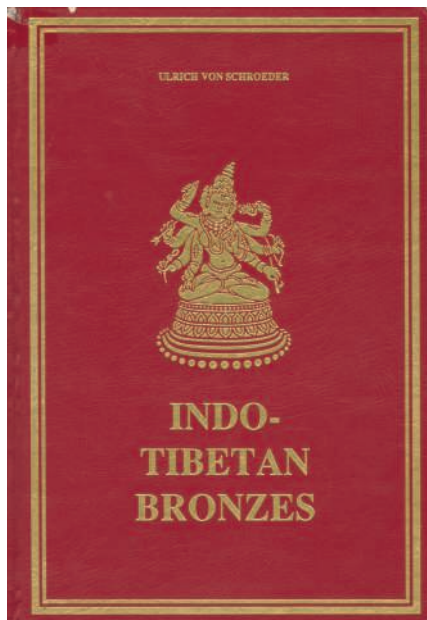
Gilgamesh Group Inaugural Exhibition, Setsu Gatodo Gallery, Nihonbashi, 1979, cat. 48.

U. Von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp.90 - 91, fig. 9H.

Himalayan Art Resource (himalayanart.org), item no. 24324

Like the lotus, whose pristine blossom rises out of the mud, Padmapani has transcended the pain and impurities of the material world, reaching enlightenment in body, speech, and mind. The bodhisattva forgoes entering nirvana until he has released all sentient beings from the cycle of death and rebirth. This rare eighth-century bronze figure of Padmapani, an emanation of Avalokiteshvara, displays the convergence of post-Gandharan and early Gupta aesthetic ideals that took place in the Kashmiri/Swat Valley region during the sixth to the eighth centuries. The Swat Valley is located along the upper stream of the Indus River in what was the ancient region of Gandhara. Serving as a link between India and Central Asia, the valley witnessed a constant flow of Buddhist pilgrims, becoming an important melting pot of cultures and an epicenter of Buddhist art production.

The present figure displays a muscular body and a *dhoti* with long looping pleats – typical traits of the Hellenistic features of Gandhara – while the fleshy contours, clipped waist and large almond-shaped eyes suggest influences from the Gupta sculptural school. Compare the trifoliate crown, beaded necklace, facial features and corporal modeling with a Swat Valley bronze figure of Shakyamuni in the Metropolitan Museum of Art (1985.77). The present example is testament to a unique historical moment from which only a small number of bronzes survive.



Cover and illustration, U. Von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.91, fig. 9H.



actual size

INDIAN SCULPTURE

A SELECTION OF WORKS FROM A PRIVATE NEW YORK COLLECTION

611

A RED SANDSTONE HEAD OF A MALE FIGURE

INDIA, RAJASTHAN OR MADHYA PRADESH, CIRCA 12TH CENTURY

7 $\frac{7}{8}$ in. (20 cm.) high

\$3,000-5,000

印度 中央邦或拉賈斯坦邦 約十二世紀 紅砂巖男頭像

PROVENANCE

with J.J. Klejman, New York.

Acquired by the present owner from the above on 9 January 1974.

The stylization of the hair loops, which evolved from earlier prototypes from the region, is beautifully rendered with florets carved in the centers. Compare with an earlier figure of Shiva from the Heeramanek collection at the Los Angeles County Museum of Art (see A. Heeramanek, *Masterpieces of Indian Sculpture*, Los Angeles, 1979, fig.67, pl.IX).



612

A RED SANDSTONE MITHUNA COUPLE

INDIA, RAJASTHAN OR MADHYA PRADESH,
CIRCA 11TH CENTURY

22 $\frac{1}{2}$ in. (56.5 cm.) high

\$5,000-7,000

印度 中央邦或拉賈斯坦邦 約十一世紀 紅砂巖密荼那碑

PROVENANCE

with J.J. Klejman, New York.

Acquired by the present owner from the above on 31 May 1973.



PROPERTY FROM A PRIVATE COLLECTION, LONDON

613

**A BUFF SANDSTONE FIGURE
OF GANESHA**

INDIA, RAJASTHAN OR MADHYA PRADESH,
11TH CENTURY

22¾ in. (58 cm) high

\$30,000-40,000

印度 中央邦或拉賈斯坦邦 十一世紀 淺黃砂岩
迦尼薩像

PROVENANCE

Private collection, London, acquired by 1970.

Ganesha, the lovable and mischievous elephant-headed god from the Hindu pantheon, is widely revered as the Lord of Beginnings and the Remover of Obstacles. He is worshipped throughout India at the beginning of journeys or undertaking of new endeavors. As such, he is often the first deity encountered in large, multi-sanctum temple complexes, where he is propitiated with a variety of offerings. His rotund belly is not only appropriate to his pachydermic identity, but also reinforces his powers to shower his devotees with abundance. As a paragon of wisdom, he broke off his own tusk and fashioned it into a pen to record the *Mahabharata* at the time of its recitation by the great sage Vyasa. The son of Shiva and Parvati, Ganesha is one of the most popular gods in modern India.

Deeply carved the present work depicts the six-armed Ganesha bearing his broken tusk, an axe, a radish and a pile of *modaks* (sweet offerings). The softly rounded contours emphasize the sculpture's three-dimensionality, creating a naturalistic form. The artist has skillfully carved the seated figure with his left foot poised on its toe, referencing the next moment in which he will rise to dance with joy, following in the footsteps of his father, Shiva Nataraja.



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

614

A BLACK STONE STELE OF UMAMAHESHVARA

INDIA, GUJARAT, 11TH CENTURY

18¼ in. (46.4 cm.) high

\$30,000-50,000

印度 東北部 帕拉時期 十一世紀 黑石烏瑪與大自在天碑

PROVENANCE

with William H. Wolff, New York.

Acquired by the family of the present owner from the above, 11 February 1970.

Beautifully carved in deep relief, Shiva sits atop his faithful bull with his beloved Parvati in his lap. He holds a trident in his upper right hand and a cobra in his left. His lower right fingers delicately hold a lotus blossom, while his lower left hand gently cups his wife's breast. Parvati wraps her right arm around his shoulders and holds a mirror in her left hand, while her pendant leg rests on the bull's rump. Their fleshy bodies are clothed in striated *dhotis* and adorned with elaborate jewelry. Their plump faces with gentle smiles express their tenderness toward one another. Their elaborately braided coiffures are secured with jeweled tiaras. The loving couple are flanked by numerous figures, including their sons Ganesha, standing at bottom right, and Skanda at left. Brahma and Vishnu sit on either side of the lotiform halo, above.

Compare the present work with a ninth century Almoravid stone sculpture of Umamaheshvara in the Victoria and Albert Museum (IS.113-1986). Carved from two different types of stone – the V&A example from a grey-green stone and the present work from a black schist – both sculptures are rendered in very deep relief with rounded thickly modeled figures. While the bull in the V&A work is depicted diminutively at the god's foot, he is fully manifest as the couple's mount in the present sculpture.





PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

615

**A MARBLE RELIEF OF A
FLYWHISK BEARER**

INDIA, GUJARAT, 11TH/12TH CENTURY
18½ in. (46.6 cm.) high

\$6,000-8,000

印度 古吉拉特邦 十一/十二世紀 白色大理石隨從
雕帶

PROVENANCE

with Stephen R. Gano, Far Eastern Antiques,
New York.
Acquired by the present owner from the above by
14 November 1971.

PROPERTY FROM A MANHATTAN ESTATE

616

A BLACK STONE STELE OF VISHNU
NORTHEASTERN INDIA, PALA PERIOD,
12TH CENTURY

29½ in. (70.5 cm.) high

\$15,000-25,000

印度東北部 帕拉時期 十二世紀 黑石毘濕奴立
像碑

PROVENANCE

Estate of Herman E. Cooper, New York,
by 1 April 1996.
Acquired by the present owner from the above on
1 July 1996.

Finely carved with extensive detail, this impressive stele of Vishnu, the god of Preservation, demonstrates the masterful craftsmanship of twelfth century artists working in Northeast India. The present figure of Vishnu is shown here in all his glory, holding his principal attributes: a mace or club and a discus in his two raised hands, and a conch shell and seed in his lower hands. He is flanked by Lakshmi on the left and Saraswati on the right, while various attendants and *apsaras* surround him in adoration.

Compare the present work with another Pala-period stele of Vishnu of similar size and modeling sold at Christie's New York on October 9th, 2013, lot 686.





PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA (LOTS 617-619)

617

A GRANITE FIGURE OF KALI

SOUTH INDIA, VIJAYANAGARA PERIOD, 15TH CENTURY
30 $\frac{3}{8}$ in. (77 cm.) high

\$8,000-12,000

印度南部 毗奢耶那伽羅王朝 約十五世紀 花崗岩時母像

PROVENANCE

Acquired by the present owner from Sotheby's New York,
10 December 1980, lot 88.

618

**A RED SANDSTONE PILLAR WITH TWO
FEMALE FIGURES**

INDIA, RAJASTHAN OR MADHYA PRADESH,
CIRCA 11TH CENTURY
19 $\frac{1}{2}$ in. (49.8 cm.) high

\$5,000-7,000

印度中部 中央邦或拉賈斯坦邦 約十一世紀 砂巖兩女神立像

PROVENANCE

with J.J. Klejman, New York.

Acquired by the present owner from the above on 1 January 1974.



619

A GRANITE FIGURE OF VISHNU

SOUTH INDIA, LATE CHOLA PERIOD,
12TH/13TH CENTURY

46¼ in. (117 cm.) high

\$6,000-8,000

印度南部 朱羅完期 十二/十三世紀 石毘濕奴像

PROVENANCE

Estate of Avery Brundage, California.

with Frank Caro, New York.

Acquired by the present owner from the above on
25 May 1978.





THE BARONESS CARMEN THYSSEN-BORNEMISZA COLLECTION (LOTS 620-622)

Baroness Carmen Thyssen-Bornemisza, director and Vice President of the Board of Trustees of The Thyssen-Bornemisza Collection Foundation, has long been devoted to the cultural preservation of the arts. Her father, an industrial engineer and businessman, was also an accomplished painter and collector of Catalan paintings. From the time she was a child, her family cultivated the Baroness's love of the arts. Internationally educated and well-traveled, the Baroness was exposed to a vast array of cultures with distinct artistic traditions, fostering her love of art from all corners of the world.

In 1985 the Baroness married Baron Hans Heinrich von Thyssen-Bornemisza, a businessman and devoted art collector, reigniting her childhood passion and catalyzing an even deeper commitment to the arts. The marriage of the Baron and Baroness not only merged two families, but also joined their two distinctive collections into a comprehensive group of more than 1,200 works, including paintings by renowned artists such as Titian, Van Gogh and Picasso.

The Baron Thyssen-Bornemisza hailed from an important collecting legacy founded by his grandfather, August Thyssen in the early 20th century. August, an industrial magnate, is known to have commissioned Rodin to create six sculptures for his budding collection. August's son, Heinrich, continued his father's legacy with a focus on both classical and modern painting. August's grandson, the Baron Hans Heinrich, carried the collecting torch, reassembling his father's collection after it was dispersed among his siblings following his death in 1947. The cohesive collection includes such famous works as Ghirlandaio's *Portrait of Giovanna Tornabuoni* formerly in the J.P. Morgan Collection. With a passion for German Expressionism, Baron Heinrich continued to collect modern and contemporary works throughout his life.

