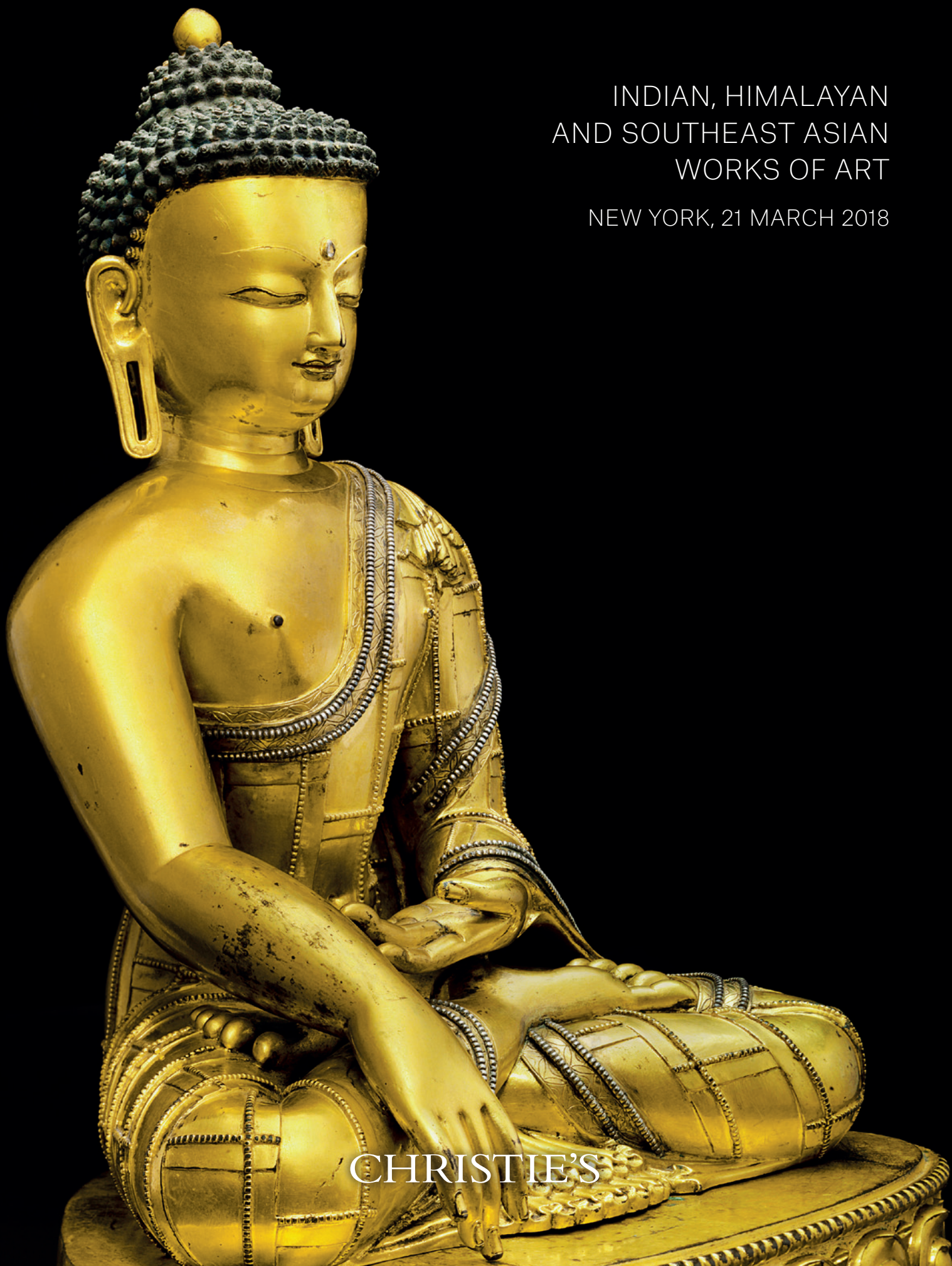


INDIAN, HIMALAYAN
AND SOUTHEAST ASIAN
WORKS OF ART

NEW YORK, 21 MARCH 2018



CHRISTIE'S







INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

WEDNESDAY 21 MARCH 2018

AUCTION

Wednesday 21 March 2018
at 2.00 pm (Lots 301-353)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	16 March	10.00 am - 5.00 pm
Saturday	17 March	10.00 am - 5.00 pm
Sunday	18 March	1.00 pm - 5.00 pm
Monday	19 March	10.00 am - 5.00 pm
Tuesday	20 March	10.00 am - 5.00 pm

AUCTIONEER

William Robinson (#2017522)

Front cover: Lot 306
Inside front cover: Lot 317
Opposite: Lot 308
Inside back cover: Lot 338
Back cover: Lot 331

Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30AM to 5.00 PM, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **GYURWA-16049**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

[50]

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



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

View catalogues and leave bids online
at christies.com

21/06/16

CHRISTIE'S

WORLD ART GROUP



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



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



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



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



Daniel Gallen
Global Managing Director
Tel: +44 (0) 207 389 2590

INTERNATIONAL DEPARTMENTS & SALES CALENDAR

AFRICAN AND OCEANIC ART

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

ANTIQUITIES

London
Laetitia Delaloye
Claudio Corsi
Chanel Clarke
Tel: +44 (0)207 389 3195

New York
Hannah Solomon
Alexandra Olsman
Tel: +1 212 636 2245

ISLAMIC ART

London
Sara Plumbly
Romain Pinganaud
Behnaz Atighi Moghaddam
Xavier Fournier
Tel: +44 (0)207 389 2372

INDIAN AND SOUTH EAST ASIAN ART

New York
Tristan Bruck
Isabel McWilliams
Tel: +1 212 636 2190

SOUTH ASIAN MODERN + CONTEMPORARY ART

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

London
Damian Vesey
Rukmani Kumari Rathore
Tel: +44 (0)207 389 2106

Mumbai
Sonal Singh
Tel: +91 22 2280 7905

BUSINESS MANAGERS

**Regional Managing Director
New York**
Julia Grant
Tel: +1 212 636 2641

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

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

AUCTION CALENDAR

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

21 MARCH
SOUTH ASIAN MODERN
+ CONTEMPORARY ART
NEW YORK

21 MARCH
INDIAN, HIMALAYAN
AND SOUTHEAST ASIAN
WORKS OF ART
NEW YORK

9 APRIL
A QUANTUM OF
HISTORY - THE
PRIGOGINE COLLECTION
PARIS

10 APRIL
AFRICAN AND OCEANIC
ART, AND PRE-
COLUMBIAN ART
PARIS

18 APRIL
ANTIQUITIES
NEW YORK

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

20 MAY
ISLAMIC & INDIAN ART
ONLINE

12 JUNE
SOUTH ASIAN MODERN
+ CONTEMPORARY ART
LONDON

12 JUNE
ARTS OF INDIA
LONDON

27 JUNE
"AVANTGARDE"
A SINGLE OWNER
COLLECTION SALE OF
AFRICAN ART
PARIS

3 JULY
ANTIQUITIES
LONDON

12 SEPTEMBER
SOUTH ASIAN MODERN
+ CONTEMPORARY ART
NEW YORK

12 SEPTEMBER
INDIAN, HIMALAYAN
AND SOUTHEAST ASIAN
WORKS OF ART
NEW YORK

SPECIALISTS AND SERVICES FOR THIS SALE



Deepanjana Klein



Tristan Bruck



Isabel McWilliams



Laura Weinstein



Anita Mehta



Romain Pingannaud



Rukmani Kumari Rathore



Julia Grant



Leiko Coyle



Hugo Kreijger

SPECIALISTS

Deepanjana Klein
International Head
dklein@christies.com

Tristan Bruck
Specialist
tbruck@christies.com

Isabel McWilliams
Associate Specialist
imcwilliams@christies.com

DEPARTMENT COORDINATOR

Laura Weinstein
lweinstein@christies.com
Tel: +1 212 974 4567

SALE COORDINATOR

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

CONSULTANTS

Leiko Coyle
Hugo Kreijger

REGIONAL MANAGING DIRECTOR NEW YORK

Julia Grant
jgrant@christies.com
Tel: +1 212 636 2483
Fax: +1 212 636 4934

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

SERVICES

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

AUCTION RESULTS
christies.com

CATALOGUES ONLINE
Lotfinder®
Internet: christies.com

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

POST-SALE SERVICES
Allison Ross
Emily Zhao
Post-Sale Coordinators
Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

THE PROPERTY OF A DISTINGUISHED GENTLEMAN

301

**A GILT BRONZE FIGURE OF
LOKANATHA AVALOKITESHVARA**

NORTHEAST INDIA, PALA PERIOD,
11TH CENTURY

3½ in. (9 cm.) high

\$15,000-20,000

PROVENANCE

Dr. J.R. Belmont collection, Basel, before 1964,
by repute.
Christian Humann (d.1981), Pan-Asian Collection,
New York.
The collection of Robert H. Ellsworth, New York,
by 1982.
Christie's New York, 21 September 2007, lot 100.

LITERATURE

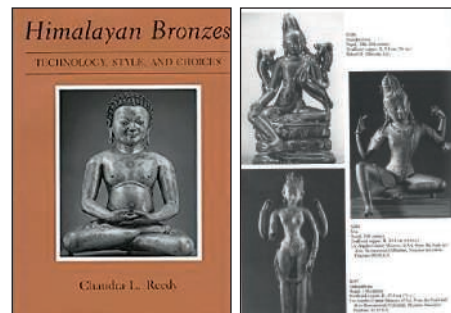
C.L. Reedy, *Himalayan Bronzes: Technology, Style,
and Choice*, Newark, 1997, fig. N246
Himalayan Art Resource (himalayanart.org), item
no. 24387



This form of Avalokiteshvara, known in English as “Savior of the World”, was particularly popular during the early Pala period in Northeastern India. He is one of three principal deities of Mahayana Buddhism, along with Shakyamuni, who represents the present, and Maitreya, the future Buddha. Lokanatha displays some distinctly Shaivite features, namely a high chignon of coiled locks and a sensuous, supple body. By the eleventh century, however, one can clearly see the fusion of Brahmanical and Buddhist iconography that appears in this region—particularly the shakta influence of *jata* in Buddhist images. Here, an effigy of Amitabha sitting at the base of the *jata* identifies him as unequivocally Buddhist.

Centuries of adulation reveal a rich coppery patina highlighted by remnants of the original gilding. Fine details such as the lotus buds at his shoulders and traces of a stippled flower motif on the dhoti suggest that despite its miniature size, this sculpture was created by a highly accomplished artist. For comparison, see a twelfth century bronze figure of Maitreya in the Nyingjei Lam collection (HAR item no. 68420).

印度東北部 帕拉王朝 十一世紀 鑲金銅觀音菩薩像



Chandra L. Reedy, *Himalayan Bronzes: Technology, Style, and Choice*, Newark, 1997, cover and p. 230, fig. N246.

THE PROPERTY OF A DISTINGUISHED GENTLEMAN

302

**A GILT BRONZE FIGURE OF
BUDDHA VAJRASANA**

TIBET, 15TH/16TH CENTURY

9 1/8 in. (23.2 cm.) high

\$20,000-30,000

PROVENANCE

Christie's New York, 27 March 2003, lot 103.

LITERATURE

Himalayan Art Resource (himalayanart.org),
item no. 24388

This elegant figure of Buddha Vajrasana, known in Tibetan as *thub pa rdo rje gdan*, is cast in the traditional posture of meditation. Seated atop a double-lotus base, he displays the *bhumisparshamudra*, or earth-touching gesture, calling witness to his enlightenment. A small *vajra* sits atop his lotus throne, identifying him as a particular form of Shakyamuni, the sage of the diamond throne. His expression is particularly serene, each detail of his face rendered with precision and care. The folds of his robe drape naturally around his lithe body, the hems delicately incised with auspicious symbols of Tibetan Buddhism. The balanced proportions, refined casting, and lustrous gold patina make this bronze an outstanding example of the master craftsmanship of the Tibetan renaissance. A copper plate marked with two *vajra* is evidence of this sculpture's formal consecration and seems to be the original seal. Compare with a fifteenth century image of Shakyamuni at the Rubin Museum of Art (RMA acc. # C2006.66.656; HAR 700092).

西藏十五/十六世紀 鑲金銅釋迦牟尼像



PROPERTY FROM THE ESTATE OF DR. GEORGE S. HEYER, JR. (1930-2015)



A well-respected patron of the arts and a scholar of Christian theology, Dr. George S. Heyer Jr. led a life characterized by his deep interest in, and love of, art. His passion and knowledge were expressed not only through his art collection, but also by his service as Chairman of the Texas State Commission on the Arts and Humanities, Chairman of the Advisory Council for the College of Fine Arts at the University of Texas, Austin, and as a longstanding Trustee of the Museum of Fine Arts, Houston. Dr. Heyer also served as a devoted member of the Museum Collections Committee for decades.

In graduate school, Dr. Heyer began collecting pieces that would eventually become the collection he is best known for publicly - one of the world's great small-scale collections of fine English silver produced between 1660 and 1760, which included the famous "Ely Ewer" by Paul de Lamerie. While he befriended and was well known to silver dealers in New York and London, it was legendary dealer Eric Shrubsole's friendship and guidance that proved indispensable to Dr. Heyer over the decades that it took to assemble the collection. This collection has been bequeathed to the Museum of Fine Arts, Houston.

A voracious and passionate reader, Dr. Heyer loved the process of learning about, and then collecting, art across various categories, with his collection eventually encompassing Old Master drawings and paintings, Impressionist and Contemporary art. Coupled with his love of travel, Dr. Heyer developed lifelong friendships with some of the top art dealers in the world, whom he would see either in their shops or on his routine trips to international art fairs in New York, London and Maastricht. It was likely an art tour he and his wife took to China in the late 1970s, a trip very few Americans made at the time, that sowed the seeds for the final collection he assembled — early artworks from China, India, Southeast Asia and the Himalayas. Over the years, many scholars have commented on how rare it is to see a collection with such breadth across various cultures, periods, and mediums, that also reflects a deep understanding of, and discerning eye for, pieces that express the true beauty of a particular art form.

Dr. Heyer's efforts as a patron were unmistakably concentrated on his home state of Texas, where his family had well-established roots. His great uncle was Earnest Nalle, who built the foundation for the Paramount Theater in Austin in 1915. The gymnasium at the University of Texas at Austin was named after his grandfather, Thomas Watt Gregory, U.S. Attorney General under Woodrow Wilson. Dr. Heyer received a bachelor's degree in religion at Princeton in 1952, a bachelor's of divinity from Yale in 1956, and a PhD in religious studies from Yale in 1963. Dr. Heyer returned to Texas to serve as a minister at the First Presbyterian Church in San Angelo prior to pursuing his doctorate and later, to teach the history of Christian doctrine at Austin Presbyterian Theological Seminary, where he worked from 1964 to 1993.

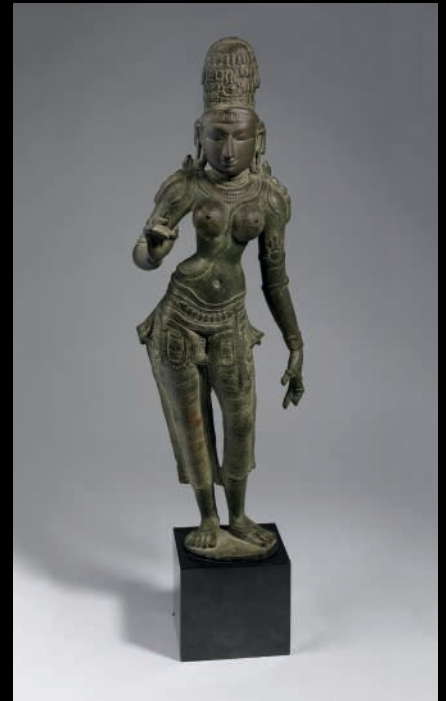
A true gentleman and connoisseur, Christie's is honored to offer a selection of works from the collection of Dr. George S. Heyer, Jr.



303



322



323

303

**A GILT BRONZE FIGURE OF VAJRABHAIRAVA
AND VAJRAVETALI**

TIBET, 16TH CENTURY

9 $\frac{1}{2}$ in. (24 cm.) high

\$150,000-250,000

PROVENANCE

Sotheby's New York, 23 March 1995, lot 53.

New York art market.

Acquired by George S. Heyer from the above on
2 April 2005; thence by descent.

LITERATURE

Himalayan Art Resource (himalayanart.org), item no. 24389

This dynamic gilt bronze figure depicts the ferocious couple Vajrabhairava and Vajravetali in sexual union, symbolizing the dualistic totality encompassing compassion, embodied by the male and wisdom, associated with the female. Eight of Vajrabhairava's nine faces display bulging eyes and bared fangs emblematic of his wrathful nature. In his hands he holds various tantric weapons that enable him to conquer death, including a curved knife and skullcup at center. Vajravetali wraps her leg around her partner's waist and tilts her head back to meet his gaze. The two figures bear perfectly cast and expertly painted wrathful expressions, which aptly convey their power. Typically hidden by an attached repoussé flayed elephant skin, here the sculptor has cast the elephant skin with an open center onto the verso of Vajrabhairava, providing a unique view of the goddess's foot and the god's muscular back.

This particular form of Vajrabhairava is a wrathful emanation of Manjushri, the Bodhisattva of Perfect Wisdom. The host of animals and Hindu deities he tramples under his many legs represent ignorance and human ego, and his posture demonstrates the enlightened activity he embodies. Compare with a very similar gilt bronze figure of Vajrabhairava and Vajravetali from the Sporer Collection sold by Christie's New York, 15 September 2015.

西藏 十六世紀 鑲金銅大威德金剛像



A gilt bronze figure of Vajrabhairava and Vajravetali,
Tibet, 16th century, sold at Christie's New York,
15 September 2015, lot 18, for \$989,000.







THE PROPERTY OF A DISTINGUISHED GENTLEMAN

304

**A GILT BRONZE FIGURE OF THE
FIFTH SHAMAR, KONCHOK YENLAK
(1525-1583)**

TIBET, 16TH CENTURY

5¾ in. (14.8 cm.) high

\$8,000-12,000

PROVENANCE

Christie's New York, 27 March 2003, lot 81.

LITERATURE

Himalayan Art Resource (himalayanart.org),
item no. 24390

Rendered with exceptional sensitivity, this portrait sculpture faithfully depicts the Fifth Shamar, Konchock Yenlak. Identified by his long narrow face with high cheekbones and a tall red hat with upturned brims, the Fifth Shamar was a principle figure in the Karma Kagyu Tradition of Tibetan Buddhism. Shown in deep meditation, he is seated atop a square cushion with his hands held over his knees in the double-gesture of *bhumisparshamudra*. Voluminous robes, the hems of which have been delicately incised with floral motifs, envelope his slender form. This lifelike portrait can be compared with a painting of the esteemed throne-holder published in David Jackson's *Patron and Painter: Situ Panchen and the Revival of the Encampment Style* (Rubin Museum of Art, 2009, fig. 5.3). A seventeenth-century sculpture of the Ninth Karmapa of similar quality can be found in the Rubin Museum of Art (RMA acc. # C2002.15.1; HAR 65099).

