



INDIAN, HIMALAYAN  
AND SOUTHEAST ASIAN  
WORKS OF ART  
NEW YORK, 11 SEPTEMBER 2019

CHRISTIE'S













# INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

WEDNESDAY 11 SEPTEMBER 2019

## AUCTION

Wednesday 11 September 2019  
at 2.00pm (Lots 301-419)

20 Rockefeller Plaza  
New York, NY 10020

The department would like to thank Kristin Toms & Ellora Klein for their invaluable help with the catalogue.

Front cover: Lot 349  
Inside front cover: Lot 335  
Opposite: Lot 306  
Inside back cover: Lot 327  
Back cover: Lot 384

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# CHRISTIE'S

13/03/2018





Dorothy and Richard Sherwood. Photographer unknown.  
Photo: Courtesy of the family.

## THE COLLECTION OF DOROTHY AND RICHARD SHERWOOD

The fine art collection of Dorothy and Richard Sherwood represents a lifetime of travel and discovery, an embrace of global art and artists—and erudition reaching across categories and continents. As pioneering civic leaders in Los Angeles, California, the Sherwoods were visionary thinkers and builders who made an indelible impact on some of the finest arts institutions in the world.

It was Dee Sherwood who first shared her Wellesley art history textbooks with Dick, her high school beau who attended Yale College and then Harvard Law School. Thus began a romantic lifelong exploration of art and culture together.

After serving in the U.S. Air Force during the Korean War and marriage to Dee in 1953, Dick won a prestigious Sheldon Traveling Fellowship from Harvard that transported the newlyweds around the world for one year of continuous travel. From Europe to the Middle East to the Indian subcontinent and Asia, they studied new genres and began collecting paintings, drawings, prints and sculpture that stimulated their senses and captured their imaginations.

Following Dick's Supreme Court clerkship with Justice Felix Frankfurter, the young couple returned to Beverly Hills to build their lives in the community in which they had been raised. Dick joined O'Melveny & Myers, the pedigreed law firm in which he practiced for 38 years, specializing in antitrust, intellectual property and trade. In their exquisite Beverly Hills home, they raised two accomplished children, Elizabeth and Benjamin, both Harvard graduates and Rhodes Scholars.

As pathbreaking patrons of the arts, Dee and Dick were immersed in the dynamic 1960s California art scene and knew many of its leading artists. Their early acquisition of an iconic Berkeley painting by the young Richard Diebenkorn led to a decades-long friendship. David Hockney joined them for festivities in their home and garden, as did the sculptor Robert Graham. Emerging artists, museum curators, art historians and dealers frequented their gatherings. Across decades, the couple devoted their time, prodigious energy and resources to helping build some of the leading cultural institutions in Southern California, including the Los Angeles County Museum of Art (LACMA) and the Center Theatre Group.





Interior of the home of Dorothy and Richard Sherwood with lots 301, 303-306 on view. Art: Reproduced by the permission of the Henry Moore Foundation. © The Henry Moore Foundation. All rights reserved, DACS 2019/ www.henry-moore.org. © Frank Stella/ Artists Rights Society (ARS), New York.







# REMEMBERING THE IRREPRESSIBLE SHERWOODS

BY DR. PRATAPADITYA PAL

In his *New York Times* obituary of 9 April 1993, Richard Sherwood was introduced as "Lawyer and Museum Chief." Sherwood may not be a familiar name in the wider world of collectors of art from the Indian subcontinent today, but when I came to work at the Los Angeles County Museum of Art (LACMA) in 1970, it was a name to drop in the social, cultural and, even, the political circles of Southern California. Richard E. Sherwood (1929-1993), popular as Dick, was an eminent lawyer by profession but a dynamic cultural and civic leader. He had been a trustee for several years already at LACMA before rising to be the board's President and Chairman in the 1980s.

I first met Dick and his wife Dee (née Dorothy) in the late summer of 1969. LACMA at the time was considering the purchase of the Heeramaneck Collection of art from the Indian subcontinent and the neighboring countries of Nepal and Tibet. I was one of two scholars invited to vet the collection for the Board, the other being the well-known British scholar William (Bill) Archer (1907-1979). Invited to their Beverly Hills home, I met Dee and their two children. Dee was also actively involved with the museum and served on various museum councils; she was further closely associated with the Music Center, in the coterie of the founder, the formidable Dorothy Chandler, and other cultural organizations.