With her husband at her side, the Baroness elegantly stepped into the role as co-caretaker of the Thyssen-Bornemisza family collection, focusing mainly on nineteenth and twentieth century North American and European painting, including select works of Impressionism, Post-Impressionism and Expressionism. Together they continued to build what was to become one of the most revered art collections in Europe. As the collection grew, so did the couple's belief that the works should be made accessible to a larger audience. By the late 1980s, the Thyssen-Bornemisza Collection had grown too large to remain in the family gallery space in Lugano, Switzerland. The Baron and Baroness began to entertain proposals from art institutions around the world looking to house and care for this illustrious collection. Determined to keep the collection together, in 1988 they entrusted it to the Spanish government with the assurance that it would be cared for and managed according to their vision. Housed in the Museo Thyssen-Bornemisza in Madrid since 1992, the Thyssen-Bornemisza collection boasts Western art works spanning from the thirteenth to the twentieth centuries, as well as works from Asia and beyond.

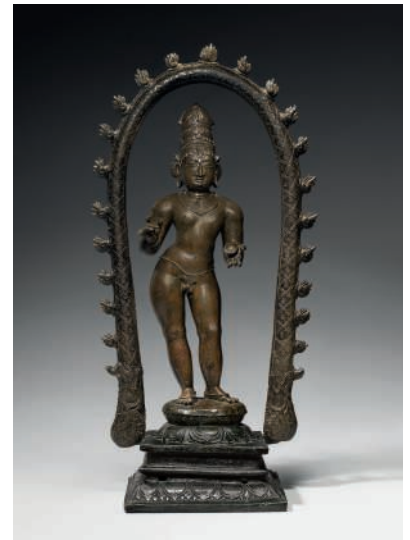
The Baroness has a special fondness for Asian works of art and furniture, which fill her home. The three exceptional works entrusted to Christie's (Lots 620, 621, 622) from the Baroness' private collection, illustrate her keen eye for Asian art and her commitment to collecting at the highest level in every field. Until recently, these select works remained in pride of place in her home alongside other works from her personal collection. Christie's is honored to offer these works at auction.



lot 620



lot 621



lot 622

THE THYSSEN-BORNEMISZA BUDDHA





THE THYSSEN-BORNEMISZA BUDDHA

620

A LARGE AND IMPORTANT GILT BRONZE FIGURE OF BUDDHA

NEPAL, 13TH/14TH CENTURY

19½ in. (50.5 cm.) high

\$600,000-800,000

尼泊爾 十三/十四世紀 鑲金銅佛陀像

PROVENANCE

Sotheby's New York, 1 December 1993, lot 23.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24326

This impressively large and finely cast figure of Buddha is seated in *dhyanasana* with his right hand in *bhumisparshamudra*, as he calls the earth to bear witness to his meditation. There are numerous indications of his divinity, including the lotuses on his palms and soles, his pierced earlobes surmounted by diminutive lotuses, his elongated eyes with the pupils gazing inward, the raised *urna* centering his forehead, and his tightly curled hair rising over the *ushnisha*, which is topped by a conical finial. He is dressed in a sheer *sanghati* with richly incised hems bordered by beads cast in high relief, with one pleated end elegantly draped over his left shoulder. The bottom of the robe fans out in thick pleats below his crossed ankles. This work is lavishly gilt overall and retains much of its consecration material, visible from the underside.

Elegantly modeled, this large figure of Buddha is comparable to a seated figure from the same period (see U. von Schroeder, *Buddhist Sculpture in Tibet Vol. 1: India and Nepal*, 2001, pp.522-523, cat.no.170c). Compare the robust chest, covered in a simple *sanghati* gathered in fine undulating folds at his shoulder and bordered by an incised scroll border with beaded rims. The arms are rounded and elongated and the legs gracefully folded in *padmasana*. The faces are square-shaped with elongated eyes centered by an *urna*. Each ear is decorated with a single flower and the hair is neatly arranged in tight curls rising to a domed *ushnisha*. While von Schroeder notes that the comparable sculpture "was either imported from Nepal or is the work of Newar craftsmen in Tibet," the single flower above each ear suggests the influence of eleventh-century Kashmiri prototypes from Western Tibet (*ibid.*, pp.152-166, cat.no.40B-47B). The adaptation of these early features illustrates the cross-pollination of artistic styles that spanned centuries. The present sculpture exemplifies the ability of the Newar artist to translate these earlier features into a distinctly Newar style, while the size suggests it was an important commission.

Compare with another Nepalese gilt bronze figure of Buddha sold at Christie's New York on 18 March 2015 (lot 4018 for \$425,000), which is three-quarters the size of the present figure. Almost identical in terms of the iconographic details, the present work exhibits a greater refinement in the overall casting of the figure. The proportions of the body and head, the hands and feet and especially the facial features, which are meticulously rendered, give the Buddha a quintessentially Newari appearance. The present figure represents the peak of sophistication for early Nepalese bronze work, particularly for a sculpture of such large size and fine state of preservation.







THE THYSSEN-BORNEMISZA UMAMAHESHVARA

621

A BLACK STONE STELE OF UMAMAHESHVARA

NORTHEASTERN INDIA, CIRCA 9TH CENTURY

23¼ in. (59 cm.) high

\$100,000-150,000

印度東北部 約九世紀 黑石烏瑪與大自在天碑

PROVENANCE

Collection of Nasli and Alice Heeramanek, Los Angeles.

Sotheby's New York, *The Heeramanek Collection of Indian Sculpture, Paintings and Textiles*, 2 November 1988, lot 36.

Acquired by the present owner from Sotheby's New York, 1 December 1993, lot 110.

This exquisitely carved and finely detailed sculpture depicts Shiva and Parvati in tender embrace. He sits on a lotus base with Parvati nestled on his ample lap. With his left arms he holds aloft a skull cup and caresses her breast, and in his right hands he holds a trident with a snake, while benevolently tilting her chin to look at him. In turn, she embraces him with her right hand while holding a lotus bud in her left. Both figures wear striated diaphanous *dhotis*, beaded jewelry carved in high relief, and beaded foliate tiaras securing their elaborately dressed hair. Their facial features bear influence inherited from the Gupta period – full lips, finely arched eyebrows and wide eyes with delineated upper and lower lids. Below the lotus sits the couple's animal vehicles, the bull and the lion, with Nandi looking up at the heavenly couple. The group is set against an egg-shaped backplate with a cross-hatched border, the shape echoing the story of Shiva with the Cosmic Egg.

The finely-grained stone retains its rich color and polished surface, further highlighting the deep carving. The jewelry for both figures is rendered with great attention to detail. For example, the sculptor has skillfully conveyed the heaviness of the metal that comprise Shiva's earrings, so much so that his earlobes are extended and splay out to allow the earrings to rest on his shoulders. This artistic device is repeated in later examples, including a diademed Buddha from Nalanda (see Susan L. Huntington, *The "Pala-Sena" Schools of Sculpture*, 1984, fig.133).

The Pala dynasty was greatly esteemed for its arts and culture, with scholars and merchants alike traveling from all over Asia, disseminating its visual culture across the region (see lot 632). Its historical importance was recognized by the great collector and dealer, Nasli M. Heeramanek, in whose collection this work once belonged. A bronze figure of Avalokiteshvara dated to ninth-tenth centuries, also from the Heeramanek Collection and now at Los Angeles County Museum of Art, shows nearly identical modeling of the body and facial features, including proportion of the *jatakamukuta* in relation to the body, the delineation of the eyebrows and full lips (see A. Heeramanek, *Masterpieces of Indian Sculpture from the former collections of Nasli M. Heeramanek*, 1979, fig.115 and LACMA acc.no.M.81.8.3). Appreciation of Pala-period works continues to grow, with new connoisseurs collecting rare and important works from this period.



THE THYSSEN-BORNEMISZA SAMBANDAR

622

A RARE AND IMPORTANT BRONZE FIGURE OF SAMBANDAR

SOUTH INDIA, VIJAYANAGARA PERIOD, LATE 15TH/

EARLY 16TH CENTURY

29½ in. (75 cm.) high

\$600,000-800,000

印度南部 毗奢耶那伽羅王朝 十五末/十六初世紀 印度教聖桑丹達爾銅像

PROVENANCE

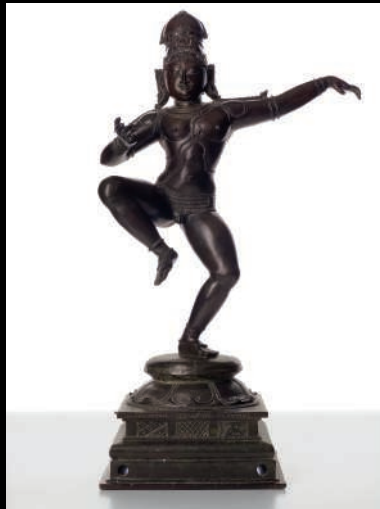
Sotheby's New York, 1 December 1993, lot 104.

Sambandar is one of the sixty-three Shaiva saints known as Nayanmars worshipped in South India. The historical figure of this saint appears to have lived in the second half of the seventh century. According to Tamil poetry, Sambandar was born of Brahmin parents and frequently accompanied his father to the temple. One day at the age of three, his father left him on the steps of the sacred tank as he entered to take his ritual bath. The child began to cry from hunger, and when his father returned, he found Sambandar playing contentedly with a golden cup while trickles of milk ran down his chin. In response to his father's concerned questions about the source of the milk, Sambandar burst into song and dance praising Shiva and Parvati while raising his hand and pointed toward their image, thus earning his saintly status.

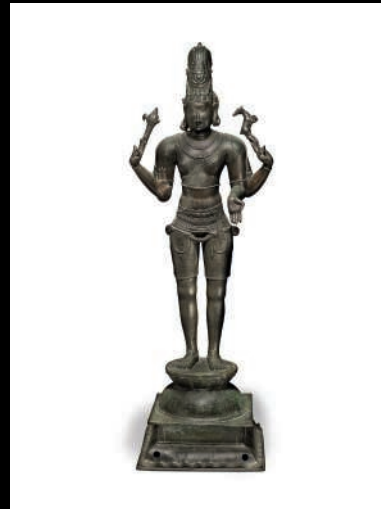
This impressively large and very finely cast figure shows Sambandar in his iconic pose, with one hand holding a cup and the other with his forefinger slightly extended, gesturing to Shiva and Parvati above. He is nude save for a simple torque, two bracelets and a sacred thread around his hips, as befitting a Brahmin child. His sainthood is indicated by an elaborate headdress, the topknot echoing the form of a lingam and therefore referencing his Shaivite association. He stands on a lotus over a tiered plinth, the bottom step incised with further lotus petals, and is surrounded by a flaming aureole issuing from the mouths of *makaras* and incised with a diamond stippled pattern. The surface retains a rich red-brown patina overall, and its large size indicates it was part of an important commission.

For a closely related example of a seventeenth-century Sambandar, see P.R. Srinivasan, *Bulletin of the Madras Government Museum: Bronzes of South India*, 1963, p.347 and plate CLXXXIV, fig.309. Both figures have gently sloped shoulders, softly modeled bellies, rounded knees and stand in nearly identical posture. The later example has broader shoulders, a protruding belly and a stiffer stance, echoed by the heavy ornamentation that seems to stand apart from the body's curves. In contrast, the present example is simply adorned, allowing greater visual clarity and appreciation of the expertly modeled smooth contours.

There are few published examples of Vijayanagara-period works which approach the size and mastery with which the artist has cast this work. Two works from the period have been sold in recent years, including a large figure of Dancing Krishna (20 March 2014, lot 1626) and a figure of Shiva Chandrashekhara from the Robert H. Ellsworth Collection (17 March 2015, lot 34).