西藏 十六世紀 鑲金銅第五世夏瑪巴貢曲延拉
(1525年至1583年)像



ANOTHER PROPERTY

305

**A SILVER- AND COPPER-INLAID BRONZE
FIGURE OF A LAMA, LOWO KHENCHEN
SONAM LHUNDRUP (1441-1525)**

TIBET, 16TH CENTURY

8¼ in. (21 cm.) high

\$30,000-50,000

PROVENANCE

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

LITERATURE

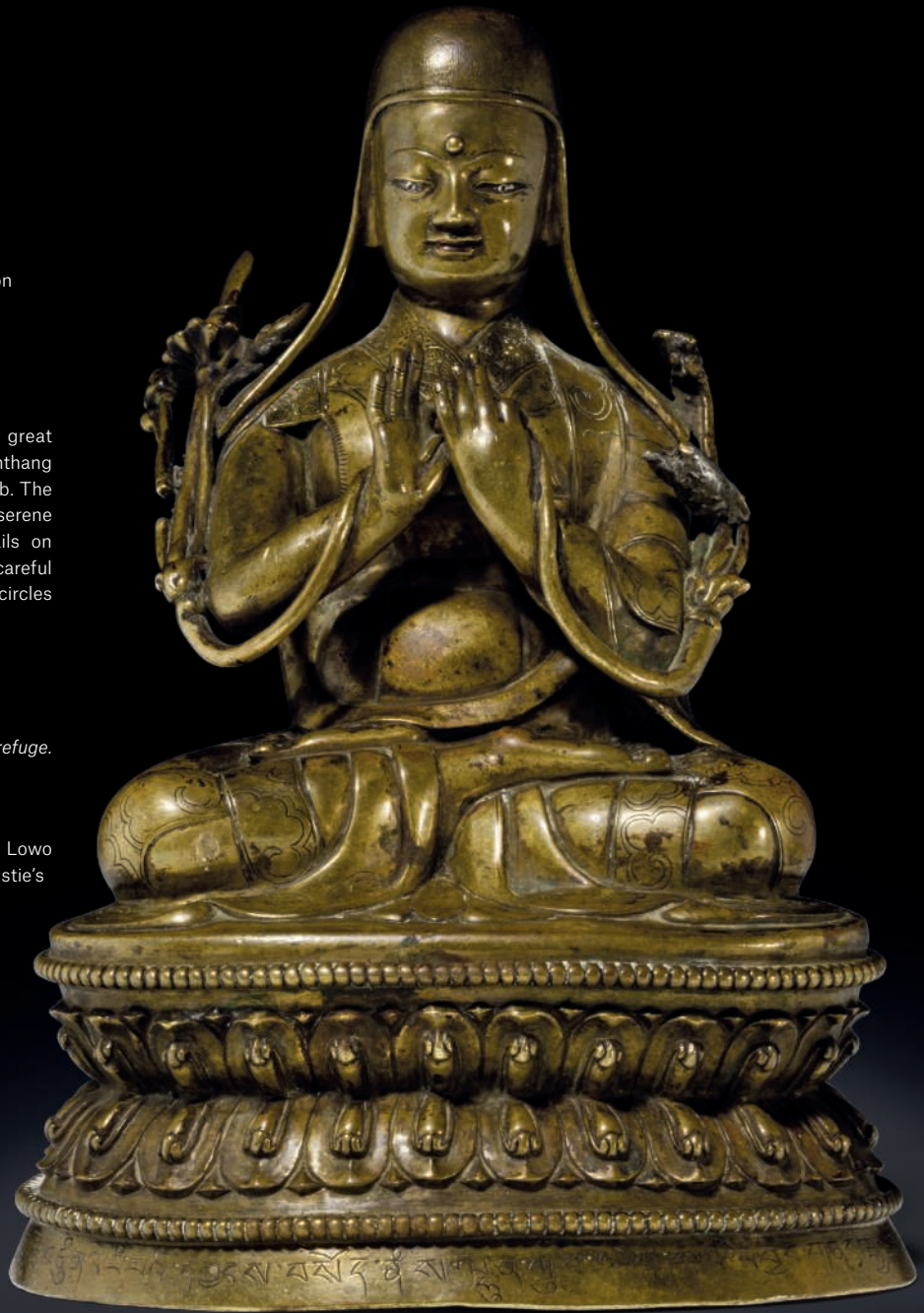
Himalayan Art Resource (himalayanart.org),
item no. 24293

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

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

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

西藏 十六世紀 嵌銀與紅銅洛窩堪欽·索郎倫
珠著喇嘛(1441年至1525年) 銅像



A LARGE AND IMPORTANT
BUDDHA SHAKYAMUNI





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

306

A LARGE AND IMPORTANT SILVER-INLAID GILT BRONZE FIGURE OF BUDDHA SHAKYAMUNI

TIBET, CIRCA 1400
16½ in. (40.8 cm.) high

\$1,000,000-2,000,000

PROVENANCE

Hong Kong art market, 1990s.
Christie's New York, 21 March 2001, lot 78.

LITERATURE

Himalayan Art Resource (himalayanart.org), item no. 24391

This magnificent image of Shakyamuni Buddha, rare for its combination of both the fire gilding and silver inlay techniques, is an exemplar of Himalayan casting technique and sculptural style. The Buddha is seated in *vajraparyankasana*, the classical diamond posture, recalling the seminal moment when he attained enlightenment under the bodhi tree in Bodhgaya where the Mahabodhi Temple now stands. With his right hand, he touches the ground in the gesture of *bhumisparshamudra*, asking the earth to bear witness to the truth of his teachings. His elongated earlobes, weighed down by the heavy earrings of his former princely life, represent his rejection of worldly goods. His simple robe, stitched from a patchwork of scraps, leaves his right shoulder bare, the custom of Buddhist monks in South and Southeast Asia when paying respect to a venerated holy site.

The smooth surface retains a thick layer of gold, applied using mercury gilding, conveying his inner radiance. While mixed silver and gilt decorated figures were often found in the earlier bronze casting centers of North India, including during the Pala period, they are incredibly rare for this early period of Tibetan art. Such a technique requires masterful expertise, and this example embodies the virtuosity of the Tibetan bronze casters of the fourteenth and fifteenth centuries.

An almost identical silver-inlaid gilt-bronze figure of Buddha was sold at Christie's Hong Kong on 31 May 2017, lot 2804 (fig. 1). The Hong Kong example was lacking the separately-cast double-lotus base, which still exists with the

present figure, but has short cylindrical pins below the knees, identical to those on the present figure, which help to secure the figure to the base. Apart from the missing base, and a turquoise-inlaid *urna*, which is now missing on the present figure, the two bronzes are indistinguishable in proportion and casting technique. The present work and the example from our Hong Kong sale are undoubtedly the product of the same workshop, and were likely produced around the same time, given the rarity and difficulty of the silver-inlay technique.

Compare the above two figures with a related but smaller figure, originally in the Pan-Asian Collection and personal collection of Robert Hatfield Ellsworth and now in a private collection (fig. 2). The Ellsworth figure, despite depicting a crowned Buddha, is remarkably similar in terms of sculptural decoration and style. The figure is dressed in a patchwork robe, with raised beaded hems in both silver and gold, and with an incised leaf pattern similar to that of the present example. While the Ellsworth figure is predominantly silver, the exposed skin and face of the figure was originally covered in cold gold, creating a shimmering contrast between the silver and gold areas. The present figure and the Hong Kong example magnify that contrasting effect by eschewing the cold gold for luminous fire gilding. Apart from the Ellsworth example, few other works of Tibetan sculpture combine silver and gilt decoration so successfully.

The present figure, the Hong Kong bronze, and the Ellsworth example share the same pinched waist, muscular upper body, and serene facial expression that reveal the influence of the Nepalese sculptural style. Indeed, the Nepalese style was prevalent throughout much of the Himalayas in the thirteenth and fourteenth centuries, and in particular the central regions of Tibet, from which the present figure originates. The Newaris, the traditional inhabitants of the Kathmandu Valley, were the master bronze casters of the period, and their services were patronized far and wide, including at the imperial workshops of the Yuan dynasty in Beijing. While the present figure exudes characteristics of Nepalese sculpture, the gilding and the tone of the bronze beneath identify this as a masterpiece made in Tibet.

西藏約1400年 嵌銀鑲金銅釋迦牟尼坐像



Fig. 1: A gilt-bronze and silver-inlaid seated figure of Buddha Shakyamuni, Tibet, 13th-14th century, sold at Christie's Hong Kong, 31 May 2017, lot 2804, for HK\$50,940,000 (US\$6,512,679).



(underside of present lot)

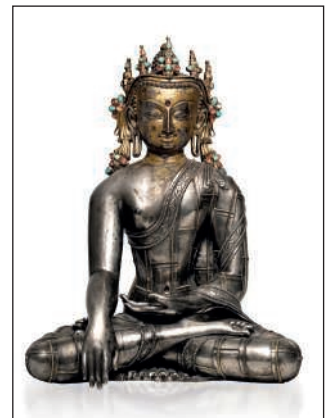


Fig. 2: A silver figure of Buddha Shakyamuni, Tibet, 13th century. Private collection, formerly the Pan-Asian Collection and collection of Robert Hatfield Ellsworth. Image courtesy of Carlton Rochell, New York.







ANOTHER PROPERTY

307

A GILT-COPPER REPOUSSÉ MASK OF BHAIRAVA

NEPAL, 16TH CENTURY

16¼ in. (41.5 cm.) high

\$20,000-30,000

PROVENANCE

Collection of Mr. and Mrs. James Coburn, Los Angeles, since the 1970s.

Acquired by the present owner from the above, early 2000s.

LITERATURE

Himalayan Art Resource (himalayanart.org), item no. 24392

This striking, repoussé mask depicts Bhairava, a fierce manifestation of the Hindu god Shiva. He bears Shiva's effigy at the base of his foliate skull tiara. Flaming hair, bulging eyes, and earrings made of serpents are all associated with Bhairava. This mask-like form of his image is ubiquitous because of its ritual significance. During the Indrajatra festival of Nepal, devotees drink beer or wine funneled through the gaping mouth of this head. Compare with a clay mask of Bhairava with similar modeling of the physiognomy, hair and crown (Himalayan art resource item no. 58608). The repoussé figure however, retains much greater detail, particularly with the eyebrows and moustache which have been rendered to resemble flames. For further comparison, see another copper repoussé mask of Bhairava from the sixteenth century which sold at christie's New York on 21 March 2012, lot 821.

尼泊爾 十六世紀 鑲金銅皮派拉瓦面具



PROPERTY FROM AN ITALIAN ESTATE

308

A LARGE SILVER- AND COPPER- INLAID BRONZE FIGURE OF SHADAKSHARI AVALOKITESHVARA

TIBET, 15TH CENTURY

18½ in. (46 cm.) high

\$120,000-180,000

PROVENANCE

Private collection, Italy, acquired by the family of the present owner circa 1970; thence by descent.

LITERATURE

Himalayan Art Resource (himalayanart.org), item no. 24394

This large seated figure of Shadakshari Lokeshvara exemplifies the melding of styles often found in Himalayan art. In particular, it displays distinctly Chinese qualities in the draping of the skirt and of the shawl, which is very similar to those seen in fourteenth century bronzes from China, such as in the late Yuan figure of Marici in the Robert Bigler Collection (R. Bigler, *Before Yongle: Chinese and Tibeto-Chinese Buddhist Sculpture of the 13th and 14th Centuries*, Zurich, 2015, p. 34, fig.5). The present figure, like the Bigler example, displays a long narrow waist with the belt resting low on the belly. It is likely that the present Shadakshari would have originally had a base very much like the the Bigler example.

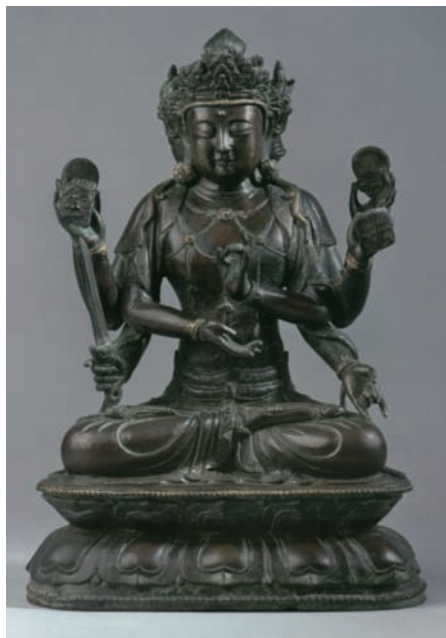
While clearly influenced by Chinese prototypes, the face and jewelry of the present work are distinctly Himalayan in style. The face, which is square and

linear, contrasts with the plump rounded features of the Chinese sculptural style. The protruding arched eyebrows, elongated almond-shaped eyes and straight narrow nose are all hallmarks of Tibetan physiognomy, as is the rectangular third eye inlaid with a colored stone. The simple necklace with three jeweled drops, pointed arm bands and the foliate crown seem derived from Kashmiri or Western Tibetan images. Compare the jewelry, especially the crown, with an eleventh century Kashmiri or Western Tibetan bronze figure of Avalokiteshvara in the Chiwang Monastery (Huo Wei and Li Yongxian, *The Buddhist Art in Western Tibet*, Chengdu 2001, p. 126, pls. 188-189). The presence of scriptural scrolls within the consecration chamber further places the figure within a Tibetan Buddhist context.

西藏 十五世紀 嵌銀與紅銅四臂觀音菩薩像



Huo Wei and Li Yongxian, *The Buddhist Art in Western Tibet*, Sichuan Renmin Chubanshe, Chengdu, 2001, p. 126, pls. 188-189. Reprinted in Ulrich von Schroeder, *Buddhist Statues in Tibet*, Serindia, Chicago, 2009, pp. 60-61, pl. 11A.



A bronze figure of Marici; Dr. Robert R. Bigler, *Before Yongle*, Zurich, 2015, p. 35, cat. no. 5.



A DENSATIL DORJE RABTENMA





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

309

A DENSATIL GILT BRONZE FIGURE OF DORJE RABTENMA

TIBET, DENSATIL MONASTERY, 15TH CENTURY

15 $\frac{7}{8}$ in. (40.5 cm.) high

\$200,000-300,000

PROVENANCE

Private collection, Italy, circa 1991.

Christie's New York, 21 September 2007, lot 125.

LITERATURE

Himalayan Art Resource (himalayanart.org), item no. 22150

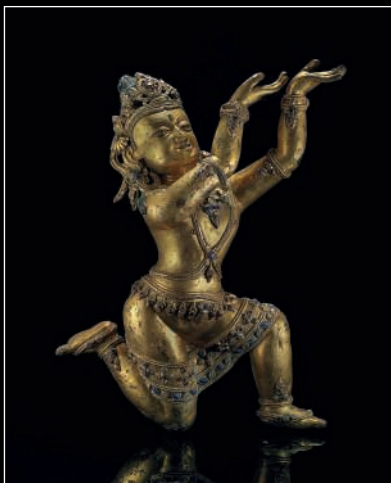
The eight *tashi gomang* stupas of Densatil, a Kagyu monastery located southeast of Lhasa, were by all accounts the most astounding in all of Tibet. Densatil was founded in 1158 by Phakmodrupa Dorje Gyelpo (an esteemed lama closely connected to the Tibetan saint Milarepa through his Guru Gampopa) who established the monastery upon the site of his humble meditation hut. The main building's *tashi gomang chorten* (or "stupa of many auspicious doors") was an enormous display of the whole pantheon of Tibetan Buddhist deities, expertly crafted by the finest Newar artists and local craftsmen. Tibetan textual sources tell us that these lavishly decorated *stupas* were erected during a period of expansion from the late fourteenth to early sixteenth centuries. Tragically destroyed in the second half of the twentieth century, all that remains now are the few photographs taken by Francesco P. Mele (who visited the site with the famed Tibetologist Guiseppe Tucci in 1948) and a small group of salvaged fragments which have been preserved in private collections and museums.

The present example is a finely cast and superbly decorated figure of the protectress, Dorje Rabtenma, which once sat on the lowest of the *stupa*'s

six tiers, among the host of other guardian deities. A fixture on the verso reveals how it would have been attached to the base of the structure. Dorje Rabtenma, an emanation of the protectress of Tibet, Palden Lhamo (or "Glorious Goddess"), repels the uninitiated with her fierce countenance, her garland of severed heads, and the flayed human skin that sits upon the mule she rides. She cuts through ignorance with her flaming sword. A snow lion's head emerges out of her gold earring, just below, and a *naga* from her other earring. Her jewel-spitting mongoose symbolizes the good fortune she can bring to those who supplicate her.

Additional examples of Densatil bronzes can be found in Olaf Czaja's *Golden Visions of Densatil*, published to accompany the Asia Society exhibition of the same name. For further comparison see a Densatil gilt-bronze frieze with goddesses sold at Christie's New York, 13 September 2017, lot 626, as well as a Densatil gilt-bronze figure of Nagaraja also sold at Christie's New York on 19 March 2014, lot 1016.

西藏丹薩替寺十五世紀鑲金銅多傑拉佈珍馬像



A gilt bronze figure of a Nagaraja, Tibet, Densatil style, 15th century, sold at Christie's New York, 19 March 2014, lot 1016, for \$617,000.



A Densatil gilt bronze frieze with offering goddesses, Tibet, 14th/15th century, sold at Christie's New York, 13 September 2017, lot 626, for \$396,500.



Illustration created by Olaf Czaja and modified by Asia Society. Reprinted with permission of Olaf Czaja.







ANOTHER PROPERTY

310

A LARGE AND VERY FINE THANGKA DEPICTING SHAKYAMUNI BUDDHA AND TWO CLASSIC BUDDHIST TEACHING STORIES, AVADANA

TIBET, 18TH CENTURY
40½ x 23½ in. (101.9 x 59.6 cm.)

\$30,000-50,000

PROVENANCE

Formerly in the collection of Andrew F. Chandler, Hancock Park, California.

LITERATURE

Himalayan Art Resource (himalayanart.org), item no. 24395

This exceptionally fine *thangka* depicts Buddha Shakyamuni seated on a lotus that emerges from a fantastical stem at the center of a verdant landscape. Backed by a shimmering halo, Shakyamuni is surrounded by vignettes illustrating two classic Buddhist stories from the Avadana compendium. His hands are held in the teaching gesture known as *dharmachakramudra*. This *mudra* indicates that he is turning the wheel of the *dharma*—in this case, teaching two tales of Buddhist morality known as “The Story of Kanakavarman” and “The Story of the Householder Shuddhodhana.” This painting is part of a thirty-nine-painting set depicting all one-hundred-and-eight classic teaching stories known as *rtogs brjod* in Tibetan (or *avadana* in Sanskrit). An inscription reading “nineteenth, right” on the verso of the top dowel, indicates this painting’s orientation within the set of thirty-nine.