More extraordinary to me was how invested both Sherwoods were in India and its art, which was unusual as India was yet to attract the attention it deserved in the American art world. I had started my curatorial career in 1967 at the Museum of Fine Arts, Boston which, was even then, world-famous for its Indian collection assembled by their legendary curator, Dr. Ananda K. Coomaraswamy (1877-1947). This had been recently augmented in 1964-65, by the curator Robert Treat Paine Jr. when he acquired the Heeramaneck collection which was the first major traveling collection of Indian art ever in America [1]. However, destiny intervened, Paine suddenly died from cancer, and his successor Jan Fontein had other priorities and decided to terminate the contract with the Heeramanecks soon after I joined in 1967. LACMA was one of several venues in North America

where the Heeramaneck exhibition traveled during its tour; so in 1969, Kenneth Donahue, then the museum director, along with George Kuwayama, the curator of Asian Art, and trustee Richard Sherwood decided to enhance LACMA's permanent collection in one fell swoop by dramatically acquiring the Heeramaneck collection. At the time, *Time* magazine considered it to be one of the major scoops of the century by any American museum.

It was at that dinner in Beverly Hills I learned why the Sherwoods were so interested in Indian art. Dick and Dee started dating when they were teenagers in Los Angeles, and their relationship became more serious in college and law school. When Dick proposed marriage, Dee agreed on the condition that Dick would take her to India for their honeymoon. This was apparently Dee's dream from her childhood, and so the recent law school graduate had no alternative but to agree.

Soon after their wedding, the couple flew to England and even more romantically decided to take a slow boat to India. I still remember the name of the vessel: S.S. Chusan. It was on that journey they met Bill and Mildred Archer (whom I knew well and who were both eminent authorities on Indian art). Bill and Mildred were among the last British civil servants to have served in India in the 1930s and 1940s, and witnessed the end of the Raj in 1947.

That chance shipboard encounter blossomed into a friendship between the elderly Archers and the young honeymooners, which is one reason why Bill was invited by the museum to comment on the Heeramaneck collection in 1969. Since Bill's primary interest and specialization was in Indian paintings, not only did he vet the large group in the Heeramaneck collection, but later advised the Sherwoods with their personal acquisitions of Indian paintings. A few were acquired at my suggestion after I joined LACMA as curator of the Indian and Islamic collection in January 1970. They were bought specifically as donations to fill gaps in the Heeramaneck collection, but others (some now offered in this sale) reflect their personal interest. Their donations may be viewed on the LACMA website.

Until his sudden and premature death at 64, Dick remained the most supportive trustee in my fields of interest and a close friend. No curator in an American museum can thrive without the support of at least one trustee and I was fortunate to have more than one. A second was Christian Humann (d. 1981), and, as it will be revealed shortly, he too played an indirect role in the formation of the Sherwood collection that is being offered here (as did the Heeramanecks inadvertently).

At O'Melveny & Meyers, Dick specialized in antitrust and trade regulation; (in the 1967-68 Johnson administration he served on the White House Task Force on Antitrust Policy). In fact, among mostly Republican trustees at the museum he was a staunch Democrat and I remember his close associations with the Party. Not only was he an indefatigable fundraiser for California Senator John Tunney and Senator Robert Kennedy (a skill that came in handy for cultural causes like the museum) but also a vocal defender of Democratic interests and values. I still remember his spirited defense of lawyer Anita Hill during the nomination of Justice Clarence Thomas in the op-ed pages of the Los Angeles Times, which then was an influential national newspaper. In those days, the museum had neither a lawyer on staff or a development office. O'Melveny & Meyer took care of all the legal affairs of the museum pro-bono, and Dick was the conduit. In the matter of funds for acquisitions and exhibitions, curators worked through the director with individual trustees directly. Dick was always available no matter how busy he was with his professional responsibilities. I have written elsewhere about the subject but here cite one instance [2]. After Nasli Heeramaneck's unexpected death in 1971, his wife, Alice called me from New York and offered their collection of Islamic Art (at the time I was also requested by Director Donahue to acquire some Islamic art objects, for which I had been responsible in Boston), and, of course, I had no hesitation in reaching out to Dick. The funds required were quite substantial and Alice was in a hurry. Lo and behold, although he and Dee were leaving shortly for their second trip to India since their honeymoon, he sent a telegram from London that I should get in touch with Joan Palevsky and she would do the needful. Joan was the wife of the well-known Max Palevsky, the founder of Xerox, but by then they had divorced. The telegram said, "Joan Palevsky comes to the rescue of Islamic art." I took the telegram to Donahue and on reading it, he smiled and remarked on Dick's wry sense of humor.