A large and important bronze figure of the dancing Krishna
South India, Vijayanagara Period, 16th century
Sold at Christie's New York, 20 March 2014



An important bronze figure of Shiva Chandrashekhara
South India, Tamil Nadu, Vijayanagara Period, 15th century
Sold at Christie's New York, 17 March 2015







HIMALAYAN SCULPTURE

623

A RARE SILVER ALLOY FIGURE OF HAYAGRIVA

EASTERN TIBET, 19TH CENTURY

7⅞ in. (20 cm.) high

\$30,000-50,000

西藏東部 十九世紀 銀合金馬頭明王立像

PROVENANCE

with Eskenazi Ltd., Milan, by 1979.

Acquired by the present owner from a private collection, Italy.

EXHIBITED

Arte Himalayana, Milan, 28 November - 22 December 1979.

PUBLISHED

R. Vitali, *Arte Himalayana*, Milan, 1979, cat. 62.

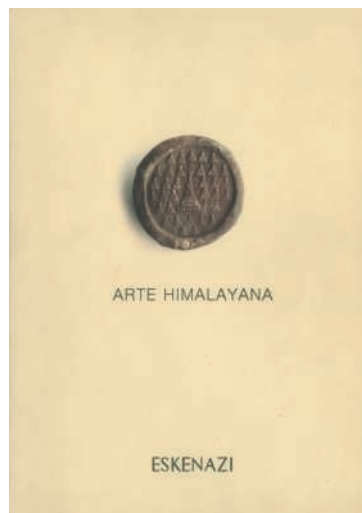
Himalayan Art Resource (himalayanart.org), item no. 24325

Hayagriva, "the horse-headed one," is a wrathful protector deity associated with Avalokiteshvara, the god of compassion. Images of Hayagriva date back to post-Gupta India where he is depicted as a diminutive attendant figure resembling a Yaksha, positioned below and flanking Avalokiteshvara, or sometimes Tara (see R. Linrothe, *Ruthless Compassion: Wrathful Deities In Early Indo-Tibetan Esoteric Buddhist Art*, Boston, 1999, pp. 100-107). Though rare, some of these early Indian images of the dwarf-like Hayagriva include the horse's head in his hair, a feature that becomes ubiquitous in later Himalayan examples (see a ninth-century stone stele in the Rietberg Museum, Zurich, *ibid*, p.106, cat.no.85). Vigorously promoted as a tantric meditational deity by the great Buddhist Adept Atisha (982-1054 CE), Hayagriva is eventually assimilated into Himalayan Buddhism as an independent meditational deity as seen in the present example.

With wings outstretched and the horse's head emerging from his flaming hair, Hayagriva is depicted in his most dynamic form, with three heads, six-arms and four legs, in union with Prajna. Exquisitely modeled in silver alloy, Hayagriva and Prajna dance atop four human figures on a lotus base. He holds a lotus and *kapala* in his primary hands and wears a garland of severed heads, a skull tiara, multiple layers of beaded jewelry, an elephant skin draped over his back and a tiger skin tied around his waist. He gazes intensely at Prajna who tilts her head back and raises her arms in ecstatic surrender. Not only is this work exceptionally modeled with tremendous attention to detail, but the use of silver, a rare metal in Himalayan production, establishes it as a highly important commission.



(verso)



Cover and illustration, R. Vitali, *Arte Himalayana*, Milan, 1979, cat. 62.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

624

A VERY FINE BRONZE FIGURE OF MAITREYA

TIBET, 14TH CENTURY

6¾ in. (17 cm.) high

\$100,000-200,000

西藏 十四世紀 銅彌勒菩薩像

PROVENANCE

Zurich Art Market.

Acquired by the present owner from the above in 1995.

PUBLISHED

Himalayan Art Resource (himalayanart.org),
item no. 24327

This exquisite and finely cast sculpture depicts Maitreya, the *bodhisattva* of loving kindness and the Buddha of the future. He is seated in *dhyanasana* atop a double lotus base with his hands in *dharmacakramudra*, while two lotus blossoms rise up around his shoulders, the proper left flower supporting a *kundika*. He is adorned in finely beaded jewelry and a thin *dhoti* with intricately incised borders billowing around his legs. His top knot is secured by a five-lobed crown and topped by a *stupa*. His slightly tilted head and sensitively modeled facial features, accentuated by cold gold and pigment, give him a gentle welcoming demeanor.

The present sculpture displays the superior quality and elegance of Yongle imagery and the patina and facial features of the most masterful Tibetan works from the fourteenth century. The sensitively cast details and elegant modeling, in particular the proportions of the lotus base and the drapery of the skirt, are comparable to a Yongle period bronze in the Rietberg Museum in Zurich (H. Uhlig, *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg*, Zurich, 1995, p.87, cat.no.42). Compare the sway of the body, and the design of the crown and jewelry with a bronze figure of Chaturbhujia Manjushri from the Tibet-Collection Gerd-Wolfgang Essen (U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong 1981, pp.476-477, cat.no.132E).





PROPERTY FROM A DISTINGUISHED PRIVATE
WEST COAST COLLECTION

625

**A LARGE GILT BRONZE FIGURE OF
VAJRABHAIRAVA AND VAJRA VETALI**

SINO-TIBETAN, QIANLONG PERIOD,
18TH CENTURY

14 $\frac{1}{2}$ in. (37 cm.) high

\$80,000-120,000

漢藏 乾隆時期 十八世紀 鑲金銅大威德金剛與
明妃立像

PROVENANCE

West Coast Art Market.

Acquired by the present owner by
19 December 1994.

PUBLISHED

Himalayan Art Resource (himalayanart.org),
item no. 24328

The ferocious god Vajrabhairava is the wrathful form of Manjushri and a revered meditational deity in the Gelugpa sect of Tibetan Buddhism, the dominant religious power in Tibet in the seventeenth century. Vajrabhairava also became a prominent Buddhist icon in China under the Qing emperors, who maintained direct links with the dignitaries of the Gelugpa sect, including the Dalai and Panchen Lamas. This form of Buddhism flourished within China under Qing rule, inspiring the construction of numerous temples in and around the capital of Beijing. In the eighteenth century, the Qianlong Emperor promoted himself as a manifestation of Manjushri, establishing his role as a spiritual and political leader. Images of Vajrabhairava, therefore, carried both religious and political implications, promoting Gelugpa spiritual practice while simultaneously endorsing the heavenly mandate of the Emperor.

This impressive and heavily-cast figure of Vajrabhairava is cleverly constructed in several pieces, expertly fitted together. Striding in *alidhasana*, he tramples on animals and prostrate figures including Shiva, Vishnu, Indra, Brahma, Kartika, Chandra, Surya and Ganesha, atop a lotus base. In his primary hands he holds a curved knife and skull cup, while his outstretched hands radiate around him. His central face is in the form of a ferocious buffalo, with bulging eyes and flaming brows, and is flanked and surmounted by eight additional faces. Vetali wraps her left leg around his waist, her fiery red hair cascading down her back as she tilts her head back to meet her partner's gaze. She too holds a skull cup in her left hand and a curved knife in her right. Compare the modeling, construction and style of the present work with a slightly smaller example of Vajrabhairava in union sold at Christie's New York on March 15-16th, 2015, lot 3214.



PROPERTY FROM A DISTINGUISHED PRIVATE WEST COAST COLLECTION

626

**A DENSATIL GILT BRONZE FRIEZE
WITH OFFERING GODDESSES**

TIBET, 14TH/15TH CENTURY

12¾ in. (32.3 cm.) high

\$80,000-120,000

西藏 十四/十五世紀 鑲金銅丹薩替寺供養天女飾板

PROVENANCE

Private West Coast Collection.

Acquired by the present owner from the above by 8 March 1997.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24329

Located southeast of Lhasa in central Tibet, Densatil Monastery was founded in 1179 by Pagmodrubpa Dorje Gyalpo, one of the three principal students of Gampopa, the founder of the Pagdru Kagyu School of Tibetan Buddhism. Over the next one hundred and sixty years the monastery erected eight *chortens*, or commemorative *stupas*, each with elaborate gilt bronze monuments containing the remains of the abbots and princes of their lineage. The main building's *chorten* was a massive three storey display of shimmering golden deities created by master artists from Nepal with the help of local craftsmen. Tragically destroyed in the second half of the twentieth century, little remains from the original site except for a small group of salvaged fragments which have been preserved in private collections and museums.

The present work is an example of the friezes depicting offering goddesses that were a part of the *chorten* (see illustration below). Heavily cast with a thick layer of lustrous gilding, the four goddesses stand side by side holding musical instruments and accoutrement. Additional examples of offering goddess panels are in the Musée National des Arts Asiatiques Guimet, Paris (MA6262 and MA6263) and in the Collection of David T. Owsley (O. Czaja and A. Proser, *Golden Visions of Densatil: A Tibetan Buddhist Monastery*, New York, 2014, pp.116-119, cat.nos.21, 22, 23). A Densatil gilt bronze figure of Paranasavari, the forest goddess, sold at Christie's New York on 15 March, 2016, lot 256 for \$389,000.



O. Czaja and A. Proser, *Golden Visions of Densatil: A Tibetan Buddhist Monastery*, New York, 2014, p.18







PROPERTY FROM A DISTINGUISHED PRIVATE WEST COAST COLLECTION

627

A BRONZE FIGURE OF VAJRAYOGINI

TIBET, 16TH CENTURY

9½ in. (24.5 cm.) high

\$60,000-80,000

西藏 十六世紀 銅金剛瑜伽佛母像

PROVENANCE

Private West Coast Collection.

Acquired by the present owner by 20 April 1998.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24330

Vajrayogini is one of the primary meditational deities of Tantric Buddhism and the female embodiment of enlightenment achieved through Tantric practice. She is associated with a highly secretive yogic practice which provides the practitioner a fast and direct path to enlightenment. She is the partner of Chakrasamvara and together, by the eleventh century, they became two of the most popular deities in Himalayan Tantric Buddhism.

Here, the great goddess lunges in *alidhasana* with a recumbent figure under each foot, atop a double lotus base. Her dynamic pose is accentuated by her long limbs and narrow torso, which twists upwards. She raises a blood-filled skull cup in her left hand symbolizing non-duality and wields a curved knife in her right, with which she cuts away ignorance. Dressed only in strands of beaded jewelry, her nudity represents the Buddhist concept of emptiness. A garland of freshly severed heads is draped over her shoulders and skulls adorn her tiara. Her expression appears engaged and smiling, however, upon closer examination, her smiling mouth shows bared fangs. Her wrathful demeanor is not intended to frighten, but rather to convey her unwavering nature. Large sculptures of Vajrayogini are rare, especially from this period and earlier, making the present work even more impressive.





(actual size)

ANOTHER PROPERTY

628

A GILT BRONZE FIGURE OF MAHAKALA

SINO-TIBET, 18TH CENTURY

5¼ in. (12.8 cm.) high

\$20,000-30,000

漢藏 十八世紀 鑲金銅大黑天立像

PROVENANCE

Private Collection, Germany, 1990s.

Acquired by the present owner from a public sale, 8 December 2014, lot 133

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24331

Finely cast, this bronze figure of Shadbhuj Mahakala stands in *alidhasana* on a prostrate figure of Ganapati over a lotus base. Every detail has been skillfully rendered giving him a jewel-like quality. He holds a curved knife and skull cup in his primary hands and various implements in the others. He wears a tiger skin around his waist and is adorned with snakes, beaded jewelry, a garland of severed heads and a billowing sash. His wrathful demeanor is accentuated by bulging eyes and bared fangs. His flaming red hair is surmounted by a skull tiara. Traces of polychromy and some hard-stones remain intact. Compare with another eighteenth century gilt bronze figure of a six-armed Mahakala of similar size which sold at Christie's New York on 13th-14th September 2012, lot 1279.