Striking in its clarity and vibrancy, this *thangka* is an outstanding example of the New Menri style of Tsang which originated at Tashilhunpo monastery in the seventeenth century by the hand of Choying Gyatso. The naturalistic clouds, rendered in blue, green, and pink, are hallmarks of this tradition, as is

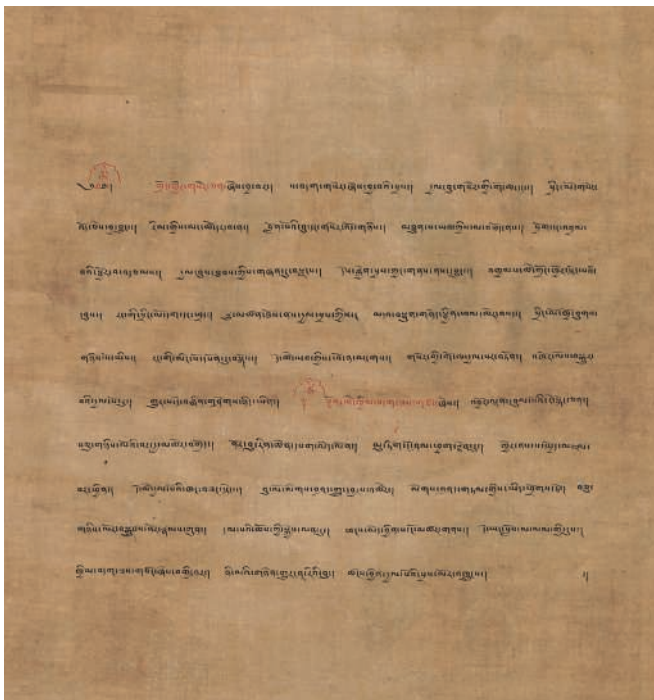
the placement of these clouds along the architectural elements that cover the landscape. Despite this painting’s age, the painted gold inscriptions identifying each scene are barely abraded and the silk mounts well preserved. A beautiful and complete rendition of the two Buddhist stories is fully intact in black ink on the verso. Compare with an eighteenth/nineteenth century *thangka* of similar subject and style in The Metropolitan Museum of Art (2016.304).

Translation of inscriptions on verso:

In the city known as Kanavati there was a son of the King known as Kanaka, named Kanakavarman. When his sister, known as Kanakaprabha, reached a mature age, she and the minister’s son came together without her father’s consent. The prince begged to save them from execution but he, too, was expelled for doing so. Wandering in the middle of an abandoned city, he encountered his sister. When he heard of her circumstances, the prince killed nearly all of the demons by arrow. The prince appointed his sister’s husband as the king, at which time the father commissioned a messenger to request Kanakavarman to return to the kingdom and serve as Chakravartin. It was lord Buddha, in that birth, who was Kanakavarman.

In the past, a rich householder named Shuddhodhana, who sought to fulfill the poor, collected countless jewels by traversing oceans and mountains for 12 years. When he brought a pearl necklace to the King’s palace, his daughter repaid him with a melodious enlightened verse. Captivated by the elegant verse, without hesitation he offered an amazing gift of all his wealth in order to receive the Dharma. While learning the path, he was known as the householder Shuddhodana. The woman was Shariputra, who was born as the daughter of King Brahmadatta.

西藏 十八世紀 釋迦牟尼佛教譬喻兩故事唐卡



(inscription on verso)





PROPERTY FROM A PRIVATE COLLECTION

311

TWO THANGKAS FROM A SET DEPICTING SAKYA LAMDRE LINEAGE HOLDERS

TIBET, 18TH CENTURY

First painting 24 $\frac{7}{8}$ x 17 $\frac{5}{8}$ in. (63.4 x 44.7 cm.)

second painting 25 $\frac{1}{2}$ x 17 $\frac{5}{8}$ in. (64.4 x 45.5 cm.)

\$20,000-30,000

PROVENANCE

Collection of John G. Ford, Maryland, by 1976.

Private collection, New York, acquired from the above in 1998.

LITERATURE

D. Lauf and J. Ford, *Secret Revelation of Tibetan Thangkas*, Frieburg, 1976, pp. 70-1, 100-1, pls. 16 and 29

Himalayan Art Resource (himalayanart.org), item no. 73716 and 73729

Deep azurite skies give definition to the beautiful landscapes that surround these two treasured teachers. Both are rendered in intricate detail, carried throughout every element of the composition. Complex patterns are burnished into the golden robes of these respected teachers, who sit upon elaborate, Chinese-style thrones. The ritual implements, animals, and flowers are treated with as much care as the naturalistic portraits of the two lineage holders. Their respective meditational deities (or *yidam*), Krishna Yamari and Amitabha, float above them. These paintings are wonderful examples of the Khyenri style of

painting founded by Khyentse Chenmo of Gongkar monastery (1420-1500). The bright palette and apparent influence of Manchu court painting are hallmarks of this popular tradition.

(2)

Both the *thangkas* were published in Detlef-Ingo Lauf's 1976 publication on the Ford collection entitled *Secret Revelation of Tibetan Thangkas (Verborgene Botschaft Tibetischer Thangkas)*. Identified therein as "Arhat Cudapantaka" and "A Buddhist Monk," An inscription found on the verso of the first suggests that his figure is actually Drogmi Lotsawa Shakya Yeshe (992-1072). An inscription beneath the top dowel on the verso of the latter reads "11th left, Homage to Jamyang Sherab Gyatso." These inscriptions reveal a connection between these two paintings. Both come from a set of *Lamdre* lineage holders of the Sakya tradition, which can be understood in English as "the fruit of the path." Similar paintings can also be found in the Rubin Museum of Art: C2002.14.1, C2002.3.1, and C2002.3.2.

A. Inscriptions on verso:

'brog mi -Drogmi Lotsawa Shakya Yeshe (992-1072)

'gro cha -Seventh Sakya Tridzin, Pakpa Lodro Gyeltsen (1235-1280)?

B. Inscription on top dowel:

g.yon bcu+ig 'jam dbyangs shes rab rgya mtsho la na mo- 11th left, Third Ngor Khenchen, Jamyang Sherab Gyatso (1396 - 1474)

西藏 十八世紀 薩迦派祖師唐卡一組兩件



312

A THANGKA OF TEN DISCIPLES OF GURU RINPOCHE

TIBET, 19TH CENTURY
21½ x 16 in. (53.8 x 40.8 cm)

\$6,000-12,000

PROVENANCE

Collection of John G. Ford, Maryland, by 1976.
Private collection, New York, acquired from the above in 1998.

LITERATURE

D. Lauf and J. Ford, *Secret Revelation of Tibetan Thangkas*, Frieberg, 1976, pp. 112-3, pl. 35
Himalayan Art Resource (himalayanart.org), item no. 73735

This *thangka* depicts ten *tantric* adepts who have cultivated the power to defy natural laws, such as: flying, walking on clouds, snatching birds from the sky, walking through rock formations, changing the course of a river, and reading minds. All those depicted were direct disciples of Padmasambhava who is credited for bringing Buddhism to Tibet in the eighth century. This finely painted *thangka* is part of a three-painting set depicting all twenty-five disciples.

The three-lobed light blue and green cumulus clouds with swirled, dark recesses, are elements of Uri style painting (the New Menri style of U province). Previously part of the Ford collection, this *thangka* was published in Detlef-Ingo Lauf's 1976 publication entitled *Secret Revelation of Tibetan Thangkas (Verborgene Botschaft Tibetischer Thangkas)*.

西藏 十九世紀 蓮花生大師十弟子唐卡

THE PROPERTY OF A PRIVATE COLLECTOR

313

A THANGKA OF ACHALA AND MAMAKI

TIBET, 19TH CENTURY
18½ x 13¾ in. (47.1 cm x 34 cm.)

\$3,000-5,000

LITERATURE

Himalayan Art Resource (himalayanart.org), item no. 24396

The blue-skinned couple, in union, floats above a lake on a lotus supported by two *vajras*. Bound to wisdom through Mamaki's embrace, Achala cuts through ignorance with his flaming sword. In the blue sky above, the primordial buddha Samantabhadra and his consort Samantabhadri form another perfect union. The guardian kings of the four directions flank the couples on either side. Painted in a provincial New Menri style, this esoteric *yab-yum* image is rooted in a sacred text of the highest yoga tantra class of Buddhism.

西藏 十九世紀 不動明王唐卡

VARIOUS PROPERTIES

314

A GRAY SCHIST TORSO OF A SEATED BODHISATTVA

GANDHARA, 3RD/4TH CENTURY

29 $\frac{1}{8}$ in. (74 cm.) high

\$50,000-70,000

PROVENANCE

Sotheby's New York, 5 December 1992, lot 66.

LITERATURE

Himalayan Art Resource (himalayanart.org), item no. 24397

The present work is a powerful paragon of the Gandharan Buddhist sculptural tradition, with its emphasis on naturalism and classical ideals of physiognomy. The life-size figure sits in the lotus position, with the torso held upright, and the hands folded in the meditation gesture on the lap. The lithe musculature is partially covered with lavish folds of drapery, skillfully and deeply rendered following the Hellenized style of the period. The jewelry, however, is characteristically South Asian, with a circular torque around the neck, a thick rope-form braid terminating in beast-form clasps, and a single thread draped across the chest and supporting cylindrical reliquary chambers; examples of which still exist, including a precious-stone-inlaid gold reliquary chamber with circular lugs for attachment to a thread in the collection of the British Museum, illustrated by W. Zwalf in *A Catalogue of the Gandhara Sculpture in the British Museum*, vol. II, London, 1996, p. 351, fig. 668.

The present work is particularly distinguished by the presence of the small figure at the center of the torque, backed by a crescent-moon-shaped medallion. While it is impossible to identify the figure authoritatively, there is precedent in Gandharan art for the lunar deity, referred to in the Hindu tradition as Chandra, to be represented as a youthful male backed by a similar, upward-pointing crescent-moon-shaped nimbus. A schist fragment in a private collection in Japan, illustrated by Isao Kurita in *Gandharan Art I*, Tokyo, 2003, depicts the deity backed by the crescent nimbus above a scene where Siddhartha slips out of the palace in the middle of the night. See, also, a large schist relief in the Karachi Museum, illustrated by H. Ingholt in *Gandharan Art in Pakistan*, New York, 1957, fig. 39 A-B, which depicts the same scene. The presence of a lunar deity on the jewelry of the present seated *bodhisattva* is testament to the syncretic nature of Buddhism in this early period, adopting deities from the Hindu and Iranian pantheons freely.

犍陀羅地區 公元三/四世紀 黑石菩薩坐像



(detail)





315

A PINK SANDSTONE BUST OF JINA PARSHVANATHA

INDIA, RAJASTHAN, 10TH/11TH CENTURY

24¼ in. (61.6 cm.) high

\$30,000-50,000

PROVENANCE

Christie's Amsterdam, 5 December 1989, lot 147.

This elegant sandstone bust of the Jina Parshvanatha belongs to the Digambara, or "sky-clad" sect of Jainism and is the twenty-third *tirthankara*, one who has conquered *samsara* (the cycle of death and rebirth) and provides others a bridge leading to *moksha* (liberation). Parshvanatha is the earliest Jain leader for whom there is evidence of having been a historical figure (c.877-777 BCE). He is often associated with a particular story in which he is attacked

by a demon during meditation. Coming to his aid, the serpent King, Dharana shields the meditating Jina with his hoods. The story is analogous to that of the Buddha overcoming temptation by the demon Mara just before achieving enlightenment under the Bodhi tree. A distinguishing trait of a Jina is the *srivatsa* mark on the chest.

The ideal *yogi*, *tirthankaras* are typically depicted in a seated posture or in *kayotsarga*, the standing body-abandonment pose. While it is difficult to assess whether this figure was originally standing or seated, it is unquestionably an important depiction as seen in its robust modeling and finely carved details. Compare the proportions of the face—the raised arched eyebrows, heavy-lidded, almond-shaped eyes and individually rendered, protruding, snail-like curls—with a North Indian example illustrated in *Victorious Ones: Jain Images of Perfection* (P. Granoff, New York, 2009, pp. 174-175, fig. S 08).

印度 拉賈斯坦邦 十/十一世紀 砂岩耆那像



316

A BLACK STONE STELE OF VISHNU

CENTRAL OR WESTERN INDIA, 11TH-12TH CENTURY

38 $\frac{3}{8}$ in. (99 cm.) high

\$200,000-300,000

PROVENANCE

Private collection, Switzerland, 1972.

New York art market.

Acquired by the present owner from the above on 22 June 2006.

This resplendent figure of Vishnu is carved from a luminous green stone, possibly chlorite or serpentine, which shines a lustrous black when highly polished. Vishnu stands in powerful *sambhanga*, holding a mace and *chakra* in his upper hands and a conch shell and possibly lotus bud in his lower hands. At his feet, he is flanked by a pair of figures known as *ayudha purushas*. They are anthropomorphic forms of powers wielded by their source deity and are often seen holding the implement, or weapon, associated with the deity's power. At bottom left there is a female deity holding an attribute similar to the *sitaphal* fruit in her right hand, symbolizing fertility, and a thick lotus stem in her left hand; the lotus stem may encircle Vishnu's fish or tortoise avatar and thus may also indicate her identity as one of his spouses, Sridevi or Bhudevi. She stands behind *shankha purusha* holding the conch. At right, there is *chakra purusha* holding the wheel at front with *danda purusha* holding the mace behind him. At top, three-headed Brahma sits above Vishnu's proper right shoulder and Shiva above the proper left. Vishnu is richly clad in elaborate jewelry, including anklets, a festooned triple-banded belt, a thick sacred thread (*yajnopavita*), bracelets, armlets, necklaces, earrings and an elaborate crown. The lion-like *kirtimukha* motif in the crown and on the mace staff, referring to yet another of Vishnu's avatars, Narasimha, recalls central Indian images of Vishnu from the Gupta period. The open-mouthed *makara* design in the crown and the earring is another mythical creature commonly found on images of Vishnu.

Stylistically, this work displays features found in both Central and Western Indian examples. The lustrous, smooth, dark stone is similar to that of a Rajputana Hari-Hara from a private collection published in *Masterpieces of Indian Sculpture* (see A. Heeramaneck, *Masterpieces of Indian Sculpture: From the Former Collections of Nasli M. Heeramaneck*, Italy, 1979, fig. 78). Compare the modeling of the crown, torso, belt and *chakra* to the twelfth century stele of Vishnu from Uttar Pradesh at the Norton Simon Museum (M.1975.11.11.S). The treatment of the facial features, notably the broad and square outline, upraised arched eyebrows and small, straight nose, can be compared to another Central Indian tenth century Indian figure of Vishnu at the Brooklyn Museum (1969-10-1). The style of the jewelry, *kirita* crown, elaborate scrolling pattern on the belt and *chakra* and four-oval lozenge design on the jewelry—not to mention the openwork triangular pattern of the *chakra*—are also reminiscent of medieval examples from eastern Gujarat or western Madhya Pradesh, such as a figure of Garuda and another of a *chauri*-bearer in the CSMVS Museum, Mumbai (M. Chandra, *Stone Sculpture in the Prince of Wales Museum*, Bombay, 1974, figs. 90, 97).

印度中或西部 十一/十二世紀 黑石毗濕奴立像



DURGA MAHISHASURAMARDINI





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

317

A BLACK STONE STELE OF DURGA MAHISHASURAMARDINI

NORTHEAST INDIA, PALA PERIOD, LATE 10TH/EARLY 11TH CENTURY

51½ in. (131 cm.) high

\$800,000-1,200,000

PROVENANCE

Private collection, Germany, since 1970, by repute.

Consigned to Spink & Son, London, in July 1986.

New York art market.

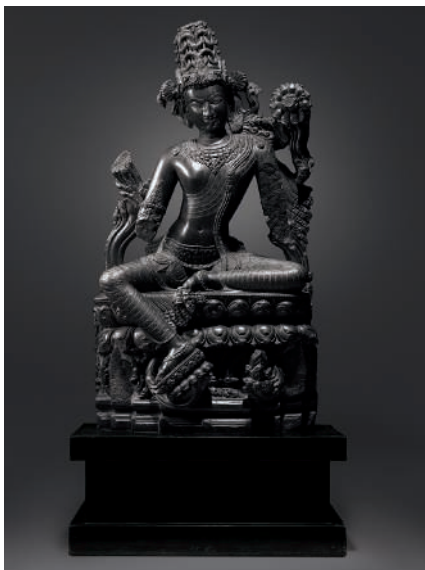
Acquired by the present owner from the above on 2 January 2007.

Durga *pūja* or the festival of Durga's victory of good over evil, is one of the most celebrated festivals in eastern India. In Bengal, Durga is considered the daughter of every home and the festivities celebrate her return to her parents with her children, where for five days she is adored, worshipped and celebrated. The festival marks the battle between Durga and the powerful buffalo demon Mahishasura. A pious devotee of Brahma, Mahishasura was rewarded with a boon that no man or god would be able to conquer him. Thus invincible, he battled the gods and took over the heavens. The gods appealed to the goddess Parvati, who agreed to harness the *shakti* of all female celestial beings and create Durga, who is bestowed with all the weapons from the gods and a lion for her vehicle. After nine days of battle, Durga vanquished Mahishasura and his army and restored the heavens to the gods.

The worship of a mother goddess as the source of life and fertility has ancient roots, but the text *Devi Mahatmya (Glory of the Goddess)*, composed during the fifth and sixth centuries, led to the dramatic transformation of the female principle into a goddess of great cosmic power. Later, textual sources generally refer to this form of Durga as Mahishasuramardini. She remains the most important and popular form of the goddess, also referred to as *Devi* or *Shakti*.

The present sculpture of Mahishasuramardini is a brilliant and a very important example of Brahmanical sculpture from the Pala period. Between the eighth and the twelfth centuries, the regions of Bihar and Bengal (presently Bangladesh and India) were politically and culturally unified under the reign of the Pala kings. Stone sculptures from these regions are of grey or black schist and it is believed that the grey stone originates in the Gaya region of Bihar and the black and more dense stone is found primarily in the eastern Bihar and Bengal.

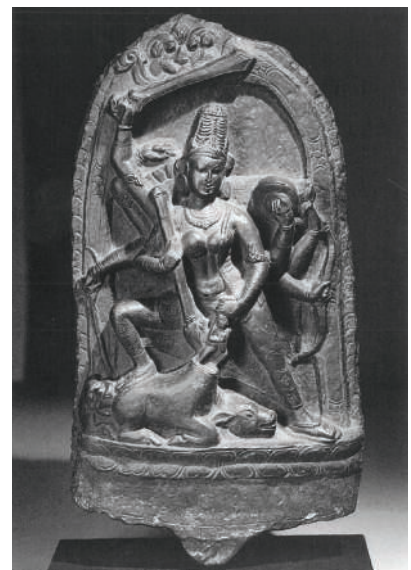
The origin of the Pala school of sculpture can be traced to various stylistic sources, including Mathura-Kusana prototypes from the early centuries of the Common Era to the late fifth century Gupta idiom of Sarnath and related sites. Some of the earliest known depictions of Mahishasuramardini are small stone images from Mathura where the goddess is seen killing the buffalo demon or standing peacefully with sun and moon on either side, indicating her presiding over day and night. Other earlier examples are from the entrance to caves 6 and 17 at Udayagiri in Madhya Pradesh from the fourth to fifth centuries and from Apsad in the seventh century. According to Claudine Bautze-Picron in her discussion on the Hindu images from this region, "As a close study of some of the forms reveals, the [iconography] was not for once and ever fixed but underwent transformations in the course of time; starting



A large and important black stone figure of Lokanatha Avalokiteshvara, Northeastern India, Pala Period, 12th century, sold at Christie's New York, 15 March 2017, lot 233, for \$24,663,500.