I did call her and she came in a few days later with a satchel, simply asked Donahue and me if both of us agreed that this was the best use of the money for the museum. After our explanations she took out a bundle of Xerox coupons and casually handed them to me saying, "This should cover the amount and whatever is extra you can use at your discretion." It was as easy as that. Later I learned from Dick that when Joan and Max divorced, she was so pleased with Dick's counsel that she had promised him a favor and this was it. Soon she was invited to join the Board and not only did she donate another substantial amount for the museum to purchase

a Chola Nataraja, but was a generous patron of the library which was a boon for all curatorial staff at the time, for the LACMA library desperately needed support.

Another habit of Dick worth noting was his ability to scan a vast number of newspapers and magazines and pick scores of articles, have them Xeroxed by an assistant and mailed to at least a dozen or more interested persons (I was one of them). This was in the pre-internet era, and we wondered how on earth he found the time with all his professional, civic and social commitments. As the redoubtable Franklin D. Murphy—the chancellor of UCLA, Chairman of Times Mirror Corporation and of LACMA board—said to the Los Angeles Times (April 9, 1993), "Dick Sherwood was an unusually gifted man. To me, with all of his qualities, the one that stood out the most was his enormous curiosity about a whole range of issues and his tremendous knowledge relating thereto, including art, world affairs, the Orient." Dee Sherwood told the *L.A. Times*, of their joint tenure at LACMA, that, "Dick has a terrifically retentive mind—a file cabinet mind. And it has been the great pleasure of our marriage—this shared museum going and collecting."

This essay should not give the impression that they collected only Indian art. They also owned works from other areas of Asia as well as examples of contemporary art such as Jacob Epstein, Henry Moore, Richard Diebenkorn, Robert Rauschenberg and others.

Inevitably trustees Dick and Christian Humann hit it off, and, although the latter came to Los Angeles less frequently, Dick was a regular visitor to New York where they would socialize. Both were very supportive when a third collection of Art from Ancient Eurasia, including from Iran, was offered to the museum by Alice Heeramaneck for which the funds came from the Ahmanson Foundation. Since the 1960s, Humann had formed a formidable collection of Indian, Southeast Asian and Himalayan art and in 1977 I organized an exhibition of a selection that traveled the country with the seductive title, *The Sensuous Immortals* [3]. A popular and critical success, it was the first such show to demonstrate the interconnection as well as the distinctiveness of these regional styles of art. Unfortunately, Humann died tragically shortly thereafter and his vast collection was ultimately sold. The buyer was the charismatic and flamboyant New York art dealer Robert Ellsworth (1929–2014), who decided to sell a large portion of it at auctions. (A shy man, Christian had used the moniker "Pan-Asian" for his collection). Selections from the Pan-Asian Collection were sold at Christie's New York in 1982 and Sotheby's New York in 1990. The most striking Indian stone sculptures in the Sherwood collection are from the Pan-Asian sales. These are rare sculptures, both for their quality and provenance, especially the Kushan Mathura couple (lot 301), the relief with Matrikas (lot 305), and the expressive Bhairava head (lot 304). All were included in "The Sensuous Immortals" exhibition. In fact, all three sculptures were acquired from the Heeramanecks by Christian Humann in the early 70s [4].



I remember when the sale was announced by Christie's, Dick asked me if there was anything I thought was suitable for the LACMA collection and I jocularly said, "The entire lot." Characteristically Dick responded that he was not a "Norton Simon," but he would try his best. In fact, all three sculptures, as well as the diminutive but charming dancing ferocious lady in bronze from Central Java, Indonesia (**lot 307**) – also in "The Sensuous Immortals" exhibition – would have considerably augmented the LACMA collection.