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

629

A GILT BRONZE FIGURE OF MANJUSHRI

TIBET, 18TH CENTURY

5½ in. (14 cm.) high

\$18,000-25,000

西藏 十八世紀 鑲金銅文殊菩薩像

PROVENANCE

with Doris Wiener, New York.

Acquired by the family of the present owner from the above,
3 November 1972.

EXHIBITED

Collector's Gallery VI, McNay Art Institute, San Antonio, Texas,
November 4 - December 28 1972.

PUBLISHED

Himalayan Art Resource (himalayanart.org),
item no. 24332

Manjushri, the Bodhisattva of Wisdom, sits in *dhyanasana* on a double-lotus base with his hands held before him in *dharmachakramudra*. A pair of lotus blossoms flank his shoulders, the right one holds a book, representing the attainment of transcendent wisdom and the left one supporting a sword, symbolizing the power of knowledge to cut through ignorance and illusion.

This figure was on loan to the McNay Art Institute in San Antonio as part of the museum's Collector's Gallery exhibition. Annually, the Friends of the McNay would host an exhibition for the patrons of the museum, offering them an opportunity to collect from a wide array of categories, ranging from African and pre-Columbian to silver and Tibetan works. One of a handful of Tibetan objects offered that year, this eye-catching work was purchased the very night of the exhibition's opening dinner, and has remained in the family ever since.



PROPERTY FROM A DISTINGUISHED PRIVATE WEST COAST COLLECTION

630

A GILT AND POLYCHROMED CLAY COMPOSITE MASK OF A MALE FIGURE

TIBET OR NEPAL, CIRCA 18TH CENTURY

7⅞ in. (20 cm.) high

\$8,000-12,000

西藏或尼泊爾 約十八世紀 鑲金加彩合泥面具

PROVENANCE

Private West Coast Collection.

Acquired by the present owner from the above on 25 August 1995.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24333

Masks used in both religious ritual and theatrical dance play an important role in Himalayan Buddhism. This rare clay-composite mask depicts a human-like face and may be that of a donor, or possibly a male deity.







ANOTHER PROPERTY

631

**A GILT AND POLYCHROMED CAST AND REPOUSSE
COPPER ALLOY FIGURE OF HAYAGRIVA**

TIBET, 17TH/18TH CENTURY

17¾ in. (44 cm.) high

\$60,000-80,000

西藏 十七/十八世紀 鑲金加彩鑄銅及銅皮馬頭明王立像

PROVENANCE

Collection of the late Hans J. Christensen, 1922 - 1985.

Acquired by the present owner from Christie's London, 13 May 2016, lot 667.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24334

Standing in *alidhasana* on prostrate bodies atop a lotus base, the wrathful protector stands in union with Naraitmya. He holds a *kapala* in one of his primary hands, while his other arms radiate around him. Identifiable by his wings and three horse's heads emerging out of his flaming hair, Hayagriva rules over the *nagas* and has the power to heal disease. This particular three-headed, six-armed depiction is classified as a "Supersecret" form identified in a vision by the Fifth Dalai Lama (M. Rhie and R. Thurman, *Worlds of Transformation: Tibetan Art of Wisdom and Compassion*, New York, 1999, p. 377, cat.no. 140). The present work retains much of the original gilding, as well as the original pigments.

SOUTHEAST ASIAN SCULPTURE AND TEXTILES

PROPERTY FROM A DISTINGUISHED PRIVATE WEST COAST COLLECTION

632

A SEDIMENTARY STONE STELE DEPICTING SCENES FROM THE LIFE OF THE BUDDHA

BURMA, 11TH/12TH CENTURY

7¼ in. (18.3 cm.) high

\$25,000-35,000

緬甸 十一/十二世紀 佛本生故事小型石碑

PROVENANCE

West Coast Art Market.

Acquired by the present owner from the above, 9 March 1999.

This rare stele depicts the Buddha seated at center beneath the *bodhi* tree in Bodh Gaya at the seminal moment just before he achieves enlightenment. He is surrounded by six figures representing the seven weeks Buddha meditated in different locations around Bodh Gaya. The peripheral scenes illustrate different significant events from his life, culminating at the top with his achievement of *parinirvana* in death.

Stylistically, the Buddha's wide, square-shaped face, which rests on a thick neck over a stocky torso, relates to the original eleventh/twelfth century sculpture of Buddha in the Mahabodhi temple at Bodh Gaya, destroyed in

the twelfth century. Directly influenced by prototypes from northeastern India, votive plaques such as the present work demonstrate the influence of the Pala-period aesthetic on the surrounding regions, particularly Tibet, Nepal and Burma (see S. Kossak, "A Group of Miniature Pala Stelae from Bengal," *Orientalism*, July/August 1998, pp.19-27). The presence of "Om Ah Hum" amongst various mantras carved into the verso suggests this work was worshiped by Tibetan devotees. Compare the overall image with an eleventh/twelfth century Burmese stele in the Metropolitan Museum of Art (2015.500.4.23) and a Pala style stele with an almost identical iconographic narrative in the Rubin Museum of Art (C2005.4.2).



(verso)





633

PROPERTY FROM A DISTINGUISHED PRIVATE WEST COAST COLLECTION

633

A SILK AND GOLD BROCADE IKAT SONGKET

INDONESIA, PALEMBANG, LATE 19TH CENTURY
35½ x 81½ in. (90 x 207 cm.)

\$6,000-8,000

印尼 巨港 十九世紀末 金錦綉絨

PROVENANCE

Acquired by the present owner by 8 March 1997.

Considered family heirlooms, *songkets* of this type were given by a groom to his bride's family. The central *ikat* pattern of the present example is finely woven into a multi-colored abstract lotus pattern on a crimson background with lavish gold brocade borders and ends in a floral motif. Compare the color palette with a slightly smaller *songket* in the Museum of Fine Arts Boston, which does not include the gold thread embellishments (MFA 43.18).

PROPERTY FROM THE COLLECTION OF KLAUS KERTESS, NEW YORK

634

A BRONZE FIGURE OF BUDDHA

THAILAND, MON DVARAVATI STYLE, 9TH/10TH CENTURY
10⅝ in. (27 cm.) high

\$20,000-30,000

泰國 陀羅鉢地風格 九/十世紀 銅佛陀像

PROVENANCE

with Doris Wiener, New York.

Acquired by the present owner from the above, 11 December 1995.

The standing figure of the Buddha with both hands raised in the gesture of *vitarkamudra* - the gesture of elucidation or argumentation - is an iconographic form unique to mainland Southeast Asia. The thumb and forefinger, joined at the tips, form a circle representing both perfection and eternity. The square-shaped face has nearly closed, heavily-lidded eyes, a wide nose and full lips. The hair is thick with curls that rise over the *ushnisha*. The monastic robes cling closely to the body, giving an impression of the flesh beneath. Rather than a rigid frontal position, the stance is more relaxed, blending Gupta tradition with regional features, such as more accentuated shoulders. The body is sensitively modeled, focusing on the purity and fluidity of form, hallmarks of Dvaravati style. Compare the proportions and rendering of the face with a tenth century bronze figure of Buddha (H.W. Woodward, *The Sacred Sculpture of Thailand*, Baltimore, 1997, p.70, fig.68). Both figures also portray a frontal posture, though the present work conveys more supple, fluid modeling often found in slightly earlier examples, such as an eighth/ninth century bronze figure of Buddha sold at Christie's New York on 13 September, 2016, lot 250.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,
NORTHERN CALIFORNIA

635

A RARE BRONZE FIGURE OF A WALKING BUDDHA
THAILAND, SUKHOTHAI PERIOD, 15TH CENTURY
17¼ in. (43.7 cm.) high

\$80,000-120,000

泰國 素可泰風格 十五世紀 銅蹠躑佛像

PROVENANCE:

with Spink & Son, London.

Acquired by the present owner from the above on 15 May 1997.

Buddhist literature dictates four positions in which the Buddha can be portrayed - sitting, standing, reclining and walking. While seated or standing images are prolific, reclining and walking depictions are more rare, making this exquisite bronze figure of a walking Buddha particularly important. By the fourteenth century in Thailand the walking Buddha, which had previously been relegated to relief sculpture, is depicted in the round. The Chalieng stucco relief dated to the late thirteenth century illustrates the stylistic form out of which later three-dimensional works, such as the present figure, emerged (C. Stratton and M. McNair Scott, *The Art of Sukhothai: Thailand's Golden Age*, Kuala Lumpur, 1981, p.68, fig.57). Compare the long oval faces with arched eyebrows joined just above the long protruding nose. The thin lips are slightly upturned in a subtle smile, the chins are rounded and defined. The curls of the hair tight and thick, the hairline low on the forehead. The modeling of the long undulant bodies are similarly understood, with special emphasis on broad rounded shoulders which appear pulled back, allowing the chest to protrude. The hands of the stucco relief are now lost, but would have mimicked the present work with the right arm swaying in an almost serpentine fashion and the left rising in *abhayamudra*. The elongated legs with thick rounded thighs give way to narrow calves, echoing the shape of the torsos. The left leg is straight, planted firmly on the ground while the right leg bends, lifting the heel as the Buddha steps forward. The figures both wear ankle-length diaphanous robes draped over their left shoulders with a sash dangling down their chests. In contrast to the flat hem and pleated sash of the relief figure, the robe of the present work has a billowing hem and flat fishtail sash, further adding to the figure's movement.

Portraying the Buddha as a three dimensional figure was well suited to the use of bronze in place of stucco. Stratton and McNair Scott note, "Bronze casting must have come as a natural development for these Sukhothai sculptors who were already skilled in the art of modeling stucco" (*ibid.* p.73). Sukhothai period bronze images of the walking Buddha, particularly those of large size and exceptional quality like the present example, are extremely rare. The majority of the known examples are in museums. Compare the present figure with monumental fourteenth-century bronze walking Buddha in Wat Benjamabopit, Bangkok (*ibid.* p.75, fig.65). Both works display nearly identical modeling and emphasis on exaggerated proportions, making the Buddha appear almost boneless, moving with water-like fluidity. For further comparison, see a bronze walking Buddha in the Asian Civilizations Museum, Singapore (1999-01714).



HIMALAYAN PAINTINGS AND TEXTILES

ANOTHER PROPERTY

636

A THANGKA DEPICTING TSONGKHAPA

TIBET, 18TH CENTURY

Opaque pigments and gold on cloth

33% x 21% in. (85 x 55 cm.)

\$30,000-50,000

西藏 十八世紀 宗喀巴唐卡

PROVENANCE

Collection of Henry Rolfs (1908-1994) and Zoe Rolfs (1925-2012), Florida, by 1975; thence by descent.