Goddess Durga Slaying the Demon Mahisha. Eastern India, Bihar, probably Gaya district. Second half of the 9th century. Schist. H. incl. base 42 1/2 in. (108 cm); H. 39 in. (99.1 cm); W. 21 in. (53.3 cm); D. 7 in. (17.8 cm). The Metropolitan Museum of Art, Purchase, Blanca and Sunil Hirani Gift, in honor of Sunita and Gordhan Hirani, 2016 (2016.650).



Claudine Bautze-Picron and Gouriswar Bhattacharya. The Art of Eastern India: In the Collection of the Museum Für Indische Kunst, Berlin: Stone & Terracotta Sculptures, D. Reimer, 1998, p. 246, pl. 254.



in Bihar, the movement reached its apex in north Bengal from the 10th century onwards (Claudine Bautze-Picron and Gouriswar Bhattacharya. *The Art of Eastern India: In the Collection of the Museum Für Indische Kunst, Berlin: Stone & Terracotta Sculptures*, D. Reimer, 1998, p. 12).

Bautze-Picron, in her lecture *Durga, The All Powerful in Eastern India* (The Annual Lecture on the Arts of South and Southeast Asia, The Metropolitan Museum of Art, 5 March 2017), identifies various motifs and compositional choices seen in ninth and early tenth century examples of Mahishasuramardini from the region. She cites examples such as the style of garland belt worn by Durga, her sensuous belly fold and large hair bun, the lion playfully nipping at the back of the buffalo, the *chakra* lodged in the body of the buffalo, and the demon emerging from the beheaded beast, all attributes stylistically forming part of the ninth and early tenth century repertoire. By the late tenth and eleventh century, the rounded hair bun of Durga is replaced by the *jata*, and the overall compositions become more elaborate with attendant figures and various gods who watch the battle scene unfold between Durga and Mahisha. Later examples show Durga with twelve arms, unlike earlier examples with eight and ten; her lion mount becomes smaller and Mahishasura larger, taking a more central position under the Devi.

The present sculpture depicts the final moments of the duel between Durga and Mahishasura. The execution and scale of the piece are indicative of her importance as a central figure of worship. Carved in deep relief, the sculpture is rendered almost fully in the round. The hardness of the stone lends itself to the extraordinarily fine carving and intricately detailed jewelry. The significant size of the sculpture also allows for greater iconographic embellishment around the central figure. Durga stands in *pratyaldhasana*, with one leg planted on the beast's back, and the other extended over her lion mount. Her full and supple body leans forward, adding a sense of movement and immediacy to the whole composition. Her waist and limbs are slender, while her breasts are firm and round. The buffalo demon lies beheaded at Durga's feet with the *chakra* still lodged in its body, with Mahishasura emerging in his anthropomorphic form from the slain animal. Her array of arms brandishing weapons connotes her many powers, while the pronounced musculature of

her stomach reveals the tension in her body. As she braces her foot against the back of the dead beast and raises her sword to dispatch the final blow, she uses her divine strength to plunge the *trisula* into Mahisha while her lion bites the rear of the slain buffalo. Eyes wide with intensity, Durga has a smile that lends sweetness to her otherwise wrathful appearance. Her facial features may be compared to an example from the Museum Für Indische Kunst, Berlin, which Bautze-Picron compares to images from South Bihar; "i.e., the front is very narrow, the eye-brows are extremely curved and form a high arc above the eye, the mouth is small with the lips going up at their extremities, the chin is pointed, the nose [...] pointed and the nostrils are indicated through well incised round lines..." (Bautze-Picron, pg. 92). While the Berlin example has a *jata* for its hair, the facial features of this sculpture and those of the present work are very similar. However, the overall composition and execution of the present sculpture is far more elaborate, sophisticated and ornate than those of the comparable sculpture.

To visualize the stylistic development of Mahishasuramardini in Bihar, compare the present work with a ninth century example from the Metropolitan Museum of Art (Goddess Durga Slaying the Demon Mahisha, second half of the 9th century, Eastern India, Bihar, probably Gaya district, Schist, Accession Number: 2016.650). Their shared similarities include crowns with a triple diadem, the center projection rising up in a triangulated form above a large topknot of hair. In addition, both display detailed and beautiful ornaments including elaborate jeweled belts. In both examples, she holds a shield, a sword, the noose with which she binds Mahisha, a long bow with an elaborate handgrip, an arrow and a quiver. However, in the current work, one can also see the stylistic evolution into a composition that has gained complexity, such as the inclusion of an attendant figure holding a peacock fan, and various gods and *apsaras* above overseeing the battle. The lotus base is beautifully carved with fully articulated petals and is held up by devotees and dancing figures including Chamunda. It is an archetypal example of the triumph of good over evil and one of the finest images of Brahmanical sculpture from the Pala period to come to the market.

印度東北部 帕拉王朝 十末/十一初世紀 黑石屠牛魔形難近母像





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

318

A BRONZE FIGURE OF VAISHNAVI

SOUTH INDIA, TAMIL NADU, VIJAYANAGARA PERIOD, 14TH CENTURY
9 in. (23 cm.) high

\$8,000-12,000

PROVENANCE

New York art market.

Private collection, California, acquired from the above on 1 October 1990.

Vaishnavi is one of the *matrikas*, or mother goddesses central to Hinduism and is often depicted alongside Varahi, Indrani and Chamunda. She is considered the *shakti*, or female manifestation of the god Vishnu. Here she stands erect on a lotus base holding a *chakra* wheel, conch shell, and bird and is adorned with elaborate jewelry and a tall headdress. Her silhouette is beautifully accentuated by a tapered flaming aureole.

印度南部 泰米爾納德邦 毗奢耶那伽羅王朝 十四世紀 女神毗濕奴銅像



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

319

A BRONZE FIGURE OF SHIVA NATARAJA

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

\$6,000-8,000

PROVENANCE

Private collection, Massachusetts.

Sotheby's New York, 20 March 1997, lot 279.

Compare with a very similar bronze figure of Shiva Nataraja sold at Christie's New York, 13 September 2016, lot 248.

印度南部 泰米爾納德邦 毗奢耶那伽羅王朝 十五世紀 濕婆納塔羅銅像

ANOTHER PROPERTY

320

A BRONZE FIGURE OF BHAIRAVI

SOUTH INDIA, TAMIL NADU, VIJAYANAGARA PERIOD, 14TH/15TH CENTURY

17¾ in. (45 cm.) high

\$25,000-35,000

PROVENANCE

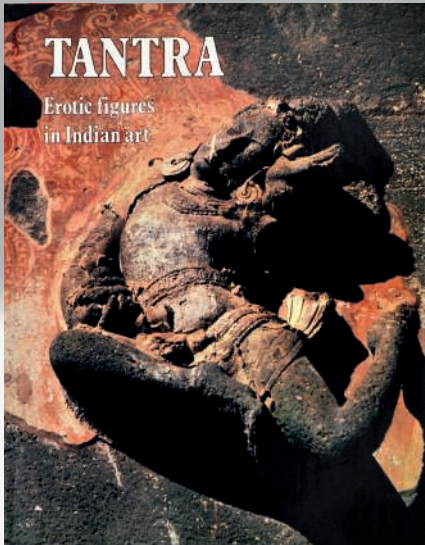
Forman collection, London, before 1982.

LITERATURE

B. Soulier, *Tantra; Erotic Figures in Indian Art*, Geneva, 1982, p. 8

Compare with a Vijayanagara-period bronze figure of Bhairava sold at Christie's New York, 19 March 2013, lot 230. Images of Bhairavi, the consort of Shiva in his ascetic form, Dakshinamurti, are relatively rare. Dakshinamurti, and by extension Bhairavi, are typically South Indian concepts of Shiva, and represent wisdom and self-attainment.

印度南部 泰米爾納德邦 毗奢耶那伽羅王朝 十四/五世紀 女神銅像



Bernard Soulier, *Tantra: Erotic Figures in Indian Art*, Miller Graphics, Geneva, 1982, cover.

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

321

A LARGE BRONZE FIGURE OF PARVATI

SOUTH INDIA, TAMIL NADU, VIJAYANAGARA PERIOD,
14TH/15TH CENTURY
27½ in. (70 cm.) high

\$250,000-350,000

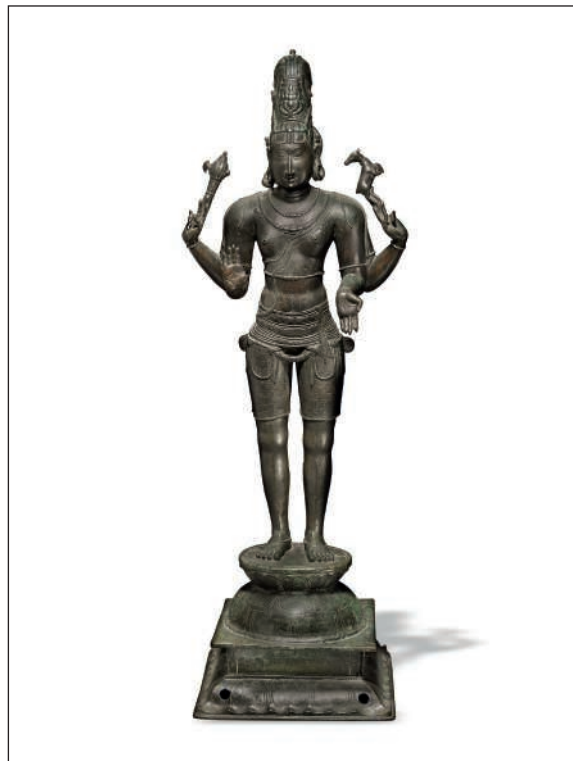
PROVENANCE

Christian Humann (d.1981), Pan-Asian Collection, New York, by 1972.
Collection of Robert H. Ellsworth, New York, acquired by 1982.
Christie's New York, 17 September 2003, lot 41.

EXHIBITED

On loan to the Los Angeles County Museum of Art, 1972-1982 (L.72.23.6).
On loan to the Denver Art Museum, 1981 (61.1981).

Following the demise of the Chola empire towards the end of the thirteenth century, the Vijayanagara empire became the inheritors of the former's great sculptural and architectural traditions. By the fifteenth century, the sprawling capital city of the same name was by various accounts one of the most populous and wealthy cities in Asia. Sculpturally, the artisans of the Vijayanagara borrowed heavily from the Chola style, but also established their own precedents. The idealized naturalism of the Chola period was slowly transformed into a more stylized aesthetic with a greater emphasis on dynamism and musculature. Such mannered features can be found in the present sculpture in the exaggerated sway of the *tribhanga* pose, the sharp ridge of the shins, the full hips and breasts, and the tall, almost conical headdress.



An important bronze figure of Shiva Chandrashekhara, South India, Tamil Nadu, Vijayanagara period, 15th Century, sold at Christie's New York, 17 March 2015, lot 34, for \$665,000.

The current figure is the mate to the important bronze figure of Shiva Chandrashekhara from The Collection of Robert Hatfield Ellsworth, sold at Christie's New York, 17 March 2015, lot 34 (fig. 1). The two works were on loan together at the Los Angeles County Museum of Art from the esteemed collector, Christian Humann, from 1972 until his death in 1981, when Robert Ellsworth purchased them and hundreds of other sculptures and paintings that made up the renowned Pan-Asian Collection.

The Shiva Chandrashekhara and the Parvati are clearly the work of the same workshop and period. The elongated oval face, with angular nose and almond-shaped eyes, surmounted by a particularly tall chignon of hair is shared by both figures. Similarly, the treatment of the multiple belts of each figure, with rounded and rectangular plaques at the front, including one strand that stretches across the front of the thighs, is almost identical. Both figures also share an elongated and particularly waisted double-lotus base over the square plinth, with similarly incised lotus petals. The Shiva figure is taller by about seven inches, which can be accounted for by the swayed posture of the Parvati figure and the slight dimorphism between male and female bronze images from South India. Both figures also share dark patinas.

Few other Vijayanagara Parvati figures of this magnitude are known: a highly important and large bronze figure of Parvati, slightly taller than the present work and once on view at The Metropolitan Museum of Art, was sold at Christie's New York, 21 March 2007, lot 257. Another figure, of similar size and with the same unusual looped earrings, was sold at Christie's New York, 23 September 2004, lot 48. Two other comparable works, but of later date, reside in the Tanjavur Art Gallery, Tanjavur and at the National Gallery of India, New Delhi, illustrated by C. Sivaramamurti in *South Indian Bronzes*, New Delhi, 1963, figs. 80a and 80b.

印度南部 泰米爾納德邦 毗奢耶那伽羅王朝 十四/十五世紀 雪山神女銅像







322

A BRONZE FIGURE OF SHIVA AS CHANDRASHEKHARA

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

16½ in. (41 cm.) high

\$150,000-250,000

PROVENANCE

New York art market, 1998.

Acquired by George S. Heyer from the above on
1 April 2008; thence by descent.

Chandrashekhara, or “Moon-Ornamented Lord,” is a benevolent form of the Hindu god, Shiva, worshipped primarily in southern India. He is identified by the thin crescent moon centered in his matted coiffeur, as well as the leaping antelope and battle-axe in his upper hands, which refer to the god’s role as protector, particularly of the animal kingdom.

Standing atop a tiered base, Shiva’s animated stance is accentuated by robust shoulders and thighs and a tapered waist. His fleshy belly protrudes over his elaborate belts fastened over his short patterned *dhoti* with festoons and sashes trailing down his sides. He is adorned in elaborate jewelry, including a large spherical earring in his left earlobe. His hair is piled into an extravagant headdress with ringlets cascading down his back. His expression is benevolent and engaged. Compare with another Chola period figure of Shiva as Chandrashekhara in the Brooklyn Museum of Art (2007.2), as well as with a larger Vijayanagara period example from the collection of Robert Hatfield Ellsworth sold at Christie’s New York on 17 March 2015, lot 34.

印度南部 泰米爾納德邦 朱羅王朝 十二世紀 銅濕婆立像





PROPERTY FROM THE ESTATE OF
DR. GEORGE S. HEYER, JR. (1930-2015)

323

A BRONZE FIGURE OF PARVATI

SOUTH INDIA, CHOLA DYNASTY, CIRCA 1200

19 $\frac{1}{2}$ in. (50 cm.) high

\$180,000-250,000

PROVENANCE

London art market.

Acquired by George S. Heyer from the above on
19 May 2000; thence by descent.

The present figure is an eloquent example of the beloved deity Parvati, Shiva's consort and mother of the elephant-headed god Ganesh, produced during the twelfth century. Standing in a slight *tribhanga* with a subtle hint of movement, she has one hand raised and the other extended by her side, her face with a gentle smile. She is adorned in the characteristic jewelry of the period: multiple necklaces, arm bands, and a multi-strand girdle. In addition to the trident symbol on her armbands and in her headdress, her hair is piled in Shaivite *jatas* instead of the more typical conical crown, a reference to her consort, Shiva, whom she would have accompanied in ceremonial processions. For a similar example, compare the headdress, jewelry and proportions of a slightly later bronze figure of Parvati at the Honolulu Museum of Art (4313.1).

印度南部 泰米爾納德邦 朱羅王朝 約1200年 雪山神女銅像



ANOTHER PROPERTY

324

A LARGE BRONZE HEAD OF BUDDHA

THAILAND, SUKHOTHAI PERIOD, 14TH/15TH CENTURY

17¼ in. (44 cm.) high

\$25,000-35,000

PROVENANCE

Sotheby's New York, 16 September 1998, lot 55.

This monumental head epitomizes the finest quality of Buddha images made in the Sukhothai kingdom of central Thailand during the fourteenth and fifteenth centuries. This style is marked by the presence of a plump oval-shaped face, arched brows over broad eyelids, a long straight nose, a slight upturned smile, a round protruding chin and discrete snail-curly which create a heart-shaped hairline, all of which have been masterfully rendered in the present work. The surface is smooth with a rich, deep brown patina.

Compare with a Sukhothai head of Buddha in the Metropolitan Museum of Art which is nearly identical in size and displays similar features (MMA 1981.458). For further comparison see another example from the Robert H. Ellsworth Collection, sold at Christie's New York on 17 March 2015, lot 39.

泰國 素可泰王朝 十四/十五世紀 銅佛陀頭像



Head of Buddha. Thailand (SukhoThailand). Sukhothai period, 14th-15th century
Bronze. H. 16 ¼ in. (41.4 cm). The Metropolitan Museum of Art,
Gift of Mr. and Mrs. Nathan L. Halpern, 1981 (1981.458).





325

A STANDING BRONZE FIGURE OF BUDDHA

THAILAND, LAN NA PERIOD, 16TH/17TH CENTURY
15 in. (38.2 cm.) high

\$5,000-7,000

PROVENANCE

with Gump's, San Francisco.

Collection of Louis Kaufman, acquired from the above on 16 April 1946.

Acquired by the current owner from a public sale, California, 1 September 2016, lot 475.

Founded in San Francisco in 1861 during the California Gold Rush, initially as a frame and mirror shop, Gump's became an important source for Asian art in the early 20th century when its owner, Alfred Livingston Gump developed a fascination with all things Asian. The store is still known today for its massive 18th century gilt-lacquered figure of Buddha, which proudly sits in its lobby.

泰國 十六/十七世紀 鑲金銅佛陀立像

PROPERTY FROM A EUROPEAN ESTATE

326

A BRONZE FIGURE OF A SEATED BUDDHA

THAILAND, LAN NA PERIOD, 16TH CENTURY
20½ in. (52 cm.) high, mounted

\$25,000-35,000

PROVENANCE

with Spink & Son, Ltd., London.

Acquired by the family of the present owner from the above by 5 December 1977.

The facial features and silver-inlay in the present example are characteristic of early Lan na images that bear stylistic connection to the bronzes of the earlier Sukhothai kingdom (spanning from the mid-13th to mid-15th centuries). The present example displays an oval face, a slanted flare of the eyes, and lips with upturned corners, all of which were stylistic developments during this period. Certain incised lines, such as where the socket meets the lid, recessed mouth rims, and four neck incisions are features shared with other Sukhothai bronzes from this period, whereas the hairline and flatter nose bridge resemble other Lan na images. The beautifully rendered silver inlay in the eyes suggests an important commission.

泰國 十六世紀 銅佛陀座像





327

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

327

A GILT SILVER FIGURE OF JAMBHALA
INDONESIA, JAVA, 14TH/15TH CENTURY
2 in. (5.2 cm.) high

\$3,000-5,000

PROVENANCE

with James Singer, London.
Private collection, California, acquired from the above on 7 September 1999.

Jambhala, the Buddhist god of prosperity and abundance, is seated in *lalitasana* atop a rounded base, his pendant foot resting on a rising lotus blossom. He holds what is likely a mongoose spewing jewels, a symbol of his power to manifest wealth. His plump body is adorned with beaded ornaments and his head is topped with a conical crown. His delicately rendered facial features convey a benevolent expression. He is the perfect miniature talisman, certain to bring good fortune to his caretaker. Compare with a similarly modeled bronze figure of Jambhala in the Metropolitan Museum of Art (1987.142.301).