It would not be possible for me to discuss the individual objects in detail, which will be done in the catalogue. Suffice it to comment on a couple of them. Among the sculptures of particular interest is the relatively large and intact relief of the Seven Dancing Matrikas or Mother Goddesses (**lot 305**) bracketed by the dancing Shiva holding a stringed instrument, or the vina, and the elephant headed god Ganesha, also dancing. Although they face the viewer we must imagine them as moving in procession, as they did in the groom's party when Shiva went to meet his bride Parvati in the Himalayas in a well-known myth. As far as I know, not only is this the earliest relief portraying the group outside India but the individual figures are remarkably well preserved and lively, and, eminently worthy of a museum collection.

What is distinctly clear from the group of sculptures acquired by the Sherwoods is their love for the body in motion. They were obviously fond of music and dance as may be noted from several figures, other than the Dancing Mothers they acquired, including the solitary fragmentary relief from Gandhara (**lot 303**) in the northwest of the subcontinent and later examples in wood. In no other tradition of religious art anywhere have artists expressed the union of the sensual and the spiritual with such candor and subtlety as in these tableaux.

While the stone sculptures were all used in public architectural and religious contexts to serve devotional and didactic purposes, the Indian paintings in the collection are from a much later period and were made for a different purpose. All were executed between the seventeenth and the early twentieth century in opaque watercolors on paper for private and individual patrons for both spiritual edification and personal pleasure. Because of their small size, they are often erroneously referred to as "miniatures" but viewers must realize that they are different from the type of work designated by that word in the western pictorial tradition.

The four pictures in horizontal format are illustrations from books or picture albums that continued the shape of ancient sacred books written on palm leaves, while the two vertical pictures did not form parts of either albums or books. In fact, the earliest example (**lot 316**) once belonged to a sacred book of the Jains and continues the format of the older palm-leaf manuscripts. The illustration from a *Bhagavat Purana* series (**lot 313**), on the other hand, is a fine transfer on paper of a much older scroll painting on cloth known in Sanskrit as a *pata*, depicting scenes from the life of the popular Hindu god, Krishna. The oldest examples of such long narrative scrolls can be seen in the early Buddhist monuments such as the *toranas* (gateways) of Sanchi around the beginning of the Common Era and survives today in earlier cloth examples of Nepal and in the East Asian hand scrolls. The Orissan painting

(**lot 317**), though painted as a pilgrim's memento likely around the turn of the twentieth century, is a fine example of the traditional religious icons of the principal deities of the Jagannath (from which is derived the English word "Juggernaut") triad of the famous Puri temple.

In the amazing seventeenth century painting from the great epic the *Ramayana* (the story of Rama) (**lot 312**), we encounter a meeting between Rama with the simian tribes having a pow-wow, which makes an interesting comparison with the two other court and palace scenes from the Pahari schools (**lots 314 and 315**) for their urbane, different styles, compositional complexities and richer iconographies. For subject matter, the most unusual is the amusing picture of a group of roaming ascetics gathering below a tree on a hill for a bit of relaxation and recreation, preparing and indulging in an opiate refreshment known as *bhang* in Hindi (**lot 311**).

Thus, even in so limited a number of pictures we get a glimpse of both the spiritual and quotidian life of feudal India of the last four centuries of history through millenniums-old mythology and tradition. From both the sculptures and the paintings, one can see how, as the Indian art scholar Benjamin Rowland (1905–1972) observed, over two millennia the realm of the sacred is "presented as contemporary experience" and how Indian art "has always been more or less a national art determined by the wish to have certain groups of ideas constantly represented" [5].

To this I would add that Indian artists were always interested in the 'universal' rather than the "particular" and to express the formless through form and metaphysical through the physical by art until the disruptive age of "modernism."

I personally have no regret that the group of Indian art works offered here from the Sherwood collection, whatever their original intent, are now available for institutions and collectors to acquire. Objects of art, I have noticed over a long engagement with them, seemingly have itchy feet, and so it should be. No narrow, artificially "national" boundaries should be allowed to obstruct their free movement, nor should they languish unseen in subterranean storages in museums. Better for them all to move on (*charaiveti*), to keep moving (*charaiveti*).

1. John Rosenfield (ed.) 1996. *The Arts of India and Nepal: The Nasli and Alice Heeramaneck Collection*. Boston: Museum of Fine Arts.

2. Pratapaditya Pal. 2019. "Nasli Heeramaneck: The Consummate Collector and Connoisseur" in *Arts of South Asia: Cultures of Collecting*, p. 151-177. Gainesville: The University of Florida Press.