Acquired by the present owner from the above, November 2015.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24335

This finely painted *thangka* of Tsongkhapa (1357-1419) depicts the founder of the Gelugpa school of Tibetan Buddhism seated on a lotus throne, his hands in *dharmachakramudra* while holding the stems of two lotus flowers supporting a sword and a book. He is flanked by two students and surrounded by various scenes from his life related to the numerous teachings and initiations he gave his followers. The details of the painting, particularly the intricate treatment of the robes and portrait-like faces of the various figures, are noteworthy, especially for such a large example. Each vignette contains an inscription painted in gold describing the particular nature of the scene. The inscriptions translate to (see illustration below right):



Geshe Lobsang Tarchin (1921-2004)
West Palm Beach, Florida, 27 November 1975

1. At the age of nineteen he makes a pilgrimage to Sang Phu and Dewa Can;
2. At Gung Thang, a group of cattle involuntarily took him in front of Konchok kyab where he learned about medicine;
3. When he travelled to Zhalu, he received the empowerment of thirteen deities of Chakrasamvara from the heart son Nam Gyal;
4. At Chozong, he had an audience with Lama Dampa Sonam Gyaltzen and received the empowerment and blessings of Chakrasamvara and Panjaratna Mahakala;
5. He travelled to the jungle of Drigung and received the teaching of the Boddhicitta of Mahayana from Spyan Snga Chos Kyi Rgyal Po;
6. At age of seven he received the novice ordination from Cho Je Rin Chen Don Grub;
7. He travelled to central Tibet along with Grigungpa;
8. Before he took the novice vow, he was brought to the vehicle of Vajrayana by dharma master Don Grub Rin Chen;
9. He was born in the Tsokha region of Amdo, his mother was Shingza Acho and his father was Lubum Ge;
10. He took lay Upasaka vows from the fourth Karmapa Rol Pai Dorjee and received the name Kunga Nyingpo.

On November 27, 1975 this *thangka* was the subject of discussion by the venerable Geshe Lobsang Tharchin on a visit to the owner in West Palm Beach Florida. Rinpoche described the different scenes, including the vignette on the bottom right where the young Tsongkhapa meets the Buddha:

"When Buddha was present in India, Tsongkhapa was born as a son of Brahma. He met a *bhiksu*, a monk whose name meant wishing for wisdom. One day, this monk took Tsongkhapa to Shakyamuni, the Buddha, and Tsongkhapa offered him a *mala* made of one hundred pieces of white, pure crystal-clear glass in order to perceive directly what is called *Sunyata*."



for description of selected areas see above





ANOTHER PROPERTY

637

A THANGKA DEPICTING PEHAR

MONGOLIA, 18TH CENTURY

Opaque pigments and gold on cloth
16½ x 12 in. (41 x 30.3 cm.)

\$5,000-7,000

蒙古十八世紀嘉波·佩哈唐卡

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24336

The wrathful protector Peihar, depicted here with three heads and six arms riding a lion, is believed to have been bound by an oath to protect all Tibetan Buddhist monasteries and temples. Tsongkhapa sits above center, flanked by Gyaltsab on the left and Kedrub on the right. Shri Lakshmi sits at bottom center surrounded by two worldly gods on horseback. Compare the facial features, lion and modeling of the flame nimbus with another painting of Peihar in the Rubin Museum of Art (F1997.35.3).



PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

638

A THANGKA DEPICTING TSONGKHAPA

TIBET, 18TH CENTURY

Opaque pigments and gold on cloth
25½ x 17½ in. (65 x 44 cm.)

\$5,000-7,000

西藏十八世紀宗喀巴唐卡

PUBLISHED

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

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



PROPERTY FROM A DISTINGUISHED PRIVATE WEST COAST COLLECTION

639

A LARGE THANGKA OF CHEMCHOG HERUKA

TIBET, 17TH/18TH CENTURY

Opaque pigments and gold on cloth
37 $\frac{7}{8}$ x 26 $\frac{1}{8}$ in. (96 x 66.7 cm.)

\$18,000-25,000

西藏 十七/十八世紀 嘿嚕嚕唐卡

PROVENANCE

Sotheby's New York, 16 September 1999, lot 68.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24338

Chemchog Heruka is a wrathful deity from the Nyingma sect of Tibetan Buddhism who aids followers in overcoming ignorance. He has three faces and six hands, the lower pair embracing his blue partner and holding a *vajra* and bell. His large wings stretch out behind him against an aureole of flames representing pristine awareness. The couple is surrounded by various retinue figures in a spacious landscape.

This large and finely rendered painting is comparable to an east Tibetan *thangka* in the Rubin Museum of Art, which displays a similar composition and use of space. However, as the Rubin *thangka* dates to about 200 years later than the present work, we see the palette shift to more contrasting colors, including the use of black, as well as a more formalized, static painting style (F1997.14.1). For further comparison of the palette, spacious composition and the tightly rendered flame halos, see another *thangka* of Chemchog Heruka in the Philadelphia Museum of Art (1967-246-2).

ANOTHER PROPERTY

640

A BLACK GROUND *THANGKA* OF MAGZOR GYALMO

CENTRAL TIBET, CIRCA 1800

Opaque pigments and gold on cloth

18 $\frac{1}{8}$ x 12 $\frac{7}{8}$ in. (46.2 x 32.7 cm.)

\$20,000-30,000

西藏中部 約1800年 黑色背景吉祥天母唐卡

PUBLISHED

P.Pal, *Tibetan Paintings: A Study of Tibetan Thankas: Eleventh to Nineteenth Centuries*, London, pl.115, pp.208, 217.

Himalayan Art Resource (himalayanart.org), item no. 24339

This dynamic black *thangka* depicts the wrathful protector goddess, Magzor Gyalmo. She is the ferocious manifestation of Saraswati, the goddess of eloquence. She sits in *lalitasana* atop a mule who rides over a fiery landscape. She holds a *vajra*-tipped staff and a *kapala* overflowing with blood and wears a skull tiara over her flaming hair. Tsongkhapa sits among the clouds above flanked by Gyaltsab on the left and Kedrub on the right. The animal-headed Makaramukha and Simhamukha emerge out of the flames on either side of the wrathful goddess. An offering of the five senses is at bottom center with Nechung Chogyong on the left and a worldly god on the right. Compare the present work with a seventeenth/eighteenth century black ground *thangka* of Maning Mahakala which sold at Christie's New York, 19 March 2013, lot 396. Both works contain a similar composition with a large wrathful figure at center, three lineage figures above and protector retinue deities below flanking sensory offerings.



Cover, P.Pal, *Tibetan Paintings: A Study of Tibetan Thankas: Eleventh to Nineteenth Centuries*, London





641

641
TWO BLOCK PRINTS ON YELLOW SILK DEPICTING
KALACHAKRA AND THE FIFTH DALAI LAMA

TIBET, 19TH CENTURY

Black ink on yellow silk

20½ x 11⅞ in. (52 x 30.4 cm.) Fifth Dalai Lama

33% x 21% (85 x 55 cm.) Kalachakra

(2)

\$3,000-5,000

西藏 十九世紀 絹本喇嘛及勝樂金剛雕版印刷一組兩件

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24341

Originating in China as early as 200 AD, woodblock printing was adopted as an artistic technique throughout east Asia. The two present examples from Tibet are printed on coveted yellow silk. The first depicts Kalachakra in union with Vishvamata, the principal deities of the Sanskrit Kalachakra Tantra, a text of complex Tibetan Buddhist teachings and practices. The couple stands encircled by a fiery halo with Shakyamuni Buddha seated above flanked by Raja Chandra Bhadra on the left and Vidyadhara Manjusikrit on the right. The bottom corners depict the bird-headed Shabala Garuda on the left and Vishvamata on the right with an abundance of offerings between them.

The second work depicts the fifth Dalai Lama seated on a lavish throne with lotus blossoms, auspicious symbols and offerings before him. Two lines of Tibetan script at the bottom translate to:

*Lobsang enjoys the teaching at celestial Garden,
 The image of dharma king who is well verse in scripture and philosophy,
 Beautifully adorned with all the major and minor marks,
 Prostrate to the nature of the three jewels.
 This portrait was blessed 100 times by the lord himself.*

Compare the figure of Kalachakra with another depiction of Kalachakra from a set of block prints on gold silk depicting the secret biography of the Seventh Dalai Lama in Tibet House, New Delhi (HAR 71959).



642

642
A SILK APPLIQUÉ WITH KSHETRAPALA

TIBET, 18TH CENTURY

94½ x 52 in. (240 x 132 cm.)

\$30,000-50,000

西藏 十八世紀 絲綢貼花騎黑熊唐卡

PROVENANCE

Stuttgart Art Market, 1990s.

Acquired by the present owner from the above, 2017.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24342

Kshetrapala is one of five retinue figures belonging to the practices of Shadbhuja Mahakala originating with the Shangpa Kagyu tradition of Tibetan Buddhism. He rides atop a bear and holds a curved knife and skull cup. The present depiction of Kshetrapala is likely from a larger textile that may have incurred damaged. This salvaged portion retains the colorful details of the deity and the damask dragon motif on the rich blue silk ground. The quality of the silk and the presence of a dragon motif indicates the textile was likely commissioned for an imperial patron. For a painted example of Kshetrapala see a *thangka* in the Museum der Kulturen, Basel (HAR item no. 3314490).



643

**A GROUP OF TEN MEDICAL PAINTINGS FROM
THE BLUE BERYL SERIES**

TIBET, 19TH CENTURY

Opaque pigments on paper

Each approximately 28½ x 23½ in. (72.5 x 59.5 cm.)

\$60,000-80,000

西藏 十九世紀 醫學廣論藥師佛意莊嚴四續光明藍琉璃畫一組十件

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24343

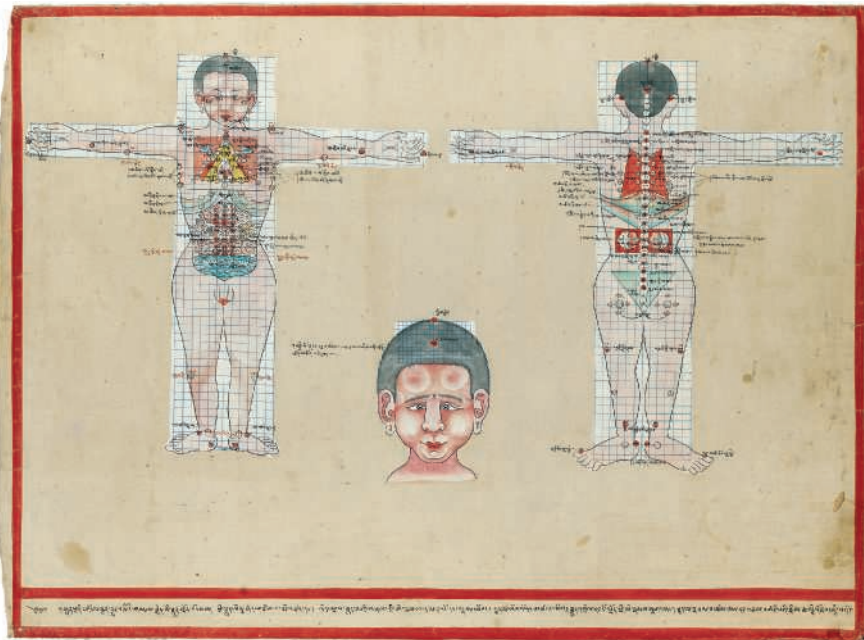
Designed and commissioned by Desi Sanggye Gyatso (1653-1705) in the late seventeenth century, the *Blue Beryl* paintings are a visual commentary on the *Four Tantras* (*The Tantra of Secret Instructions on the Eight Branches, the Essence of the Elixir of Immortality*) medical text, the foundational medical treaties of Tibetan medicine dating back to the twelfth century and still used by modern medical practitioners. The name *Blue Beryl* refers to Desi Sanggye Gyatso's note that the luminosity of the translucent blue pigment is akin to the radiant blue light emitted by Bhaijayaguru, the Medicine Buddha or "King of Beryl Radiance" (T. Hofer, *Bodies in Balance: The Art of Tibetan Medicine*, New York, 2014, p.129). The core of the *Four Tantras* text encompasses the teachings of Bhaijayaguru and the origins of diagnosis and treatment. The ground blue pigment, a type of aquamarine or the deeper hued maxixe, not only gives the paintings a rich vibrant color, but also symbolically infuses them with the essence of the medicine Buddha's healing energy.