印尼爪哇 十四/十五世紀 鑲金銀財神像

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

328

A SILVER FIGURE OF A FEMALE DEITY
INDONESIA, JAVA, 8TH/9TH CENTURY
2 in. (5 cm.) high

\$3,000-5,000

PROVENANCE

with James Singer, London.
Private collection, California, acquired from the above on 15 March 1999.

The four-armed goddess is seated in *vajrasana*, holding various items including a fly whisk and possibly a conch in her lower left hand. Despite its small size, this work has been cast with tremendous attention to detail. Note the stippled pattern on her *dhoti* and sash and her elaborate jewelry and headdress. Compare with another silver Javanese figure of Akshobhya sold at Christie's New York on 22 March 2011, lot 32.

印尼爪哇 八/九世紀 女天神銀像



328

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

329

A PAIR OF GOLD EARRINGS
SOUTH INDIA, TAMIL NADU, 19TH CENTURY
4¼ in. (10.8 cm.)

(2)

\$2,000-3,000

PROVENANCE

Private collection, California, acquired by 1993.

印度南部 泰米爾納德邦 十九世紀 一雙金耳環



329

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

330

A BRONZE FIGURE OF A FEMALE DEITY

INDONESIA OR SOUTHERN THAILAND,
9TH/10TH CENTURY

11 $\frac{1}{8}$ in. (29.5 cm.) high

\$8,000-12,000

PROVENANCE

with James Singer, London.

Private collection, California, acquired from the above
on 10 July 1998.

This charming figure of a female deity, possibly Tara, stands with a festooned *dhoti*, armbands, a necklace, earrings and a tall crown. The slender limbs and torso, upright posture, and the proportions of the facial features recall other stone and bronze works from Central Java and Southern Thailand from this period. The simple treatment of the jewelry is also an indication of an early date and places the emphasis on form and silhouette creating an elegant, idealized image.

印尼或泰國南部 九/十世紀 銅女天神像



PROPERTY FROM THE ESTATE OF STAFFORD ELIAS LOTS 331-336

The following four paintings come from a manuscript entitled *Dvadasa Bhava* that was offered in its entirety at Sotheby's London in 1972. It is a Persian translation of a Sanskrit text whose title translates as "Twelve Existences." The associated 1972 catalogue entry, presumably by Toby Falk, is very thorough. The note at that time confirmed that much of the narrative is focused on Vikramanka who they suggested was the same as the Gupta king Chandragupta II (r. circa 380-415 AD) who gave himself the title Vikramanka on his coinage. He could also however be the Western Chalukyan king Vikramaditya VI who also took the name Vikramanka, who reigned over a massive territory from 1076-1126 and was the subject of a lengthy panegyric by Bilhana, the author of the *Chaurapancasika*. The note also states that the original text was commissioned for a prince named Mir Kanak. From the text on these four leaves Mir Kanak appears also to be one of the main characters in the narrative, part of which is narrated directly by a narrator and part of which describes the deeds of Mir Kanak, whose name is picked out in black-outlined gold script. No trace has been found of the original Sanskrit work and there appears to be no other Persian translation apart from the volume from which these paintings come.

Various scholars have studied the group of manuscripts that were produced for Prince Salim in Allahabad. Among them are the *Diwan* of Amir Hassan Dihlawi dated 1602 (Walters Art Gallery, Baltimore, MS.W.650), the Yog Vashisht of 1602 the *Raj Kunwar* of 1603-4. both in the Chester Beatty Library (inv. nos. ms.5 and ms.37) and extensively published by Linda York Leach (*Mughal and Other Indian Paintings from the Chester Beatty Library*, London, 1995, vol.1, pp.147-232) and an *Anwar-i Suhaili* of 1604-5 in the British Library (inv. no. Add.18579). Not only are the manuscripts stylistically similar, especially the *Raj Kunwar*, but also the fact that the two Chester Beatty manuscripts are each Persian translations of earlier Hindu works, very similar in tone to the present manuscript, indicate a cohesive focus in this short-lived atelier.

At the time of the Sotheby's sale the *Dvadasa Bhava* manuscript was complete with text, illuminated *shamsa* signed by Muhammad Sadiq, illuminated heading, and thirteen miniatures. There was no colophon. The illuminated folios and the miniatures had already been separated from the text. The notes in Mr Elias' catalogue state clearly that it was bought in partnership with two other people and that the lot was then split into three groups, Mr Elias retaining the four paintings that are now offered as the following four lots. Three of the paintings have surfaced since the sale: one was sold to Edwin Binney and is now in the San Diego Museum (*Indian Miniature Painting From the Collection of Edwin Binney, 3rd*, Portland Art Museum, Portland, 1973, p.71, no.44), one was sold at Christie's New York, 17 September 1999, lot 275, and the third was sold at Sotheby's London 5 October 2011, lot 134.

331

**AN ILLUSTRATION TO THE DVADASA
BHAVA: A HERMIT AND MIR KANAK IN
CONVERSATION ABOUT THE YOUTH
WHO IS IN LOVE WITH THE DAUGHTER
OF THE VIZIER**

MUGHAL COURT ARTIST AT ALLAHABAD,
NORTH INDIA, 1600-1605

Opaque watercolor heightened with gold on
paper, two lines of black *nasta'liq* above and
below, the reverse with 15ll. black, red, blue and
gold *nasta'liq*, colored ruled margins each side,
mounted, framed and glazed

Painting 6¾ x 4¾ in. (16.9 x 11.3 cm.)

folio 13¾ x 8¾ in. (33.5 x 22 cm.)

\$60,000-80,000

PROVENANCE

Sotheby's London, 11 July 1972, part lot 45
(ill. as frontis).

In this scene, the old ascetic in the bottom left hand corner is amazed at the way the young man is looking with such lust at the portrait of the young girl, as if she was alive. He has a conversation with the boy about how this is just an image and he should not be so foolish. The boy responds "I am in love and apart from serving her I have no other duties in the world." In the background landscape the hermit and Mir Kanak are shown discussing the events in the foreground.

The artist of this painting in the original catalogue was identified as "Artist B". While the figures are clearly fully in the Mughal idiom, the vegetation shows a very strong Persian influence; the prunus trees entwined with the cypress trees and the dense clumps of brilliant flowering plants that line the stream are both clear demonstrations.





332

**AN ILLUSTRATION TO THE DVADASA
BHAVA: MIR KANAK CONSULTS AN
ASTROLOGER**

MUGHAL COURT ARTIST AT ALLAHABAD,
NORTH INDIA, 1600-1605

Opaque watercolor heightened with gold on paper,
two lines of black *nasta'liq* above and below, the
reverse with 15ll. black, *nasta'liq*, colored ruled
margins each side, mounted, framed and glazed
Painting 6 7/8 x 4 3/8 in. (17 x 11.3 cm.)
folio 13 1/4 x 8 5/8 in. (33.5 x 21.9 cm.)

\$30,000-40,000

PROVENANCE

Sotheby's London, 11 July 1972, part lot 45.

The story on the reverse begins with the narrator describing how the people insisted he become a *kad-khoda* (village headman). Despite originally declining, in the end he is persuaded. The people then brought the daughters of the previous ruler for him to choose one as a wife. After discussing the custom of *sati* in the village, of which he disapproves, he then seeks an astrologer. He asks the astrologer a number of questions about a ruler he is seeking and is amazed at the precision and accuracy of his answers: he is told the ruler is on his way to China.

This painting illustrates the astrologer using a "magic mirror" in order to foresee the future. It is a very rare depiction of one of these mirrors in use. The artist even depicts the face that appears in the mirror, presumably that of the absent ruler.

The artist of this painting in the original catalogue was identified as "Artist A." His work is very similar to that of one or more of the artists on the Chester Beatty manuscripts noted above. In this scene he plays unusually with the perspective, such that the building center right, while nearer than the palace on the horizon, is rendered much smaller.





333

**AN ILLUSTRATION TO THE DVADASA
BHAVA: MIR KANAK IN CHINA
SURROUNDED BY HIS FOLLOWERS**

MUGHAL COURT ARTIST AT ALLAHABAD,
NORTH INDIA, 1600-1605

Opaque watercolor heightened with gold on paper,
two lines of black *nasta'liq* above and below, the
reverse with 15ll. black, red and gold *nasta'liq*,
colored ruled margins each side, mounted, framed
and glazed

Painting 6¾ x 4¾ in. (16.9 x 11.3 cm.)

folio 13 x 8½ in. (33.2 x 21.7 cm.)

\$40,000-60,000

PROVENANCE

Sotheby's London, 11 July 1972, part lot 45.

The story begins with the narrator recovering consciousness having passed out for a day. He wakes to find himself somewhere unfamiliar and after walking a very long distance in confusion he arrives at a city. It then jumps to Mir Kanak gathering his followers to carry out a holy washing ceremony, which ends in a discussion with one of his followers called Kab Das.

The artist of this painting in the original catalogue was identified as "Artist A." As in the previous lot the rocks are pronounced and there is a very playful attention to the detail shown in the scenes happening in the background.



334

**AN ILLUSTRATION TO THE DVADASA BHAVA:
MIR KANAK RECEIVED BY A KING**

MUGHAL COURT ARTIST AT ALLAHABAD,
NORTH INDIA, 1600-1605

Opaque watercolor heightened with gold on paper, two lines of black *nasta'liq* above and below, the name Mir Kanak picked out in gold each time, the reverse with 15ll. black, blue, red and gold *nasta'liq*, colored ruled margins each side, mounted, framed and glazed

Painting 6¼ x 4¾ in. (17 x 11.3 cm.)

folio 13¼ x 8¾ in. (33.5 x 22 cm.)

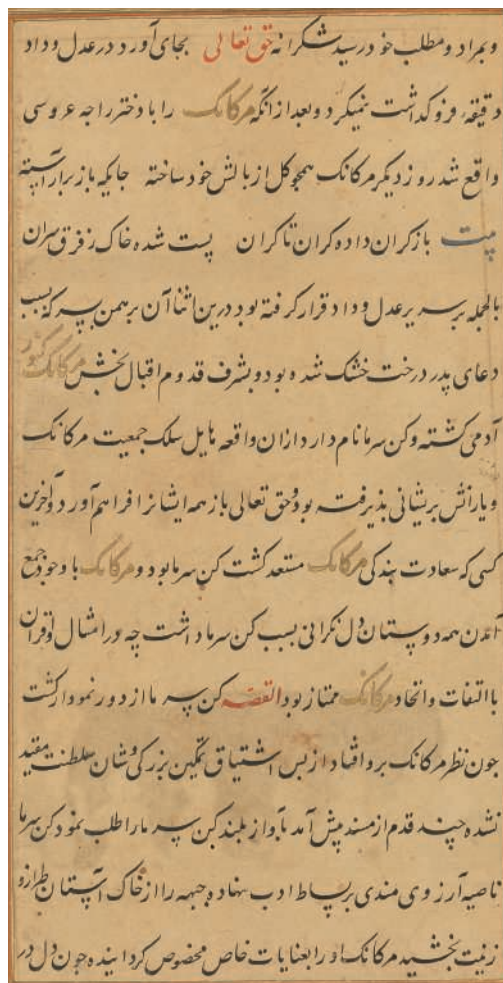
\$30,000-50,000

PROVENANCE

Sotheby's London, 11 July 1972, part lot 45.

At the meeting depicted here the king is so impressed by Mir Kanak that he hands over the throne to him. Mir Kanak rules so well that the king also gives one of his daughters in marriage to him.

The artist of this painting in the original catalogue was identified as "Artist C." His style is more classic, with harder outlines, and some noticeable small faces. The composition is very close indeed to the work of a number of artists in Akbar's studio, but again the sense of fun, noted in the background of the previous lot, is found in the characterization of some of the figures in the foreground.



(verso)

و خود بهانه ترک تخرید نموده و پسر پیر جهانذاری **مهرگانک** گذاشت
و در اندک مدت آن قالب را چه را گذاشته بقالب اصلی خود در آمده



تخسین صورت بر آمد و بدولت خدمت و یمن اخلاص بوزارت راجه
مهرگانک سرفراز گشت و چون حکومت آن دیار **مهرگانک** مسلم شد



335

TWO PAINTINGS DEPICTING IMPENDING RAIN STORMS
KANGRA SCHOOL, NORTH INDIA, CIRCA 1820

Lovers on a rooftop watching the approaching storm; a lady on a swing similarly watching the storm clouds, opaque watercolor heightened with gold and silver on paper, colored margins, mounted framed and glazed

First painting 8½ x 7½ in. (21.6 x 19 cm.)

folio 11¼ x 10 in. (28.7 x 25.4 cm.)

second painting 9½ x 6¼ in. (23.3 x 17.1 cm.)

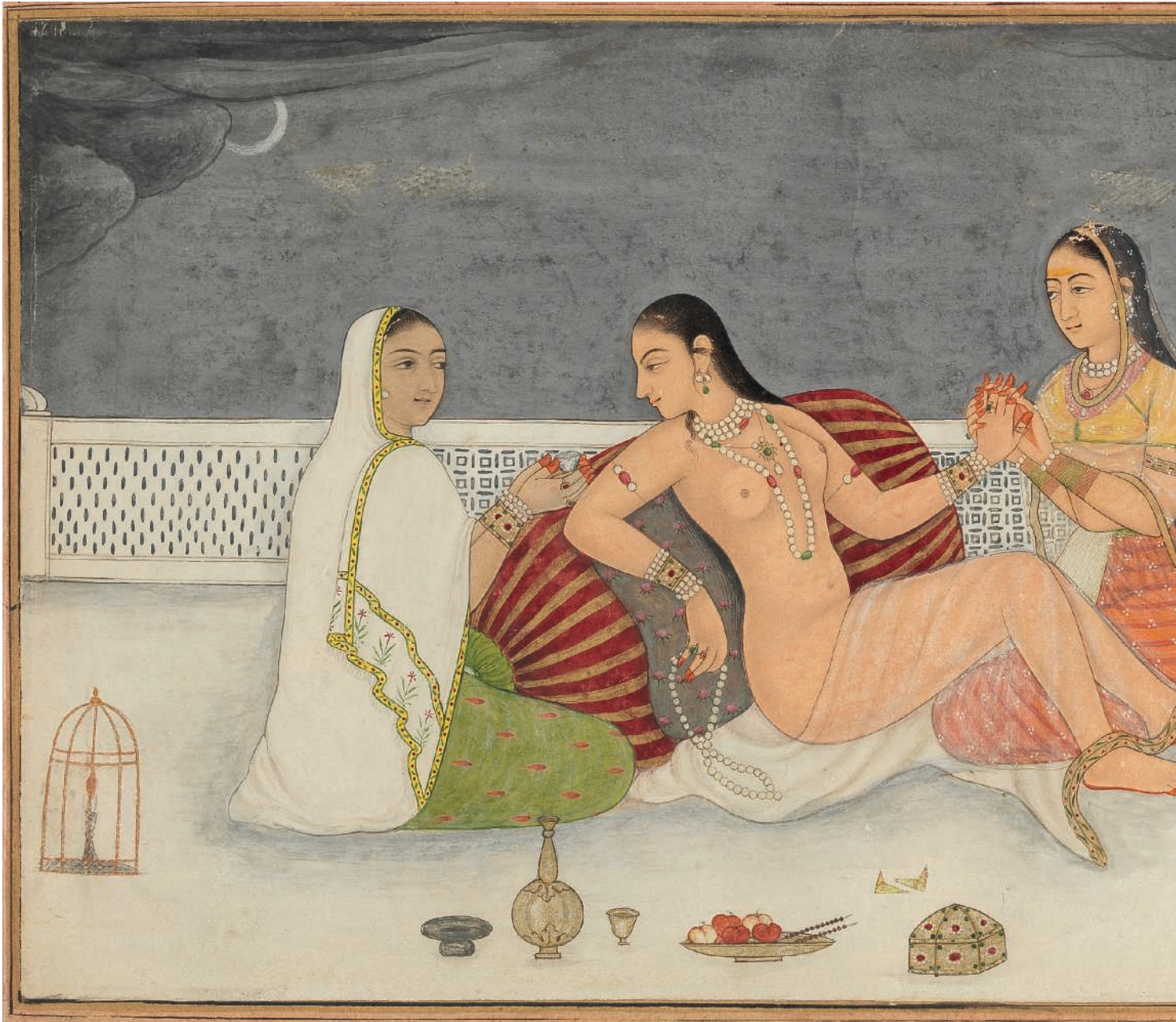
folio 12½ x 8½ in. (30.8 x 20.6 cm.)

(2)

\$20,000-30,000

Both paintings show the excitement of the impending storm in the monsoon season. In the first the lovers go out onto the upper terrace to watch the clouds build, as the thunder snakes down out of the clouds and the distant city is already in the midst of the storm. The subject of the second, the lady on a swing, is frequently associated with the three-day festival of Teej during the month of Sravana, excitedly celebrating the impending monsoon rains. Other Pahari versions of the same scene, in increasingly countrified settings, are in the Victoria and Albert Museum (inv. no. IM.73-1912), in the Jagdish Mittal Collection (John Seyller, *Pahari Paintings in the Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad, 2014, no.104, pp.296-7) and in the Kronos Collection promised gift to the Metropolitan Museum of Art, New York (Terence McInerney, Steven M. Kossak and Navina Najat Haider, *Divine Pleasures, Painting from India's Rajput Courts, The Kronos Collection*, exhibition catalogue, New York, 2016, no.73, pp.200-201).





336

336

A LADY PREPARING FOR THE BEDCHAMBER

MUGHAL SCHOOL, NORTH INDIA, CIRCA 1730-40

Opaque watercolor heightened with gold on paper, laid down with illuminated border, the reverse with ownership seals, mounted, framed and glazed
Painting 6 x 9¼ in. (15.3 x 23.5 cm.)
folio 11½ x 16 in. (29.5 x 40.5 cm.)

\$10,000-15,000

This intimate depiction is rendered on a far larger scale than is normally encountered in Mughal panton. It is very clear that the central figure is being prepared for the bedchamber, being offered a small cup of wine, her

other hand being massaged. But the artist has taken great care that neither attendant obscures the central figure as she exchanges a knowing look with one of her attendants. One wonders whether this is the preamble before Chitarman's famous depiction of Muhammad Shah making love, now in the British Library (Barbara Schmitz (ed.), *After the Great Mughals, Painting in Delhi and the Regional Courts in the 18th and 19th centuries*, Mumbai, 2002, pl.7, p.21).

The seal on the reverse is struck twice, once over-inked, the other time under-inked. What can be read readstqi Quli Khan Bahadur and the date [11]13, or [1]13[0] which equate to 1701-2 AD or 1717-18 AD.



337

VARIOUS PROPERTIES

337

**AN ILLUSTRATION FROM THE SHAHNAMA:
ISKANDAR ON HORSEBACK**

MUGHAL INDIA, CIRCA 1600-10 AD

Ink and wash on paper, mounted, framed and glazed
Miniature 8¼ x 4¾ in. (21 x 12 cm.)

\$5,000-7,000

PROVENANCE

Christie's London, 14 October 1997, lot 20.

Many leaves from this manuscript are in the Chester Beatty Library (MS17) (Linda York Leach, *Mughal and other Indian Paintings from the Chester Beatty Library*, Vol. II, London, 1995, pp. 564-7). The note at the end of that entry cites further dispersed examples. Another is illustrated in Edwin Binney, *Indian Miniature Painting from the Collection of Edwin Binney III*, exhibition catalogue, Portland, Oregon, 1973-4, p. 46.