3. Pratapaditya Pal N.d. [1977]. *The Sensuous Immortals: Asian Art from the Pan-Asian Collections*. Los Angeles: LACMA.

4. See. n.2

5. Benjamin Rowland 1977 (1953). *The Art and Architecture of India Buddhist-Hindu-Jain*. Harmondsworth (UK) Penguin Books, Ltd: 354-55.



The interior of the home of Dorothy and Richard Sherwood with lots 311-316 on view.

301

**A MOTTLED RED SANDSTONE RELIEF OF A COUPLE**

CENTRAL INDIA, MATHURA, KUSHAN PERIOD, 2ND CENTURY

11¼ in. (28.5 cm.) wide

\$20,000-30,000

**PROVENANCE**

The Nasli and Alice Heeramaneck Collection, New York, by repute.

The Pan-Asian Collection (Christian Humann), by 1972.

Robert Hatfield Ellsworth, New York, by 1982.

The Pan-Asian Collection; Sotheby's New York, 5 October 1990, lot 15.

**EXHIBITED**

On Loan to the Los Angeles County Museum of Art (L.72.14.99), by 1972.

Los Angeles County Museum of Art, Seattle Art Museum, Denver Art Museum, William Rockhill Nelson Gallery, Kansas City, National Gallery, Ottawa, Toledo Museum of Art, "The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection," 25 October 1977-29 October 1978.

**LITERATURE**

P. Pal, *The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection*, catalogue of the traveling exhibition, Los Angeles, 1977, p. 25, no. 5 (illustrated).

The present relief depicts a couple in adoration: the male figure holds his hands before his chest, leaning forward to gaze down upon the subject of his veneration, and his female companion clutches a bouquet of flowers. She is adorned with jewelry typical of the Mathuran period, with several bangles running up her forearm, and heavy, lotiform earrings dangling from her earlobes. Both figures are cut off at waist level by a railing resembling those commonly found at early Buddhist *stupas*, such as at Sanchi; such railings (*vedikas*), were carved from stone, but their origins were in earlier prototypes carved from wood.



P. Pal, *The Sensuous Immortals, A Selection of Sculptures from the Pan-Asian Collection*, catalogue of the traveling exhibition, Los Angeles, 1977, cover and p. 25.





302

**A BUFF SANDSTONE CORNER RELIEF OF A RAKSHASA**

CENTRAL INDIA, GUPTA PERIOD, 5TH-6TH CENTURY  
7½ in. (19 cm.) high, 8⅞ in. (22.5 cm.) wide, 7 in. (17.8 cm.) deep

\$12,000-18,000

**PROVENANCE**

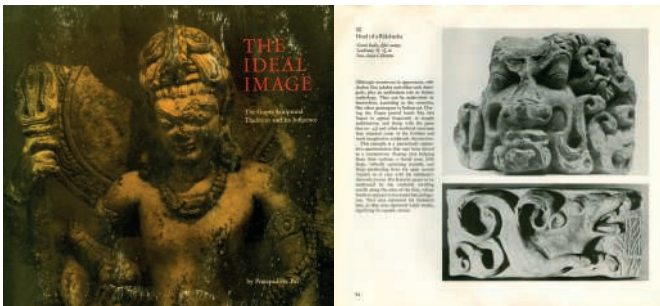
The Nasli and Alice Heeramaneck Collection, New York.  
The Pan-Asian Collection (Christian Humann), by 1978.  
Robert Hatfield Ellsworth, New York, by 1982.  
The Pan-Asian Collection; Sotheby's New York, 5 October 1990, lot 11.

**EXHIBITED**

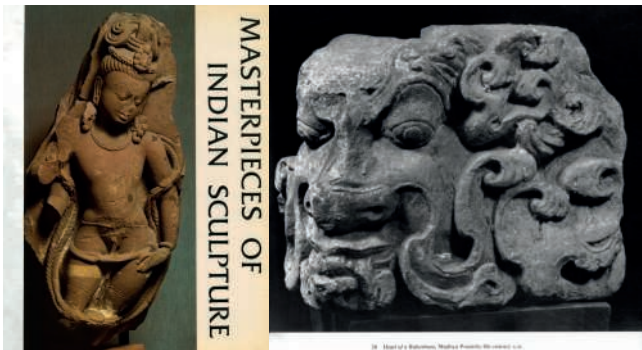
The Art Institute of Chicago, "The Ideal Image: The Gupta Sculptural Tradition and Its Influence," 24 March - 6 May 1979.  
On Loan to the Denver Museum of Art (60.1977), by 1982.