Desi Sanggye Gyatso became Regent of Tibet following the passing of the Fifth Dalai Lama (see Illustration below). He was entrusted by His Holiness to collate the medical histories and traditions from the various schools of Tibetan Buddhism into a centralized source. The first set of medical paintings appeared in 1688. The publication of the *Blue Beryl* resulted in Desi Sanggye Gyatso establishing the Chagpori College of medicine in 1696 on the Iron Hill adjacent to the Potala Palace. In 1702-1703 he also authored a companion text to the *Blue Beryl* called *The Mirror of Beryl, A Well Explained History of the Glorious Science of Medicine, A Feast to Delight the Rishis*, a further discourse on traditional Tibetan Buddhist medicine.

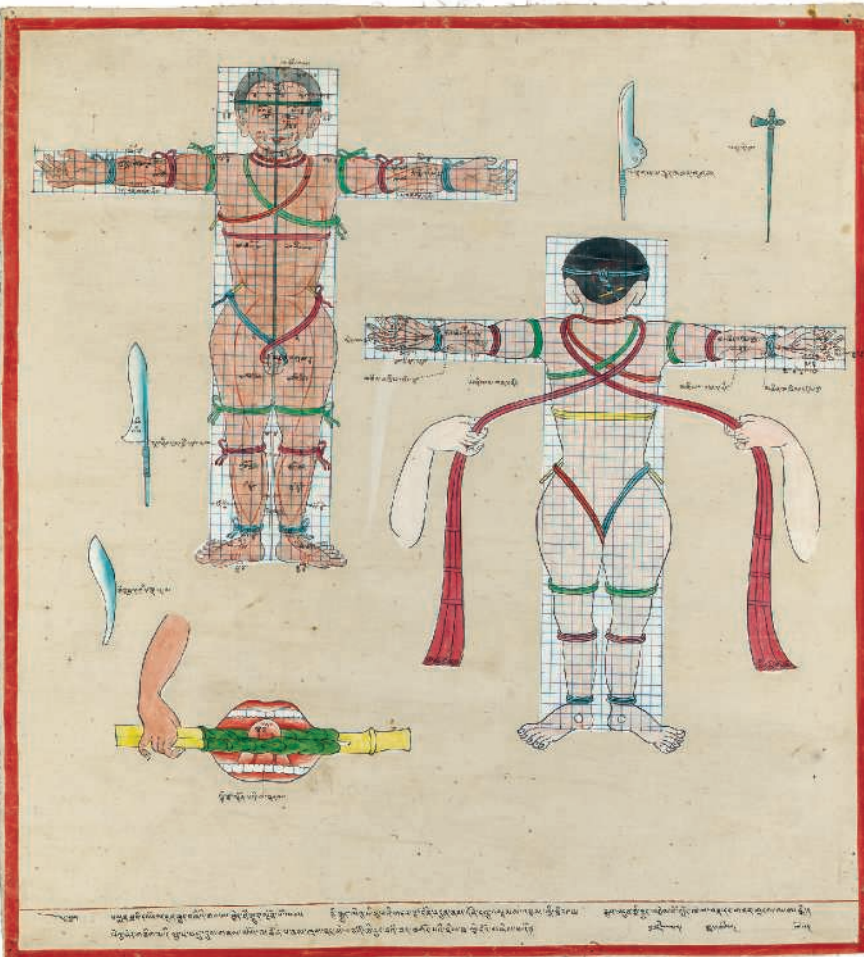


A *Thangka* of the Fifth Dalai Lama with Desi Sanggye Gyatso, Tibet 18th century, Christie's New York, 21 September 2007, lot 1878
The highlighted area shows Desi Sanggye Gyatso seated below his holiness, the 5th Dalai Lama

opposite: (I)



(B)



(D)

This rare group of ten *Blue Beryl* paintings can be identified as follows:

(A) Diagram of divination through urinalysis from the "Subsequent Tantra;"

(B) Moxibustion (burning of moxa or other substances on the skin to treat diseases or to produce analgesia) and points for minor surgery, anterior and posterior views from the "Subsequent Tantra;"

(C) Moxibustion according to the "King of the Moon" treatise, anterior and posterior views from the "Subsequent Tantra;"

(D) Bloodletting channels and moxibustion from the "Subsequent Tantra;"

(E) A Posterior View of Vulnerable Points from the "Exegetical Tantra;"

(F) Localization of the purulence of the viscera from the "Instructional Tantra;"

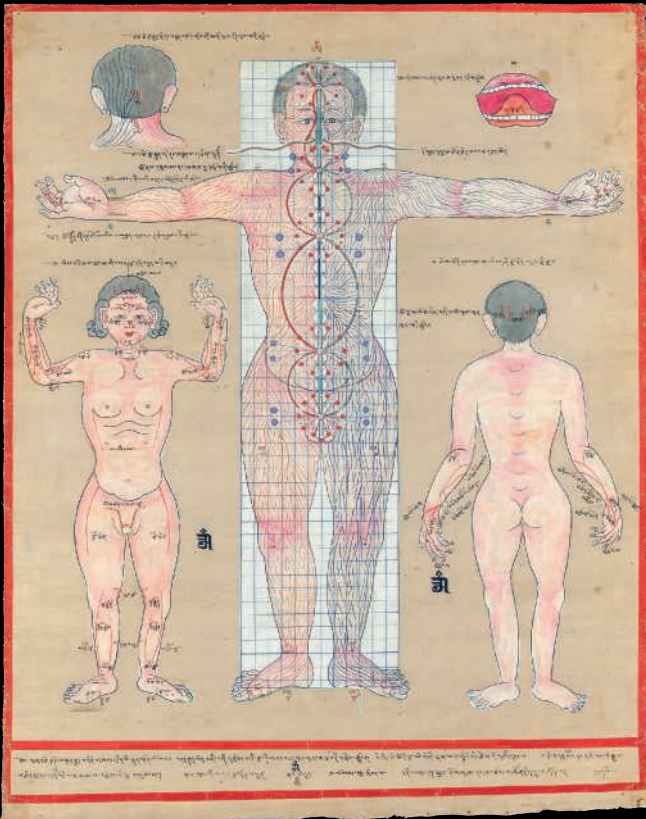
(G) Course of Lifespan Principle (through capillary system) from the "Exegetical Tantra;"

(H) The *frontispiece* Outlines of Treatment and Diagnosis with depictions of Bhaishajyaguru from the "Root Tantra;"

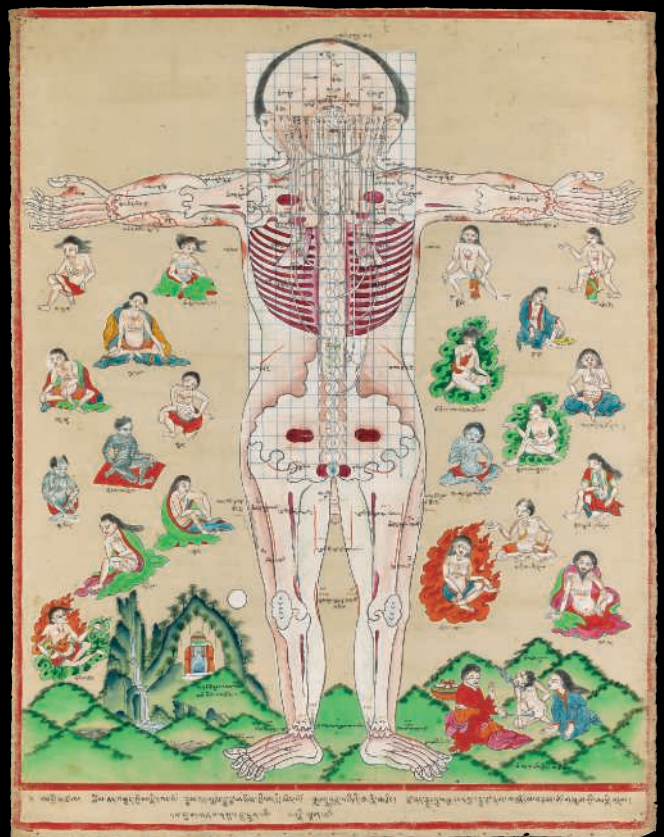
(I) An anterior view of vulnerable points from the "Exegetical Tantra;"

(J) The four stems of the root of the methods of treatment from the "Root of Treatment."

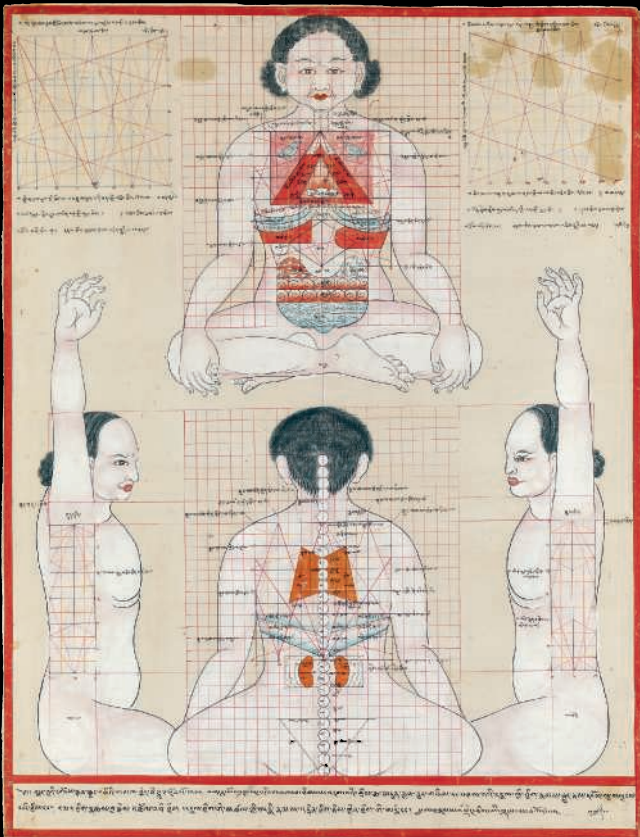
Beautifully painted in vibrant colors with finely rendered script, these paintings are both scientific manuals and masterful works of art. Until recently, the most comprehensive English language discussion of Tibetan medical practice can be found in the publication by H. Abrams entitled *Tibetan Medical Paintings: Illustrations to the Blue Beryl Treatise of Sangye Gyatso (1653-1705)*, published in 1992. Then, in 2014 the Rubin Museum of Art presented an exhibition and corresponding publication titled *Bodies in Balance: The Art of Tibetan Medicine* (New York, 2014) on this vast and complex subject, deepening western understanding of this important ancient medical corpus and unique artistic tradition.