338

A LEAF FROM AN ALBUM PROBABLY ASSEMBLED FOR SHUJA' AL-DAWLA: AN INTOXICATED LADY BEING LED TO THE BEDCHAMBER; NASTA'LIQ QUATRAINS

MUGHAL, NORTH INDIA, PAINTING CIRCA 1720; CALLIGRAPHY CIRCA 1650-60; ALBUM LEAF AWADH CIRCA 1770

Recto opaque watercolour heightened with gold on paper, applied illuminated surround, laid down on gold speckled album leaf with upper title cartouche, verso pen and ink with red and gold illumination, on similar margins and leaf, old collection label below

Painting 9½ x 7¼ in. (24.2 x 18.5 cm.); folio 19¾ x 13¼ in. (49 x 33.7 cm.)

\$60,000-80,000

PROVENANCE

Almost certainly Nawab Shuja al-Dawla of Awadh, r.1754-1775. By repute Sir Elijah Impey, first Chief Justice of Bengal 1774-83. Sotheby's London, 8 October 2014, lot 269.

THE PAINTING:

The painting itself depicts a scene that was popular among Mughal artists, that of a tired or intoxicated lady or prince being escorted to bed. Two examples, each depicting a prince, were joined together to form a composition in the St Petersburg *muraqqa* (Francesca v. Habsburg, *The St Petersburg Muraqqa*, Lugano, 1996, pl.240; offered in our London saleroom on 8 October 1991). The upper section of that depiction is very close indeed to the present example especially in the placing of the bed; it is as if the two were made as companion pieces for each other. Further examples are in the Arthur M.Sackler Gallery (S1986.452), the Brooklyn Museum (86.227.55; Amy G. Poster et al, *Realms of Heroism, Indian Paintings at the Brooklyn Museum*, New York, 1994, no.55, pp.99-100) and formerly in the Konrad Seitz collection (John Seyller and Konrad Seitz, *Mughal and Deccani Paintings*, Zurich, 2010, no.18, pp.71-73).

THE CALLIGRAPHY:

The calligraphic panel on the reverse of the album page contains three Persian quatrains arranged in different sizes, two of which are benedictions to a king. It is signed by Muhammad Amin Mashhadi. Little appears to be known about this calligrapher with the notable exception that he was the scribe of the *Padshahnameh* manuscript commissioned by Shah Jahan, now in the Royal Library, Windsor Castle (see M.C. Beach and E. Koch, *King of the World, The Padshahnama, An Imperial Mughal Manuscript from the Royal Library, Windsor Castle*, London, 1997, p.158). That manuscript, like the present folio, came through the royal library at Awadh in the 18th century.

THE ALBUM:

This folio was said to have belonged to a *muraqqa* or album that was assembled for Sir Elijah Impey, the first Chief Justice of Bengal (1774-83). His wife was the patron of the artist Zain al-Din and album of famous natural history illustrations. The *muraqqa* was apparently auctioned after Sir Elijah's death at the sale of his library held by Philips of 73 New Bond Street, London, on May 21, 1810. Further paintings from albums, sharing the same plain gold sprinkled borders with inscription title cartouche in the upper margin, are in the Chester Beatty Library (S. Markel and T.B. Gude et. al., *India's Fabled City: The Art of Courtly Lucknow*, Los Angeles, 2010, p.79, no.10), in the Victoria and Albert Museum (I.S.156-1952, I.S.182-1952 and I.S.249-1952), in the Bodleian Library, Oxford, (Douce Or.A3, nos.15-28), and in various private collections including one from Gillot Collection, sold Christie's Paris, 4 March 2008, lot 92. The Sotheby's 2014 catalogue entry attested that the Chester Beatty leaf also comes from the Impey *muraqqa* but Linda Leach's catalogue makes clear that the provenance for that and a series of eighteen further leaves, and also the examples in the V, came through the family of Admiral E. R. Fremantle who was in India in the late 19th century (Linda York Leach, *Mughal and Other Indian Paintings from the Chester Beatty Library*, Dublin, 1995, vol.II, pp.655-664). Leach reasons that there was originally more than one album of this layout but that it is almost certain that they were originally commissioned by Shuja al-Dawla, the ruler of Awadh from 1754-1775. Some leaves of this design did indeed come into the hands of Sir Elijah Impey who sometimes added his seal to the reverse, as he did on the natural history album leaves.



(verso)





339

339

A LADY AND HER DUENNA

GULER SCHOOL, NORTH INDIA, CIRCA 1810

Opaque watercolor heightened with gold on paper, the reverse inscribed with the numbers 46 and 59

7% x 5% in. (19.3 x 13.8 cm.)

\$8,000-12,000

PROVENANCE

Bonham's London, 24 April 2012, lot 284.

The subject of the present painting could be an illustration of a scene from the *Rasikapriya* of Keshav Das, written in 1591. The work centers around heroes and heroines (*nayakas* and *nayikas*) and their interactions which are frequently emotionally charged. In the present painting the *nayaka* is absent but the intensity of the moment is conveyed in the look between the two women. The face of the *duenna* is particularly well executed.

340

ILLUSTRATION FROM A RASIKAPRIYA SERIES: MUGHDA PROSHITA BHARTRUKA NAYIKA

KANGRA, NORTH INDIA, CIRCA 1820

Opaque watercolor heightened with gold on paper

Painting 8% x 6 in. (22 x 15 cm.); folio 11% x 8% in. (28.8 x 21.8 cm.)

\$10,000-15,000

PROVENANCE

Mandi Royal Collection.
Private collection, Germany.

The *devanagari* inscription in the margin reads *mugdha proshita patika 70*. After a line of *takri* the reverse repeats the *devanagari* title followed by twelve lines of *devanagari* verse with Keshav Das's classification of *nayikas* into eight types (*ashta nayika*).



340

Proshita patika, also known as *proshitabhartruka* ("she who waits for her husband to return") is the *nayika* whose beloved has gone away on a business or other venture and has not returned on the appointed day. She is usually depicted, as in the present example, seated in an attitude of despair and accompanied by an attendant who is unable to console her mistress.

This series relates the various moods and nuances of lovers, generally personified as Radha and Krishna. The Ashta-Nayika is a collective name for eight types of *nayikas* (or heroines) as classified by Bharata in his Sanskrit treatise on performing arts, the *Natya Shastra*. The eight *nayikas* represent eight different states (*avastha*) in relationship to her *nayaka* (or hero). As an archetype of the

romantic heroine, it has long been used as theme in Indian painting, literature, sculpture as well as Indian classical dance.

A Kangra or Garhwal version of the same subject is in the Brooklyn Museum, inv. No.36.252 (Amy Poster et al., *Realms of Heroism*, New York, 1994, no.224, p.272).



341

A *nayaka* (hero) in the bedchamber of a *nayika* (heroine) who looks downcast and holds her forehead in her hand in a gesture of rebuke and anger. Meanwhile the peacocks continue their sharp call in the night outside. It is a classic depiction of a tiff, neither party looking at the other; each thinking that they are in the right.

See Seitz, *Orchha, Datia, Panna: "Malwa"-Miniaturen von den Rajputischen Höfen Bundelkhands 1580-1850*, 2015, Vol. II, nos. 32.1-32.5, most likely from the same series as the present example.

The *Amarusataka* (the hundred stanzas of [the poet] Amaru) is a collection of poems of the 7th/8th century and ranks as one of the finest lyrical works in the annals of Sanskrit literature. Its subject is mostly *Sringara* (romantic love),

including aspects such as passion, estrangement, longing, rapprochement, joy, and sorrow. The 9th century literary critic Anandavardhana declared in his *Dhvanyaloka* that "a single stanza . . . may provide the taste of love equal to what is found in whole volumes."

The present painting comes from a dispersed series which is typified by the very pronounced scrolling arabesque panels that run across the bottom of each painting. A number of examples are published including those formerly in the Paul Walter Collection (P. Pal, *The Classical Tradition in Rajput Painting*, New York, 1978, no.10, pp.66-7), Edwin Binney (*Rajput Miniatures from the Collection of Edwin Binney 3rd*, Portland 1968, no.47, p.62), Konrad Seitz (*Orchha, Datia, Panna: "Malwa"-Miniaturen von den Rajputischen Höfen Bundelkhands 1580-1850*, 2015, Vol. II, nos. 32.1-32.5).



342

341

ILLUSTRATION TO AN AMARUSATAKA SERIES

MALWA, CENTRAL INDIA, CIRCA 1660-70

Opaque watercolor heightened with gold on paper, numbered '25' on reverse
 Painting 5½ x 5¼ in. (14 x 13.3 cm.); folio 8⅝ x 5⅞ in. (22 x 14.9 cm.)

\$8,000-12,000

PROVENANCE

Dr Claus Virch, sold Sotheby's New York, 17 March 2015, lot 1123.

342

ILLUSTRATION TO AN AMARUSATAKA SERIES

MALWA, CENTRAL INDIA, CIRCA 1660-70

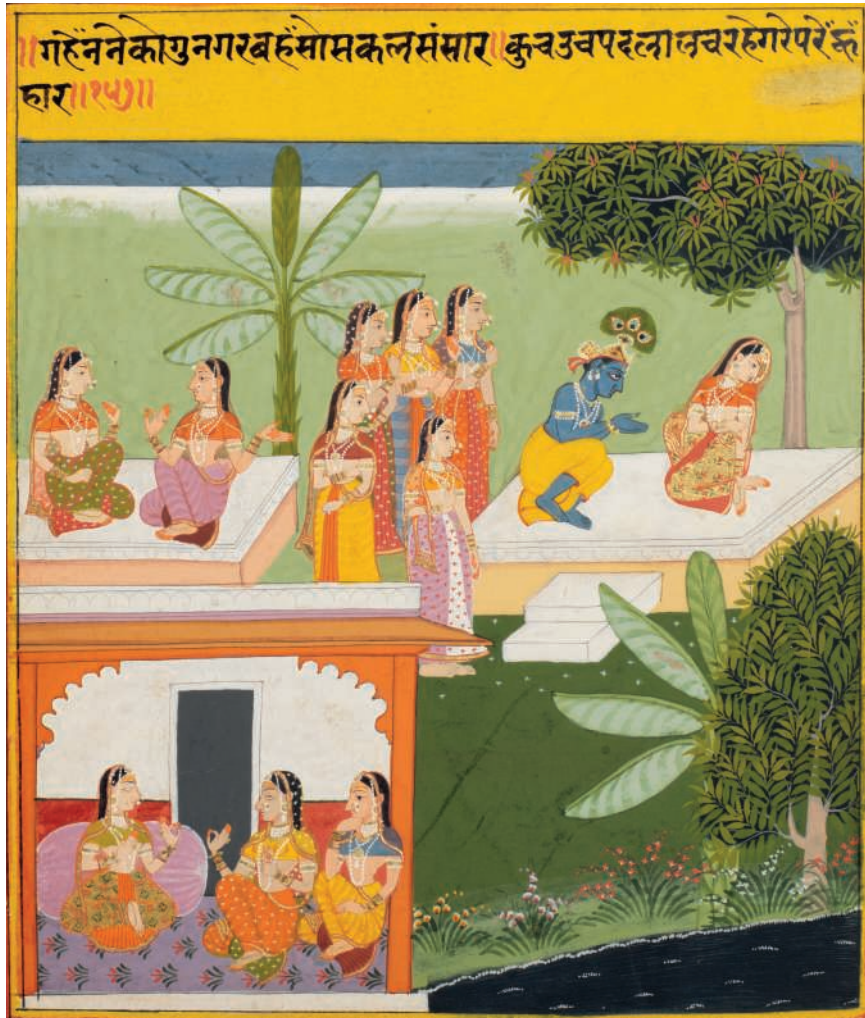
Opaque watercolor heightened with gold on paper, numbered '22' on reverse
 Painting 5¼ x 6⅞ in. (13.3 x 17.4 cm.); folio 5.6/8 x 8⅝ in. (14.6 x 21.8 cm.)

\$2,000-3,000

PROVENANCE

Peter Beinstock Collection, New York.
 Sotheby's New York, 2 September 1997, lot 402.

This painting depicts the hero in his lady's bedchamber. She is feigning being asleep while eagerly awaiting his approach.



343

343

**ILLUSTRATION FROM THE SAT SAI SERIES OF BIHARI LAL:
KRISHNA BEGS FORGIVENESS**

UDAIPUR, NORTHWEST INDIA, BEFORE 1719

Opaque watercolor heightened with gold on paper
Painting 7% x 7 in. (18.6 x 17.7 cm.); folio 9% x 8½ in. (25.2 x 21.6 cm.)

\$3,000-5,000

PROVENANCE

Christies London, October 11, 2013, no. 506.

The *Sat Sai* or 'seven hundred' verses is an early vernacular text written in the early Braj Bhasha proto-dialect of Hindi. It follows in the tradition of religious texts focusing on the romance of Krishna and Radha. The work itself contains couplets on *neeti* (moral lessons), *shringara* (love), and most importantly *bhakti* (devotion). Bihari Lal was a poet at the court of Mughal Emperor Shah Jahan who was later invited by Raja Jai Singh of Amber to move to his court. It is at Amber that Bihari Lal is supposed to have composed the *Sat Sai*. The illustrated copy, of which the present leaf is part, was a massive commission amounting to 643 pages, illustrated under the supervision of the scribe Kaviraja Jagannath (Andrew Topsfield, *Court Painting at Udaipur*, Zurich, 2001, p.143-4 and fig.116). Many further examples from the same partially dispersed series are known, including one in the Binney Collection (W. Archer, *Rajput Miniatures from the Collection of Edwin Binney, 3rd*, Portland, 1968, p. 23, no. 8).

344

**ILLUSTRATION FROM THE SAKUNAVALI SERIES:
A LAKE WITH FROGS**

UDAIPUR, NORTH WEST INDIA, CIRCA 1720

Opaque watercolor heightened with gold on paper
Painting 7½ x 7 in. (19 x 17.6 cm.); folio 10¼ x 8½ in. (26 x 21.6 cm.)

\$10,000-15,000

PROVENANCE

Christie's South Kensington, 10 October 2013, Lot 196.

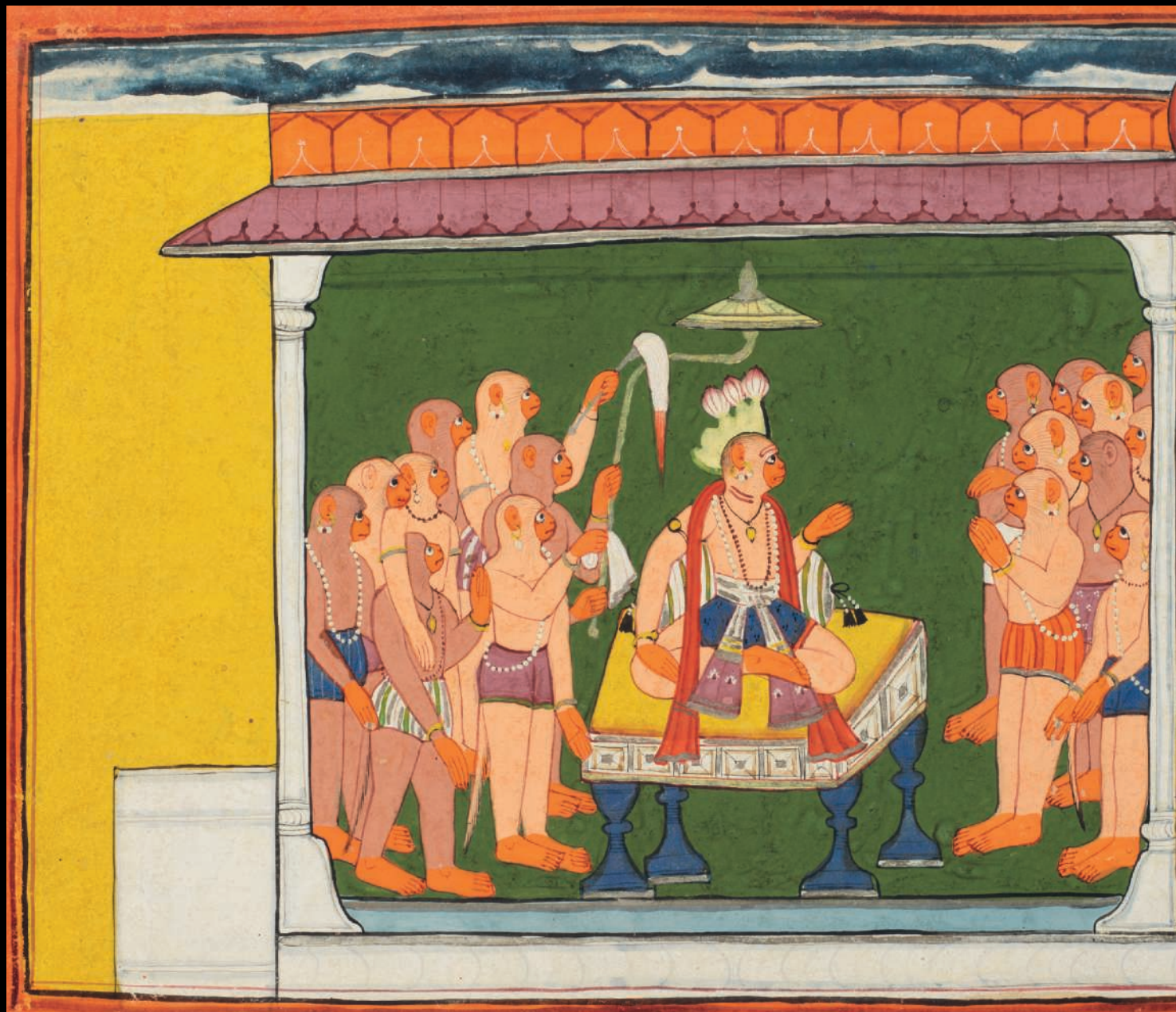
This painting comes from an extensive, dispersed series that classifies various omens that occur in daily life, from evil (such as a family of dogs or monkeys) through undesirable and good to excellent. The family of frogs in the current painting is classed as *neshta*, (undesirable). The series is described by Andrew Topsfield (*Court Painting at Udaipur*, Zurich, 2001, p.144-5 and fig.117). A further painting from the same series depicts the 'excellent' omen of winged elephants in a landscape (M. Archer, *Rajput Miniatures from the Collection of Edwin Binney, 3rd*, Portland, 1968, p. 22, no. 7). A number of further examples have been sold at Bonham's, including New York 14 March 2016, lot 100, and 14 September 2015, lot 110.