**LITERATURE**

P. Pal, *The Ideal Image: the Gupta Sculptural Tradition and its Influence*, New York, 1978, no. 32  
A. N. Heeramaneck, *Masterpieces of Indian Sculpture, From the Former Collections of Nasli M. Heeramaneck*, Verona, 1979, no. 38.



P. Pal, *The Ideal Image: the Gupta Sculptural Tradition and its Influence*, New York, 1978, cover and no. 32.



A. N. Heeramaneck, *Masterpieces of Indian Sculpture, From the Former Collections of Nasli M. Heeramaneck*, Verona, 1979, cover and no. 38.



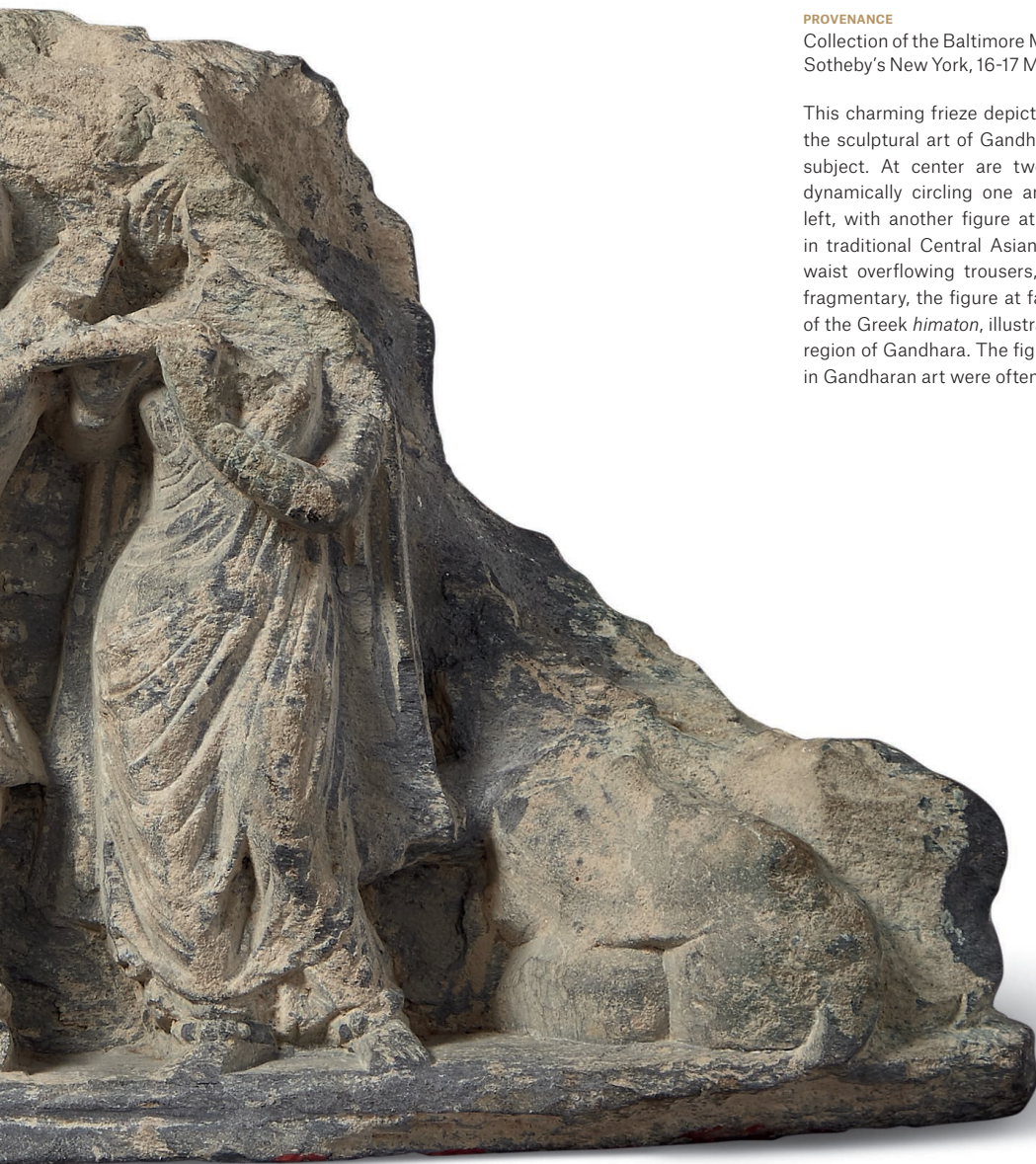




THE PROPERTY OF DOROTHY AND RICHARD SHERWOOD







**303**

**A GREY SCHIST FRIEZE OF DANCERS**

ANCIENT REGION OF GANDHARA, 2ND-3RD CENTURY

21½ in. (54 cm.) wide

\$12,000-18,000

**PROVENANCE**

Collection of the Baltimore Museum of Art (acc. no. 1954.260.6), by 1954.  
Sotheby's New York, 16-17 March 1988, lot 12.

This charming frieze depicts a musical festival or ritual, a common scene in the sculptural art of Gandhara with origins in the Graeco-Roman Dionysian subject. At center are two female dancers, each with one arm raised, dynamically circling one another to the music of the male harpist at far left, with another figure at far right. The two female dancers are dressed in traditional Central Asian garb of the period: a loose tunic belted at the waist overflowing trousers, with lotiform bangles at the ankles. Although fragmentary, the