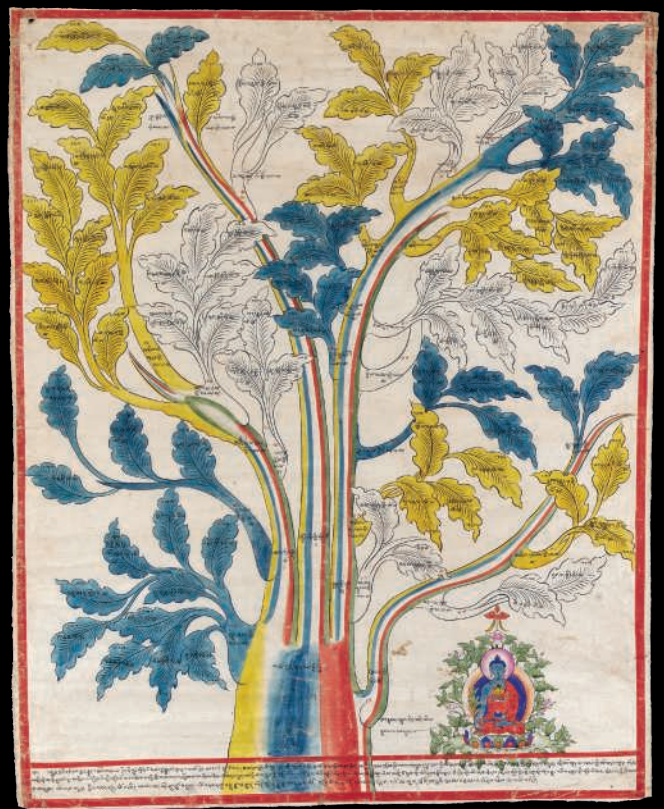
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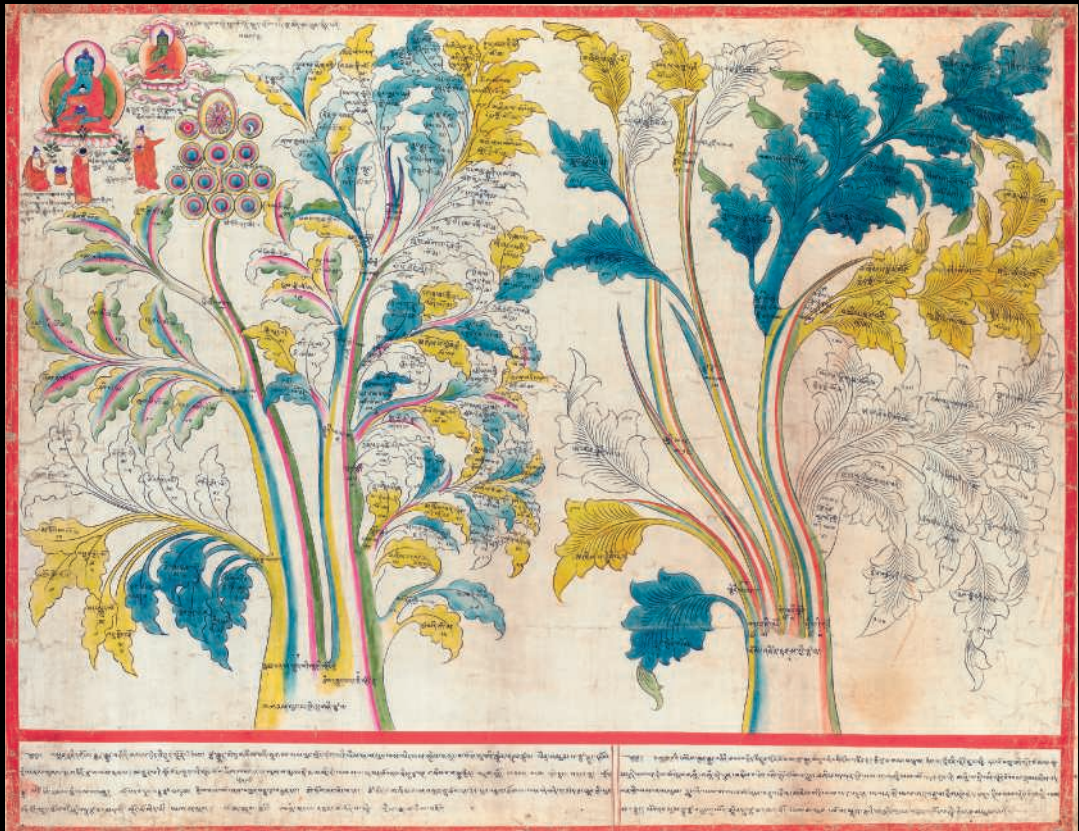
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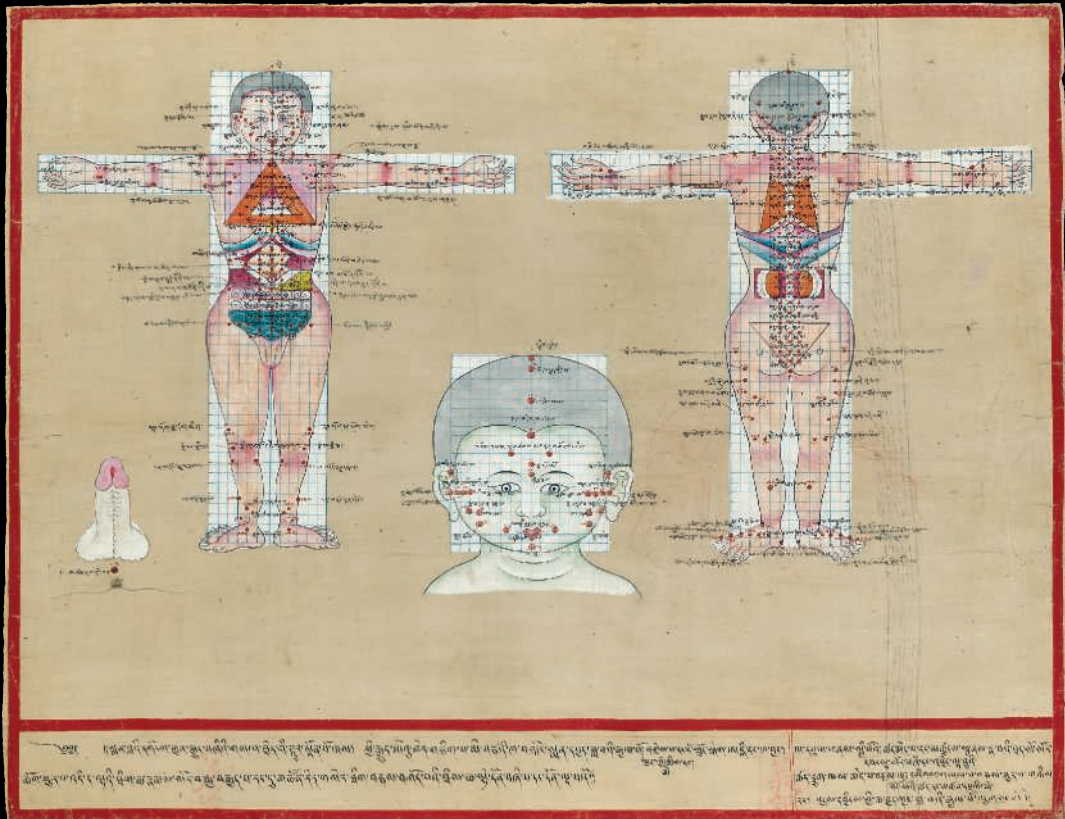
(F)



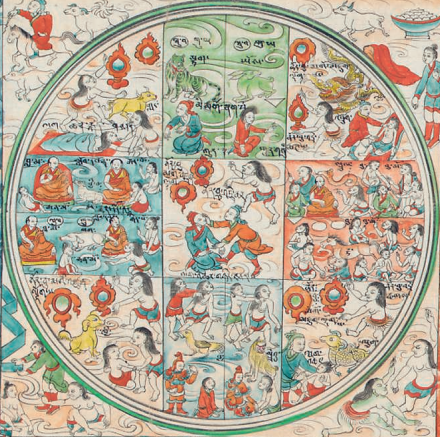
(J)



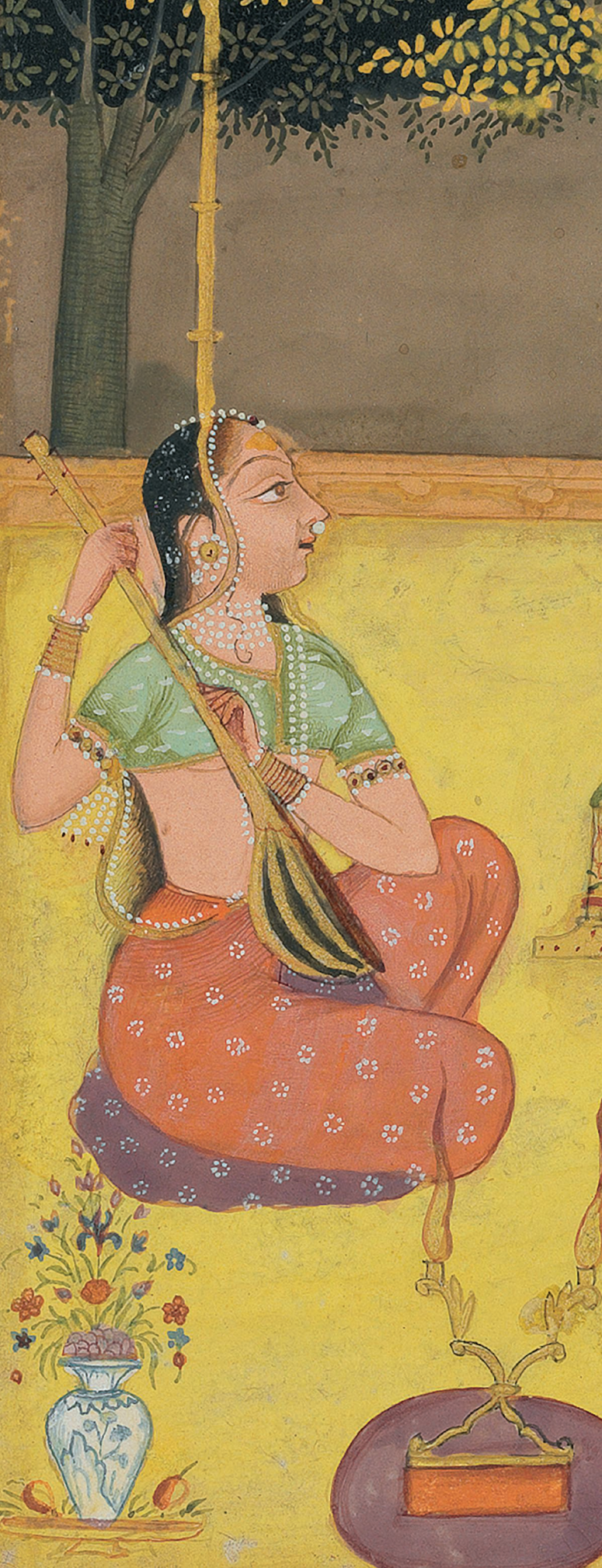
(H)



(C)



मया देवतायाम् अर्पितं पुण्यं... मया देवतायाम् अर्पितं पुण्यं... मया देवतायाम् अर्पितं पुण्यं...



INDIAN PAINTINGS

644

AN ILLUSTRATION TO A RAGAMALA SERIES: DIPAK RAGA

INDIA, RAJASTHAN, BIKANER, CIRCA 1700

Opaque pigments and gold on paper

5⅞ x 4¼ in. (15 x 11 cm.)

\$10,000-12,000

印度 拉賈斯坦邦 比卡內爾 約1700年 火光歌拉迦瑪拉繪畫

PROVENANCE

with Doris Wiener, New York.

Acquired from the above, 1972.

Ragamalas, which came in vogue by the sixteenth century, are a genre of Indian painting whose imagery evokes the emotions associated with various excerpts of classical music. The moods are conveyed through palette and rich symbolism often associated a certain season or time of day. As *dipak* means lamp or flame, this particular *raga* is a celebration of light and passionate love. In this romantic evening scene, the royal couple is seated in discourse at center. The prince has a small flame rising from his turban, by which to better view his beloved. Further oil lamps are placed in the foreground, and the light illuminates their jewelry, highlighting the charming details of the white dotted pattern and the leaves of the blooming tree in the background. Outside of the pavilion, a musician is seated playing the *sitar*, and the brown to rich blue gradient of the sky enhances the overall mood of love blossoming at dusk.