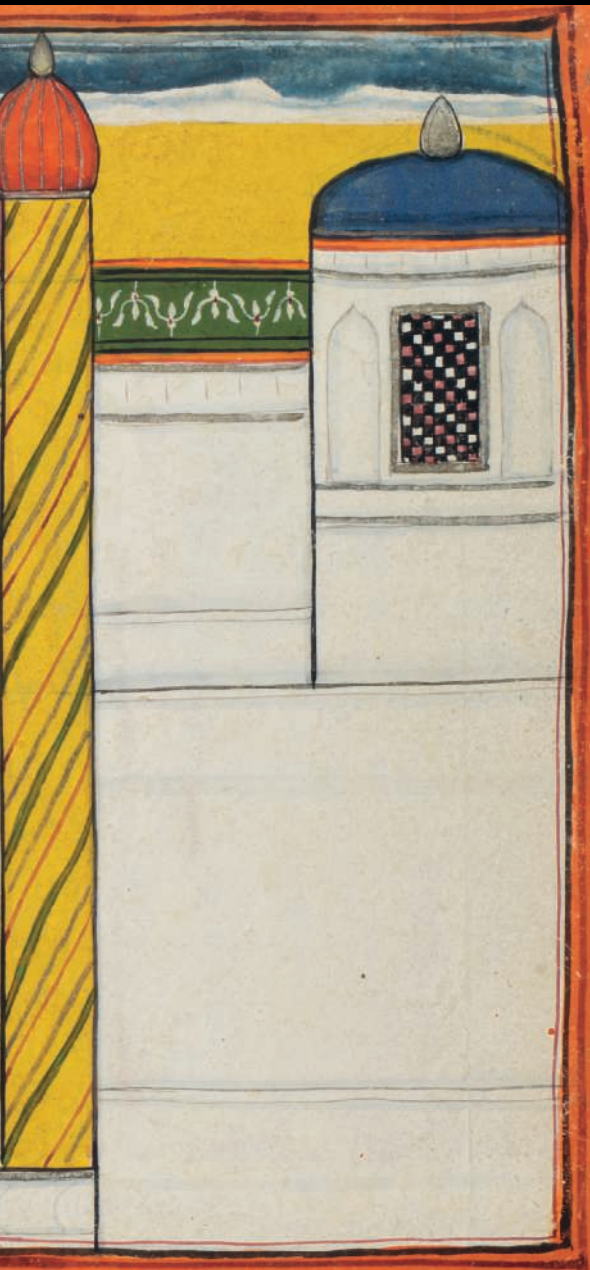
The style here is not always typical for Mewar, and can sometimes demonstrate strong direct influence from the Mughal court. Here the the green ground is more shaded and the mountains very Persianate, although these are also found in some other seventeenth century Mewar paintings.

॥ व्याधिव्यसनसंतापं ॥ रिपुमांनमहाभयं ॥ नित्यंदुःखमवाप्नोति ॥
॥ दुर्दरेण विनिर्दिशेत् ॥ क्षयं ॥ नेष्टं ॥

की७







345

**AN ILLUSTRATION FROM THE 'SHANGRI' RAMAYANA:
A MONKEY, PROBABLY SUGRIVA, INSTRUCTS
HIS FOLLOWERS**

KULU OR POSSIBLY BAHU (JAMMU), STYLE III, NORTH INDIA,
1700-1720

Opaque pigment on paper heightened with gold, the reverse inscribed in
devanagari '106 Kishkindha'

Painting 7¼ x 12½ in. (18.4 x 30.7 cm.); folio 8½ x 13½ in. (21.6 x 34.3 cm.)

\$25,000-35,000

PROVENANCE

Mandi Royal Collection.

Private collection, Germany.

The 'Shangri' *Ramayana* was first brought to public attention by M. S. Randhawa who published it in 1959 (*Basohli Painting*, Delhi, 1959). At that time he described 270 folios that were in the possession of Raja Raghbir Singh in Shangri, the place that gave the series its name. Since that time it has been recognized as one of the most important illustrative series in early Pahari painting. Following on from Raja Raghbir Singh and his family verbal tradition, W.G. Archer devoted many pages of his magnum opus to this series of paintings, attributing it to Kulu (W. G. Archer, *Indian Paintings from the Punjab Hills*, London, New York and Delhi, 1973, pp.325-9; vol.II, pp.238-243, nos.1(I)-5(iii)). Some subsequent authors have disputed the putative origin, suggesting Bahu, but the majority of recent scholars have reverted to Archer's original suggestion.

Archer divided the paintings into four different styles; this is in his Style III where he notes that the depiction of the monkeys is "impish" in paintings that are universally full of "bold gusto" (*op.cit.*, p.328). In his discussion of the paintings in the Kronos Collection Terence McInerney notes "The illustrated folios painted in Style III are perhaps the most narratively effective in the entire series. Background accoutrements are reduced to a bare minimum, the figures are lithe and fast-moving, and the narrative action is always clear." (Terence McInerney et al, *Divine Pleasures, Painting from India's Rajput Courts, The Kronos Collection*, New York, 2016, p.170).

A very substantial proportion of the series, 168 folios, are in the National Museum, New Delhi. Other examples are in a number of collections including the Bharat Kala Bhavan, Varanasi, the British Library, London, the Victoria and Albert Museum, London, the Rietberg Museum, Zurich, the Los Angeles County Museum of Art, the Virginia Museum of Fine Arts, the San Diego Museum of Arts (Edwin Binney 3rd Collection), the Metropolitan Museum of Art, New York, the Philadelphia Museum of Art and the Portland Museum of Art as well as in many private collections. A painting with similar subject, composition and style was the Lustration of Sugriva from the Khosrovani Diba Collection sold at Sotheby's London, 19 October 2016, lot 26.



346

**TWO ILLUSTRATIONS FROM A MARKANDEYA PURANA SERIES:
KAUSICI ATTACKS SUMBHA; AND THE SAKTI FORCES PREPARE
TO ATTACK SUMBHA'S ARMY**

GULER, NORTH INDIA, CIRCA 1810

Opaque watercolor heightened with gold on paper

Each image 5 3/8 x 8 1/8 in. (13.7 x 20.6 cm.), folio 6 1/8 x 8 7/8 in. (15.5 x 22.5 cm.) (2)

\$12,000-18,000

PROVENANCE

Mandi Royal Collection.

Private collection, Germany.

Please see the note to the following lot.



347

TWO ILLUSTRATIONS FROM A MARKANDEYA PURANA SERIES: KALI GIVES A TERRIBLE CRY; AND CANDIKA AND KALI PREPARE TO ATTACK SUMBHA'S ARMY

GULER, NORTH INDIA, CIRCA 1810

Opaque watercolor heightened with gold on paper

Each image 5¾ x 8¼ in. (13.7 x 20.9 cm.); folio 6¾ x 9½ (16 x 23 cm.)

(2)

\$12,000-18,000

PROVENANCE

Mandi Royal Collection.

Private collection, Germany.

Some of the original drawings, attributed to the Nainsukh family, from which this series was composed survive; six are in the Mittal Collection (John Seyller and Jagdish Mittal, *Pahari Drawings in the Kamla and Jagdish Mittal Collection*, Hyderabad, 2013, nos.23-28, pp.70-85). One of these is exactly the same composition as the first of the two paintings offered in this lot, Kali giving a terrible cry.



348

BIRTHDAY CELEBRATION OF A PRINCE
 DATIA, CENTRAL INDIA, CIRCA 1800-1810
 Opaque watercolor with gold on paper, numbered
 324 on reverse
 Painting 6¾ x 7½ in. (17.3 x 19 cm.)
 folio 8¾ x 9½ in. (22.1 x 24 cm.)

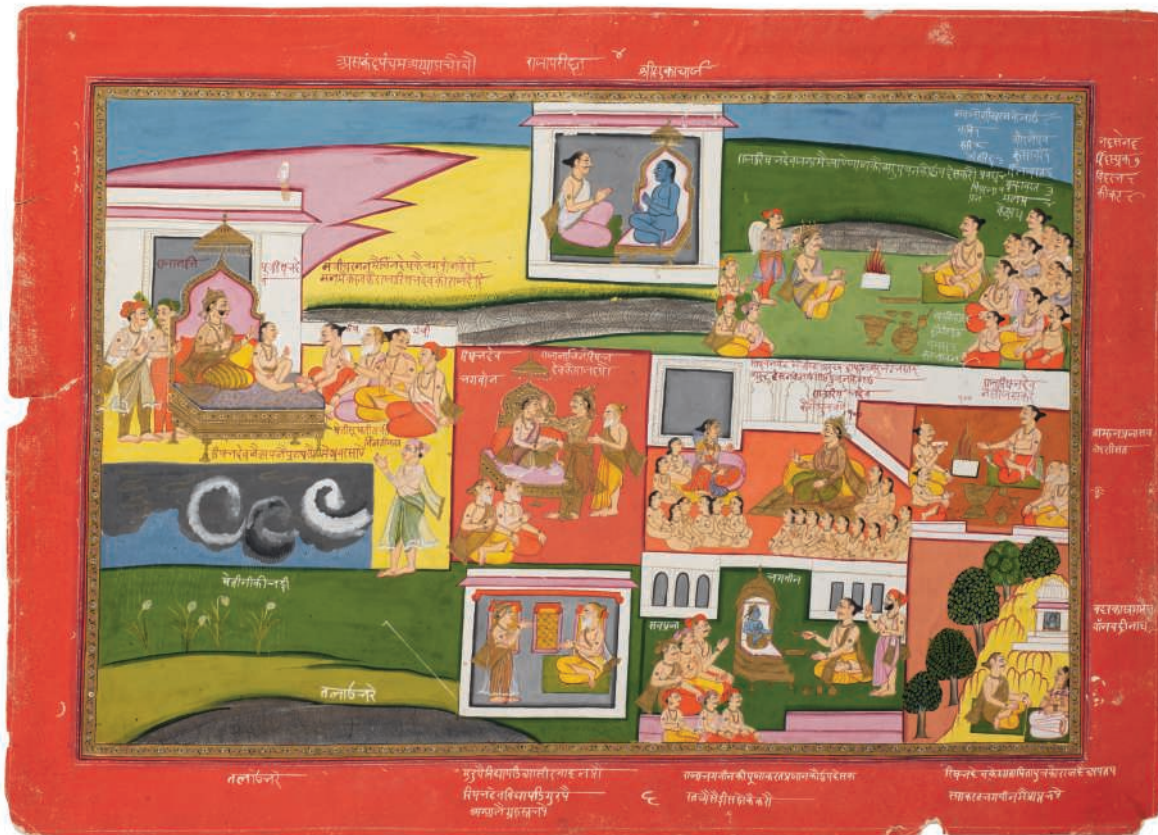
\$3,000-5,000

PROVENANCE

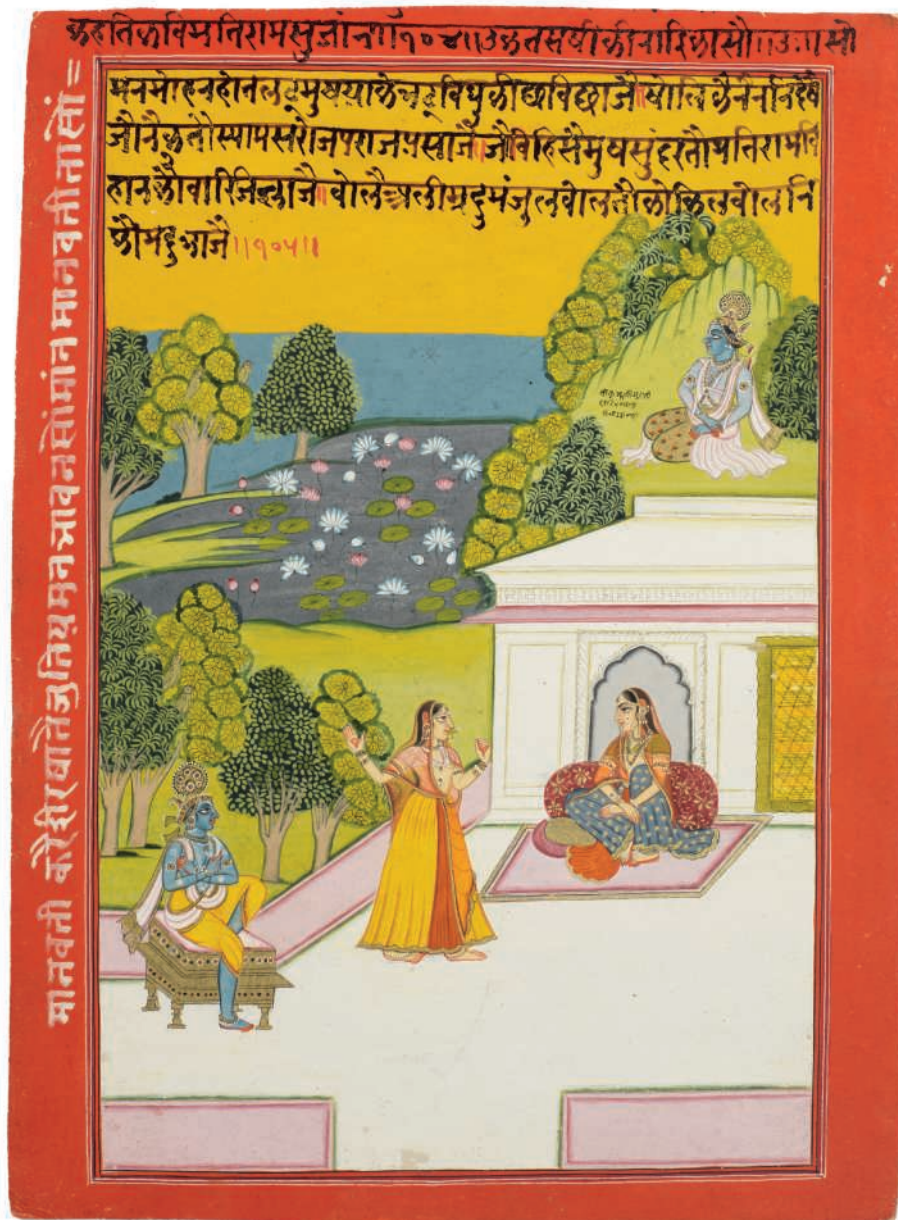
Private collection, London, formed between the
 late 1940s and the late 1960s.

A number of other paintings from this series are
 known, and the series is discussed in Konrad
 Seitz, *Orchha, Datia, Panna: Miniaturen von den
 rajputischen Höfen Bundelkhand's 1580-1820,*
Sammlung Eva und Konrad Seitz, vol. II, Cologne,
 2015, nos. 59.1-59.10 and page 222.

348



349



350

349

ILLUSTRATION FROM A BHAGAVATA PURANA SERIES

DATIA, CENTRAL INDIA, CIRCA 1820-40

Opaque watercolor with gold on paper, corners fixed to mount
 Painting 9¾ x 15 ½ in. (24.7 x 37.2 cm.); folio 12½ x 17 ¾ in. (37.1 x 44 cm.)

\$3,000-5,000

PROVENANCE

Sotheby's New York, 14 December 1979, lot 85.

The painting depicts Raja Reshal Dev worshipping in various locations, shown by different interlocking panels. It is probably from the end of the eleventh book of the Bhagavata Purana.

The series is discussed by Konrad Seitz *Orchha, Datia, Panna: Miniaturen von den rajputischen Höfen Bundelkhand's 1580-1820, Sammlung Eva und Konrad Seitz*, vol. II, Cologne, 2015, nos. 61.1-61.2. A further example was sold in our London saleroom 5 May 1977, lot 158.

350

AN ILLUSTRATION TO THE RASAJ OF MATIRAM SERIES

DATIA, CENTRAL INDIA, CIRCA 1770

Opaque watercolor heightened with gold and silver on paper, the reverse with an old collection label stamp numbered 66
 Painting 10¾ x 6¾ in. (27 x 17.5 cm.); folio 11¼ x 8¼ in. (x 30 x 22.1 cm.)

\$3,000-5,000

Two paintings from the same series were recently exhibited by Simon Ray (catalogue, 2017, nos. 36 and 37). The catalogue entry by Jeremiah Losty gives details of the work and the original commission, and notes a further example in the Los Angeles County Museum of Art (inv.no.72.2.3).

The translation of the inscription found on the verso reads *artist studio / no. 66 / Datia state*.



351

351

PORTRAIT OF MAHARAJA MADHO SINGH OF JAIPUR (R.1750-1768)

BY RAM JI, JAIPUR, NORTH INDIA, CIRCA 1760-70

Opaque watercolor heightened with gold on paper, short red *devanagari* signature below, *devanagari* and *nasta'liq* identification inscriptions on reverse
10½ x 6¼ in. (26.8 x 15.9 cm.)

\$2,000-3,000

PROVENANCE

Purchased from the estate of Joan Peters Caro, Chicago.

Maharaja Sawai Madho Singh I was the younger son of Maharaja Sawai Jai Singh II and came to the throne of the powerful state of Jaipur after the sudden death of his elder brother. He was very interested in the arts, founding the city of Sawai Madhopur and building several palaces including the Madho Niwas in the City Palace. He also rejuvenated the painting atelier proving an active patron. His power was so great that, as depicted here, even lions shielded their eyes from his glory.

352

DYNASTIC PORTRAIT OF THE RULERS OF JAIPUR

JAIPUR, NORTH INDIA, CIRCA 1760-70

Opaque watercolor heightened with gold on paper, red *devanagari* identification inscriptions, corners fixed to mount

16¾ x 12¾ in. (43 x 31 cm.)

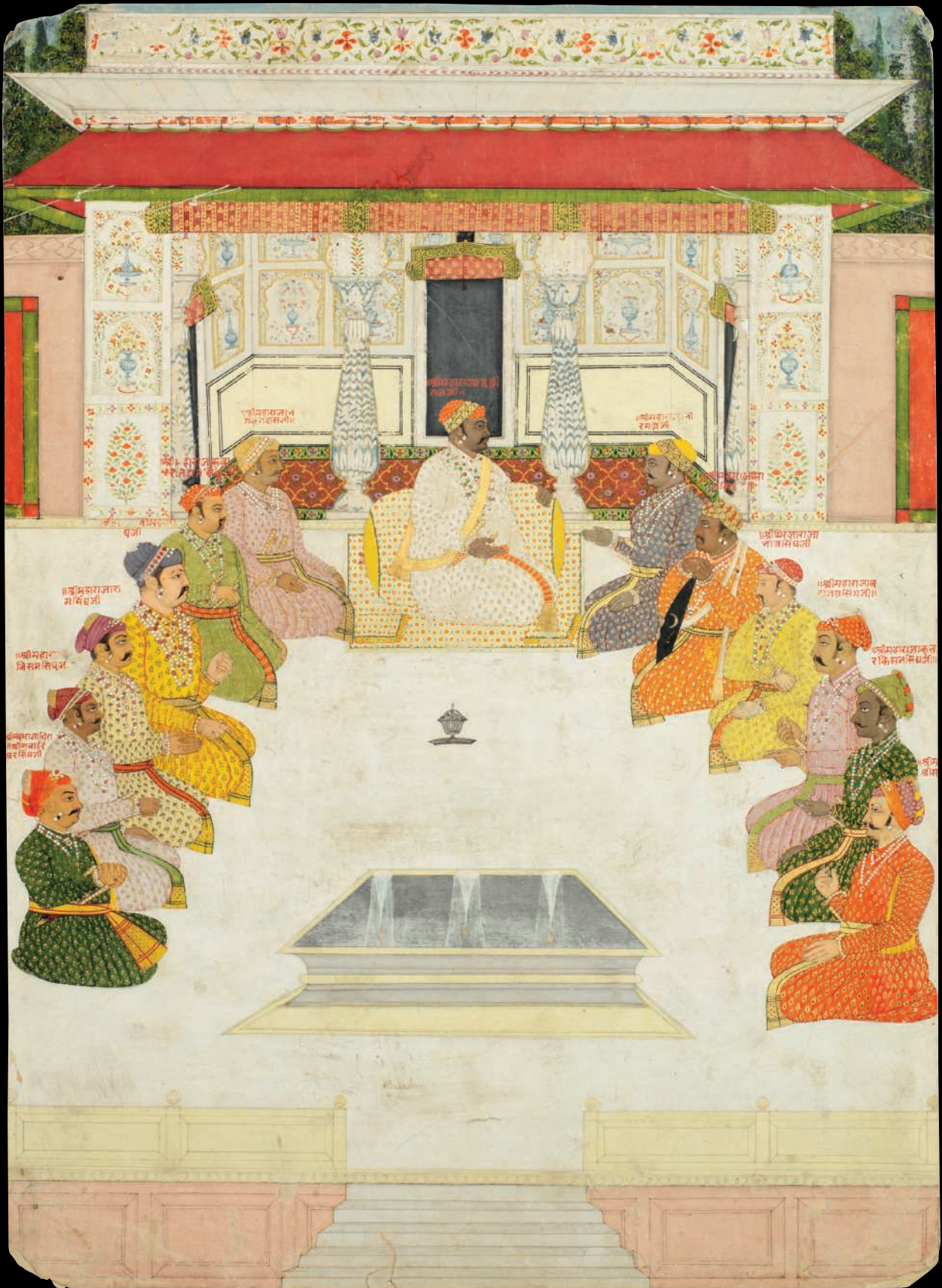
\$30,000-50,000

PROVENANCE

Sotheby's London, 8 October 1979, no. 91.