figure at far right, in contrast, wears full robes reminiscent of the Greek *himaton*, illustrating the mix of styles and cultures in the ancient region of Gandhara. The figures are flanked by powerful lion-paw feet, which in Gandharan art were often used to raise thrones and low chairs.

304

**A BUFF SANDSTONE HEAD OF BHAIRAVA**

INDIA, RAJASTHAN OR MADHYA PRADESH, 9TH-10TH CENTURY  
13¾ in. (36 cm.) high

\$40,000-60,000

**PROVENANCE**

The Nasli and Alice Heeramaneck Collection, New York.  
The Pan-Asian Collection (Christian Humann), by 1976.  
Robert Hatfield Ellsworth, New York, by 1982.  
The Pan-Asian Collection; Sotheby's New York, 5 October 1990, lot 19.

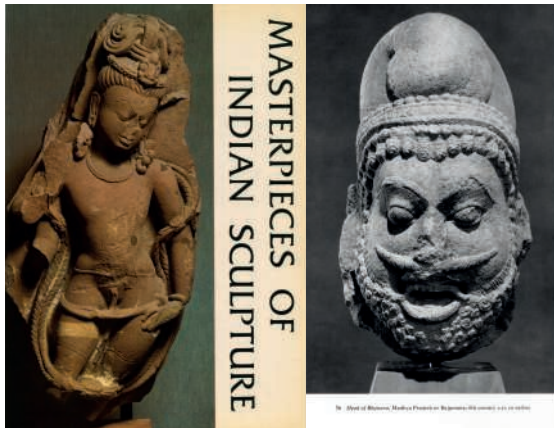
**EXHIBITED**

Los Angeles County Museum of Art, Seattle Art Museum, Denver Art Museum, William Rockhill Nelson Gallery, Kansas City, National Gallery, Ottawa, Toledo Museum of Art, "The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection" 25 October 1977-29 October 1978.  
On loan to the Denver Art Museum (7.1968), by 1982.

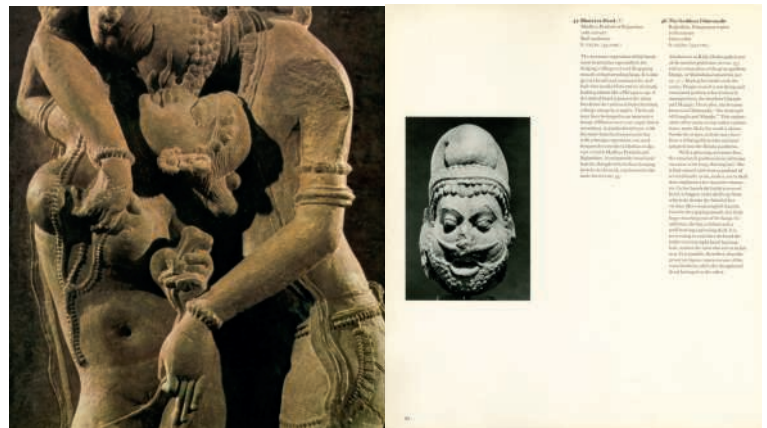
**LITERATURE**

P. Pal, *The Sensuous Immortals, A Selection of Sculptures from the Pan-Asian Collection*, catalogue of the traveling exhibition, Los Angeles, 1977, p. 64-65, p. 82, no. 47.  
A. N. Heeramaneck, *Masterpieces of Indian Sculpture, From the Former Collections of Nasli M. Heeramaneck*, Verona, 1979, no. 36.