PROPERTY FROM THE COLLECTION OF KLAUS KERTESS, NEW YORK
(LOTS 645-649)



Klaus Kertess was one of the most influential voices in the field of contemporary art over the past fifty years. As a gallerist and curator he helped launch the careers of some of the most respected artists associated with the Minimalism, Post-Minimalism, and Process Art movements of the 1960s and 1970s, including Brice Marden, Chuck Close, Dorothea Rockburne, Joe Zucker, David Novros, Barry Le Va, Ralph Humphrey, and Lynda Benglis. With business partner and former Yale classmate Jeffrey Byers, Kertess opened the Bykert Gallery in 1966 and soon developed an enviable reputation for identifying a generation of talented artists on the verge of a breakthrough. On one occasion, Kertess visited the studio of a young painter working as a guard at the Jewish Museum—Brice Marden—which led to his first solo show, at Bykert. Marden then introduced Kertess to his friend Chuck Close.

After nearly a decade as a gallery owner, Kertess closed Bykert in 1975 to focus on writing fiction. He joined the Parrish Art Museum in Southampton, New York in 1983 as curator, and was appointed adjunct curator of drawings at the Whitney Museum of American Art in 1989, where he organized the 1995 Whitney Biennial. Kertess contributed to such influential publications as *Art in America* and *Artforum*, and was the author of numerous catalogue essays and well-received monographs on artists such as Brice Marden, Joan Mitchell, Jane Freilicher, and Peter Hujar. A selection of Kertess's art writing, *Seen, Written*, was published by Gregory R. Miller & Co. in 2011, and a collection of his short stories, *South Brooklyn Casket Company*, was published in 1997.

Kertess became friends with Paul Walter during the Bykert years. Walter collected many of the gallery's artists, and later purchased and commissioned works by Kertess's husband, Billy Sullivan. Walter and Kertess shared a passion for Indian art, and Walter often promised to take him to India—a promise finally fulfilled in 1991 as a 50th birthday present for Kertess, with Sullivan in tow. The following lots of Indian court paintings (644-649) as well as a Thai sculpture (lot 634) come from The Collection of Klaus Kertess.



Klaus Kertess with Paul Walter, 1997, New York.

645

DURGA KILLING A DEMON

INDIA, PAHARI REGION, MANDI, CIRCA 1775

Opaque pigments and gold on paper

9¾ x 8¾ in. (24.8 x 20.7 cm.)

\$4,000-6,000

印度旁遮普 马恩迪 约1775 难近母杀怪物绘画

The present work, a quintessential example of the bold, folkish devotional images from Mandi, depicts Durga atop a demon, brandishing her weapons and accompanied by her tiger. For a similar example of a slightly earlier work, see the Varaha from Christie's Mumbai, 18 December 2016, lot 41.



646

**AN ILLUSTRATION TO A RAGAMALA SERIES:
KACHELI RAGINI**

INDIA, PAHARI REGION, BILASPUR, SECOND QUARTER 18TH
CENTURY

Opaque pigments and gold on paper
7 1/8 x 5 3/8 in. (18.3 x 13.5 cm.)

\$5,000-7,000

印度 旁遮普 比拉斯布爾 1725-1750年 公羊战歌拉迦瑪拉繪畫

Characteristic of *ragamala* compositions from Bilaspur, the present example shows the *ragini* placed in front of a finely rendered white building, backed by a solid color with a thin strip of blue sky and thin white clouds. The figures are delineated with graceful forms and ovoid heads with long profiles, distinctive features of the painting style from Bilaspur. The sweet countenance, soft palette and light vegetation give the work a delicate and naturalistic expression typical of paintings from this period and region. For a work strikingly similar in composition and style, see the *Devagiri Ragini* at the Museum of Fine Arts, Boston (17.3218).



647

647

A PAINTING OF MANASA

INDIA, PAHARI REGION, MANDI, LATE 18TH CENTURY

Opaque pigments and gold on paper

7 $\frac{7}{8}$ x 11 in. (20 x 28.2 cm.)

\$4,000-6,000

印度 旁遮普 马恩迪 十八世紀末 摩納娑女神繪畫

This painting, with an inscription in *Sanskrit* on the verso, depicts the goddess Manasa, sister to the serpent king Vasuki, seated with her son Astika on her lap. Paintings from Mandi during the eighteenth century are typically iconic images of deities with a relatively simple composition and fine areas of minute detail, such as the present work.

648

PORTRAIT OF RAJA PRAKASH CHAND OF GULER

INDIA, PAHARI HILLS, GULER, LAST QUARTER 18TH CENTURY

Opaque pigments and gold on paper

9 $\frac{3}{8}$ x 7 in. (24.4 x 18 cm.)

\$3,000-5,000

印度 旁遮普 坎格拉县 十八世紀末 酋長肖像繪畫

PROVENANCE

with Doris Wiener, New York.

Acquired by the present owner from the above, 17 February 1971.

This portrait was commissioned for the Raja Prakash Chand of Guler (r.1773-1790), as per the inscription on verso in red *devanagari* script and black *nasta'liq* script. The facial hair and details of the garment are delineated with precise lines, characteristic features of fine Guler painting. The muted colors and stylization of certain features, namely the thick sash and top-knotted turban, are also indicative of Guler portraiture from this period (J. Cummins, *Indian Painting: from Cave Temples to the Colonial Period*, Boston, 2006, p.198). Compare with another painting of lesser fineness of Raja Prakash Chand sold in Christie's South Kensington on 9 October 2009, lot 501.



648



649

DURGA SLAYING THE DEMON MAHISHASURA

INDIA, PAHARI HILLS, PROBABLY NURPUR OR BILASPUR, MID-18TH CENTURY

Opaque pigments and gold on paper
10 x 7 7/8 in. (25.5 x 20 cm.)

\$5,000-7,000

印度 旁遮普 可為努爾普爾或比拉斯布爾 十八世紀中 屠牛魔形難近母繪畫

Compare the stylistic rendering of Durga and the demon with a Nurpur painting of the same subject at the Detroit Institute of Arts (see WG Archer, *Indian Painting from the Punjab Hills*, London and New York, 1973, vol.1, p.396, vol.2, p.311, fig.18). Both compositions show a flat plan of color in the background with a band of white and blue sky at the very top. The long, rounded shapes of the pink clouds in the present work echo those of the rock formation in the Detroit example.

END OF SALE

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 are 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

(iii) 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 Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than 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. Please visit www.christies.com/livebidding and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ 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 and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- 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 Christie's 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\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

2 TAXES

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

E WARRANTIES 1 SELLER'S WARRANTIES

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

- 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 satisfy us that your lot is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- 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 the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - 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.

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. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
 - 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

1 COLLECTION

- We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
- Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse. Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.
- If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the lot in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
- 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.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

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

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the US or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

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

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

- 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 paragraph F1(a).

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

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.

△ 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.

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

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

■ See Storage and Collection pages in the catalogue.

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

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

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

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

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

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

**"Circle of ..."

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

**"Follower of ..."

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

**"Manner of ..."

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

**"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

POST 1950 FURNITURE

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

18/05/17



AN ILLUSTRATION TO THE DEVI MAHATMYA SERIES:
KALI ATTACKS THE DEMON ARMIES OF SHUMBHA AND NISHUMBHA
India, Guler, circa 1780
\$10,000-15,000

THE PRIVATE COLLECTION OF PAUL F. WALTER

New York, 26-27 September 2017

Online, 21-28 September 2017

FEATURING

Fine English furniture; Post War and Contemporary art; Photographs;
Prints and Multiples; Jewelry; and Indian, Himalayan and Southeast Asian art

INDIAN, HIMALAYAN AND SOUTHEAST ASIAN ART

Sandhya Jain Patel

SALE INQUIRIES

Michelle Rusinek
+1 212 636 2229
mrusinek@christies.com

CHRISTIE'S

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

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

STORAGE AND COLLECTION

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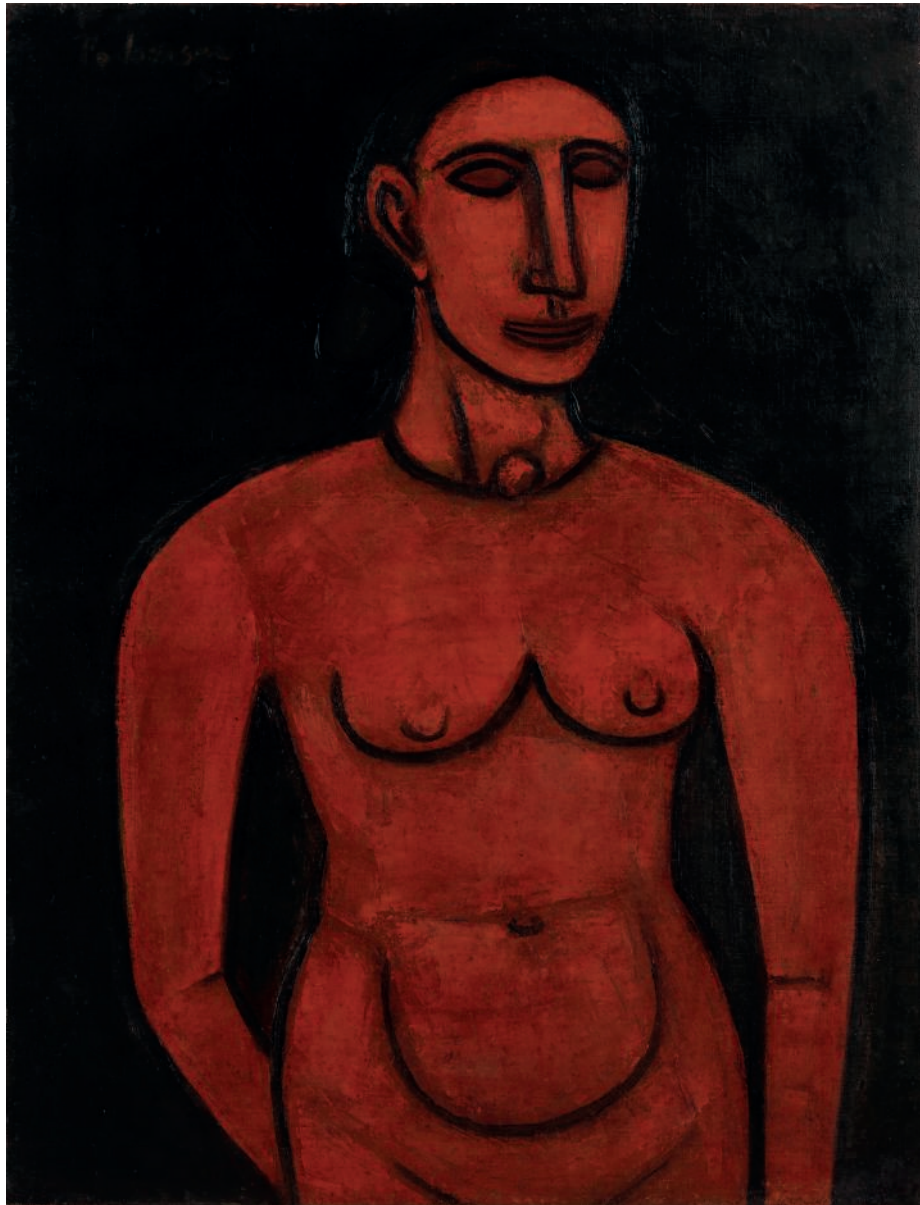
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