Dynastic portraits were popularized by the Mughal emperors to reinforce the legitimacy of their rule. It is no surprise that a number of the princely states adopted the same idea so one can find examples from the courts that were closest politically to the Mughals, whether Muslim in Lucknow or Hindu in Jaipur, copied the idea. The formula, as here, is to represent all the rulers equally with the central figure either the founder of the dynasty or the current incumbent. Everything about the painting demonstrates the closeness to the Mughal court. Even the plain white panels with black borders in the pavilion represent the marble panels of the Diwan-i Khas or Sheesh Mahal in the Jai Mandir in the City Palace, carved completely in the Mughal taste in the 17th century. The carpet in the pavilion is one of the famous Jaipur Mughal carpets from the same period, many of which have inventory records dating to the seventeenth century. The whole painting is a political statement, confirming both the direct and the indirect lineage of the current ruler, Madho Singh I.

It is interesting to compare this dynastic portrait with one that appears very similar, sold at Sotheby's Parke Bernet, 15 December 1978, lot 128. The layout is identical there, but there are more figures, reflecting the fact that it was painted in around 1810. The pavilion is very similar but the main difference is the floorcloth on which they sit and the carpet in the pavilion. Both show a clear link to European carpet design; only four decades later the Jaipur power rests on European not on Mughal support and the figures in their proportions are a little bit less prominent, a little less erect in their kneeling positions. The present painting shows Jaipur power still proud and strong.



353

**PORTRAIT OF SIRI RAJA SHUDAO, AN ATTENDANT TO THE
BURMESE AMBASSADOR TO DELHI**

'FRASER ALBUM' ARTIST, DELHI, CIRCA 1815-20

Opaque watercolor on paper, inscribed in nasta'liq above 'Siri Raja Sudao', laid down on card, the reverse in black *devanagari* 'cheen ra admi hai' (This man is from China), Bikaner Library stamp and signature of Khet Singh, August 1964, mounted
Painting 8 $\frac{1}{8}$ x 6 $\frac{1}{8}$ in. (20.2 x 15.4 cm.); folio 11 $\frac{1}{2}$ x 8 $\frac{1}{2}$ (29.3 x 21.5 cm.)

\$40,000-60,000

PROVENANCE

Collections of the Maharajas of Bikaner, 1964.
Siva Swaminathan collection, Dorset.

The same figure appears in two larger compositions by the 'Fraser Artist', one in the Metropolitan Museum, inv. no. 09.227.1, the other, from the Fraser Album that was commissioned between 1815-1819, now in the Louvre Abu Dhabi (Mildred Archer and Toby Falk, *India Revealed, The Art and Adventures of James and William Fraser 1801-1835*, 1989, p. 104, no. 82, second from right). Archer and Falk note that King Bodawpaya (r.1801-1835) sent out embassies in the hope of forming alliances to check the growing power of the British East India Company. Embassies were sent in 1807, 1808, 1813 and 1817; it is probable that Siri Raja Shudao was a member of that final embassy. In addition to his native Burmese costume he has added an elegant Indian Kashmir sash tied around his waist. It is somehow ironic that he is depicted in a style that quintessentially represents the power that he was part of a mission to try to limit.

William Fraser (1783-1835) was employed in the East India Company from his arrival in Bengal in 1799, until his assassination in Delhi in 1835. His brother James Baillie Fraser (1783-1856), an amateur artist and author, joined him in India in 1814. Between 1815 and 1820 the brothers commissioned a collection

of watercolors. This group of over ninety drawings by Indian artists, discovered amongst the Fraser Papers in 1979, is arguably one of the finest groups of Company School pictures yet known.

The Fraser Album drawings are amongst the earliest of Company School works. The names of the artists are not known, but the collection represents the diverse range of people to be seen in Delhi and its environs and includes portraits of the Emperor, his courtiers, dancing girls, musicians, Afghan horse-dealers, ascetics and villagers bringing in their rent. Local costumes, customs, architecture and scenery, are recorded in exquisite detail. The brothers also commissioned works while travelling through the Himalayas on their return from the Nepal War (1814-15). The present painting is a good example of the breadth of their interest.

These drawings have 'not only made a great contribution to knowledge of the work of Indian artists in early nineteenth-century Delhi, but provide an unsurpassed record of life in and around the old Mughal capital before chaos and the new British administration brought that rich culture to an end' (Archer and Falk, *op.cit.* p. 57).

END OF SALE

سیرى رانچوشه او





AN IMPORTANT AND LARGE GREY SCHIST TORSO OF BUDDHA SHAKYAMUNI
ANCIENT GANDHARA REGION, 2ND/3RD CENTURY

Height : 130 cm. (51 ¼ in.)

€200,000-300,000

ASIAN ART

Paris, 13 June 2018

VIEWING

9-12 June 2018
9, Avenue Matignon
75008 Paris

CONTACT

Tiphaine Nicoul
tnicoul@christies.com
+33 (0)1 40 76 83 75

CHRISTIE'S



Property of a Prominent Collector
SYED HAIDER RAZA (1922-2016)

Tapovan

62 $\frac{7}{8}$ x 74 $\frac{3}{8}$ in. (159.7 x 188.9 cm.)

Painted in 1972

Estimate on Request

**SOUTH ASIAN MODERN
+ CONTEMPORARY ART**

New York, 21 March 2018

VIEWING

16–20 March 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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

CHRISTIE'S



Property from a Private Collection
A RARE GILT-LACQUERED WOOD FIGURE OF BUDDHA ENTHRONED
17TH-18TH CENTURY
30 ¼ in. (76.8 cm.) high
\$150,000-200,000
十七/十八世紀 金漆木雕釋迦牟尼佛坐像

**FINE CHINESE CERAMICS
AND WORKS OF ART**

New York, 22-23 March 2018

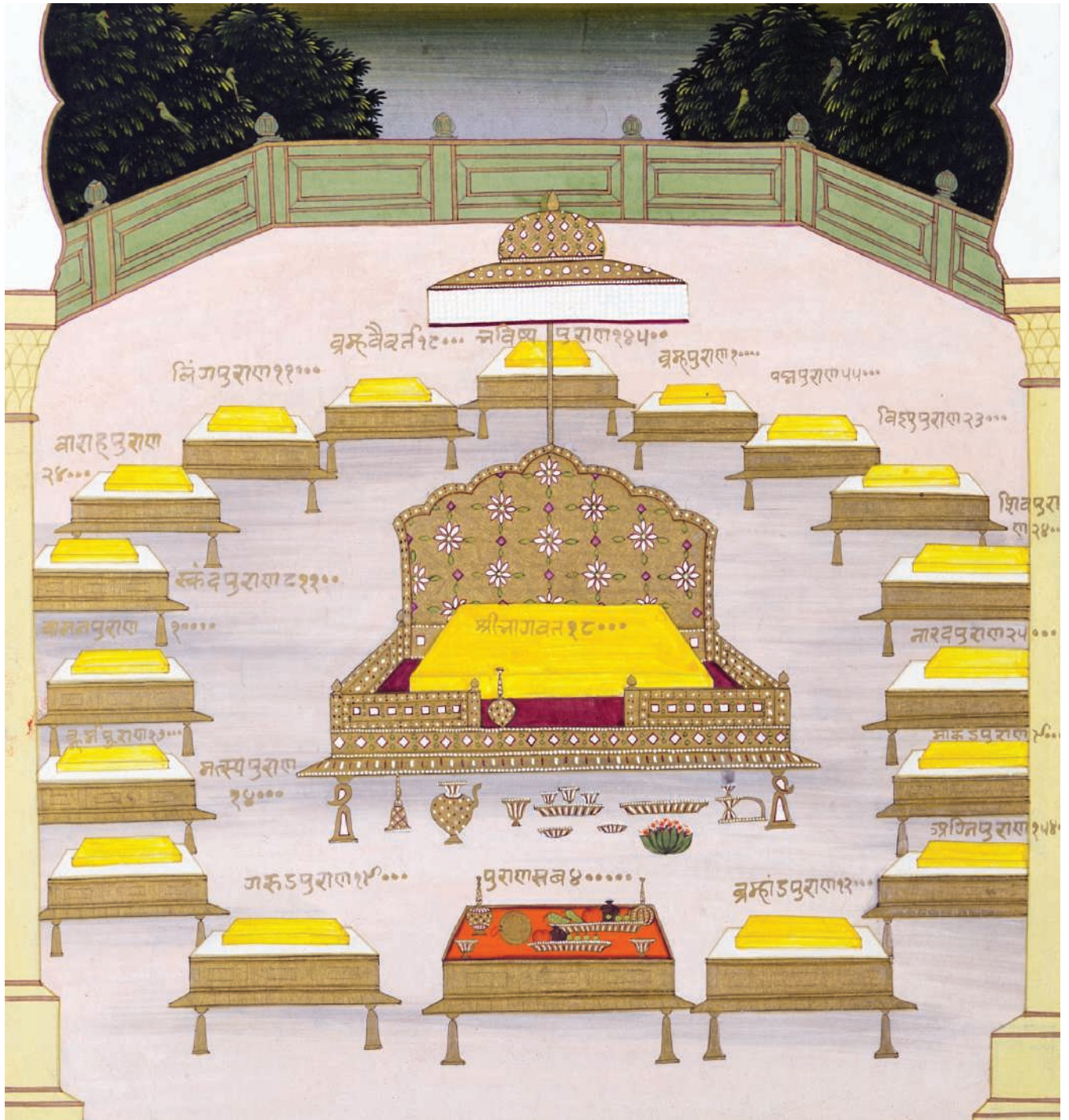
VIEWING

16-21 March 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Margaret Gristina
asianartny@christies.com
+1 212 636 2180

CHRISTIE'S



Salig Ram, Bhagavata Purana (detail), c.1800. Opaque watercolor and gold on paper, Jaipur, Rajasthan, 25.5 x 36 cm

A NEW MUSEUM FOR INDIAN ART

With a focus on education, conservation and accessibility, the Museum of Art & Photography is striving to change the museum landscape in India. Explore our collection and learn about our programs online at map-india.org



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and 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\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

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

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This **additional warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

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

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

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

- (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- (ii) Credit Card.

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

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more

of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use 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

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge

you transport costs and administration fees for doing so.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F.4.

2 STORAGE

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

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it

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

(d) **Lots of Iranian origin**

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

(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:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, 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.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

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

STORAGE AND COLLECTION

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

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

STORAGE CHARGES

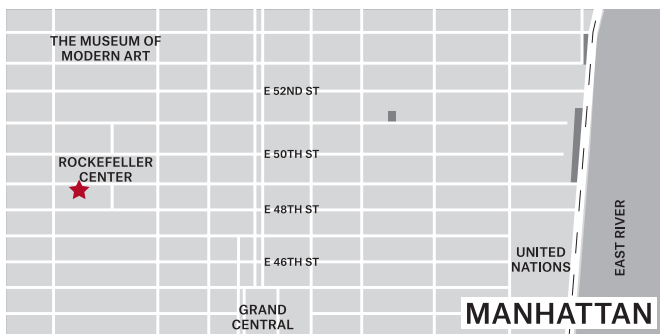
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



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

Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
 nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

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

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

WEDNESDAY 21 MARCH 2018
AT 2.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: GYURWA
SALE NUMBER: 16049

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

AUCTION RESULTS: CHRISTIES.COM

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

16049

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

City State Zone

Daytime Telephone Evening Telephone

Fax (Important) Email

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

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

Signature

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

PLEASE PRINT CLEARLY

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

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

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe and Asia
Loïc Brivezac
Gilles Erulin
Jean François Palus
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

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

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Brook Hazelton, President

CHAIRMAN'S OFFICE

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

CHRISTIE'S ADVISORY BOARD, AMERICAS

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

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Martha Baer,
Diane Baldwin, Heather Barnhart, Alyson
Barnes, Michael Bass, Elizabeth Beaman,
G. Max Bernheimer, Rita Boyle, Catherine Busch,
Max Carter, Angelina Chen, Sandra Cobden,
Dan Conn, Kathy Coumou, Deborah Coy,
Francois de Poortere, Carrie Dillon, Monica Dugot,
Richard Entrup, Lydia Fenet, Jessica Fertig,
Johanna Flaum, Sara Friedlander, Virgilio Garza,
Keren Gottesman, Benjamin Gore, Karen Gray,
Jennifer K. Hall, Bill Hamm, Darius Himes,
Koji Inoue, Erik Jansson, Rahul Kadakia,
Kathy Kaplan, Julie Kim, Sharon Kim, Stefan Kist,
Deepanjana Klein, David Kleiweg de Zwaan,
Susan Kloman, Timothy Kompanchenko,
James Leitch, Daphne Lingon, Richard Lloyd,
Gabriela Lobo, Rebecca MacGuire,
Andrew Massad, Adrien Meyer, Rick Moeser,
Richard Nelson, Tash Perrin, Jason Pollack,
Denise Ratinoff, Kimberly Ray, John Reardon,
Margot Rosenberg, Sonya Roth, Caroline Sayan,
Muys Sniijders, Will Strafford, Sarah Vandeweerd,
Carina Villinger, Cara Walsh, Amy Wexler,
Allison Whiting, Marissa Wilcox, Jody Wilkie,
Zackary Wright, Steven Wrightson,
Katsura Yamaguchi, Jennifer Zatorski,
Steven J. Zick

VICE PRESIDENTS

Charlie Adamski, Christine Layng Aschwald,
Danielle Austin, Diane Baldwin, Adrian Bijanada,
Katie Bollom, Diana Bramham, Eileen Brankovic,
Cristina Carlisle, John Caruso, Elisa Catenazzi,
Ana Maria Celis, Veronique Chagnon-Burke,
Margaret Conklin, Kristen de Bruyn,
Elise de la Selle, Aubrey Daval, Ashish Desai,
Caitlin Donovan, Alexandra Duch, Yasaman Djunic,
Dani Finkel, Lauren Frank, Vanessa Fusco,
Sayuri Ganepola, Christina Geiger, Joshua Glazer,
Lisa Gluck, Peggy Gottlieb, Margaret Gristina,
Izabela Grocholski, Helena Grubestic,
James Hamilton, Elizabeth Hammer-Munemura,
Minna Hanninen, William Haydock,
Margaret Hoag, Jennifer Hong, Val Hoyt,
Sima Jalili, Jessica Katz, Sumako Kawai,
Marisa Kayyem, Caroline Kelly, Peter Klarinet,
Alexis Klein, Samantha Koslow, Noah Kupferman,
Fanny Lakoubay, Richard LaSalle, Richard
Lopez, Ryan Ludgate, Ann Lydecker,
Erin McAndrew, Adam McCoy, Michael Moore,
Danielle Mosse, Caroline Moustakis, Libia Nahas,
Laura Nagle, Marysol Nieves, Jonquil O'Reilly,
Rachel Orkin-Ramey, Joanna Ostrem,
Sam Pedder-Smith, Carleigh Queenth,
Joseph Quigley, Shlomi Rabi, Prakash Ramdas,

Jeremy Rhodes, Casey Rogers, Thomas Root,
William Russell, Emily Sarokin, Arianna Savage,
Stacey Sayer, Morris Scardigno, Monique Sofu,
Edwina Stitt, Gemma Sudlow, Bliss Summers,
Bo Tan, Scott Torrence, Arianna Tosto,
Terence Vetter, Beth Vilinsky, Jill Waddell,
Hartley Waltman, Michal Ward, Frederic Watrelot,
Alan Wintermute, Jennifer Wright, Kristen Yraola,
Timothy Yule, Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Tyler Abbott, Tyron Armstrong, Nicole Arnot,
Nishad Avari, Bernadine Boisson,
Kristin Bisagna, Anne Bracegirdle, Abby Bauman,
Christiana Bromberg, Natalie Brown,
Elisa Catenazzi, Megha Choudury, Patrick Conte,
Alison Curry, Anne Dayton, Cathy Delany,
Christine Donahue, Julie Drennan, William Fischer,
Emily Fisher, Sara Fox, Kristen France,
Juarez Francis, Douglas Goldberg, Mariya Golovina,
Robert Gordy, Julia Gray, Lindsay Griffith,
Emily Gimbball, Rachel Hagopian, Olivia Hamilton,
Natalie Hamrick, Anne Hargrave, Amy Indyke,
Bennett Jackson, Katie Jacobs, Tianyue Jiang,
Stephen Jones, Peter Kalogiannis, Jean M Kim,
Kirill Kluev, Kristin Kolich, Paula Kowalczyk,
Madeline Lazaris, Andrew Lick, James Lees,
Alexandra Lenobel, David Lieu, Malcolm Lindquist,
Alexander Locke, Samantha Margolis,
Ruth Mauldin, Leo Montan, Takaaki Murakami,
Libia Nahas, Margaret O'Connor, Ayub Patel,
Daniel Peros, Jessica Phifer, Nell Plumfield,
Joseph Quigley, Sara Rutter, Emily Salzberg,
Morgan Schoonhoven, Adnan Shafique,
Chloe Sherrill, Hilary Smith, Victoria Solivan,
Hannah Fox Solomon, Natalie Stagnitti-White,
Joanna Szymkowiak, Lillian Vasquez, Han-I Wang,
Mike Wang, Stella Wang, Candace Wetmore
Elizabeth Wight, Emma Winder, Gretchen Yagielski

AMERICAN BOARD

INTERNATIONAL REPRESENTATIVES

Meg Bowen, Alexandra Burroughs, Lydia Kimball,
Mary Libby, Juanita Madrinan, Brenda Norris,
Kelly Perry, Betsy Ray, Nancy Rome, Brett Sherlock









CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020

THE NEW YORK PUBLIC LIBRARY ASTOR LENOX AND TILDEN FOUNDATIONS