This unusual head is depicted with bulging eyes and protruding fangs, with a flared moustache and full beard. The aforementioned attributes are consistent with the iconography of Bhairava, the wrathful manifestation of Shiva, but for the unusual treatment of the hair, which is represented as a loose cap with a forward-hanging fold. In *The Sensuous Immortals*, Pal speculates that the cap may actually be a rough bun of hair, which would correspond with the dreadlocks of hair associated with Shiva. Although the exact identity of the figure remains unclear, the fine carving and expressive appearance epitomize the expressive nature of early medieval Indian stone sculpture.



A. N. Heeramaneck, *Masterpieces of Indian Sculpture, From the Former Collections of Nasli M. Heeramaneck*, Verona, 1979, cover and no. 36.



P. Pal, *The Sensuous Immortals, A Selection of Sculptures from the Pan-Asian Collection*, catalogue of the traveling exhibition, Los Angeles, 1977, cover and p. 82.















305

**A LARGE AND IMPORTANT BUFF SANDSTONE RELIEF WITH SEVEN MATRIKAS**

CENTRAL INDIA, 8TH-9TH CENTURY

53 in. (134.6 cm.) wide

\$150,000-200,000

**PROVENANCE**

The Nasli and Alice Heeramaneck collection, New York, by repute.  
The Pan-Asian Collection (Christian Humann), by 1975.  
Robert Hatfield Ellsworth, New York, 1982.  
The Pan-Asian Collection; Sotheby's New York, 5 October 1990, lot 25.

**EXHIBITED**

On loan to the Los Angeles County Museum of Art (L.75.5), by 1975.  
Los Angeles County Museum of Art, Seattle Art Museum, Denver Art Museum, William Rockhill Nelson Gallery, Kansas City, National Gallery, Ottawa, Toledo Museum of Art, "The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection" 25 October 1977-29 October 1978. The Asia Society Galleries, New York, and The Nelson-Atkins Museum of Art, Kansas City, Missouri, "Gods, Guardians, and Lovers: Temple Sculptures from North India, A.D. 700-1200," 31 March-28 November 1993, cat. no. 62.

**LITERATURE**

P. Pal, *The Sensuous Immortals, A Selection of Sculptures from the Pan-Asian Collection*, catalogue of the traveling exhibition, Los Angeles, 1977, p. 64-65, no. 35 (illustrated).  
V. Desai and D. Mason (eds.), *Gods, Guardians, and Lovers: Temple Sculptures from North India A.D. 700-1200*, Seattle, 1993, pp. 244-245, no. 62.

This striking and well-preserved relief depicts the *saptamatrikas*, or seven divine mothers, in dynamic dance. In early Indian sculpture, including during the Kushan period (CE first-third century), the *matrikas* were initially represented as ferocious and dangerous, often shown eating children. In later traditions, such as in the present relief, they come to represent protective motherly deities and became associated with the cults of Shiva and his son, Skanda. In some traditions, such as the *Devi Mahatmya*, the *matrikas* are borne out of Durga's struggle with the demon, Mahishasura; taking on the attributes of their associated male deities, the *matrikas* help to defeat the demon armies of Mahishasura. Following in this tradition, each *matrika* can usually be identified by certain iconographic attributes, such as the implements they carry or their *vahanas* (mounts), corresponding to those of their male aspect. In the present relief, the *matrikas* can be identified by those attributes as (from left), Brahmani, Maheshvari, Kumari, Vaishnavi, Varahi, Indrani, and Chamunda, flanked on either side by Virabhadra, a form of Shiva, at left and Ganesha at right. One particularly charming quality of the present work is the presence of each *matrika's vahana*, to the proper right of each goddess and in most cases looking up towards their faces: starting from left, Brahmani's goose is followed by Maheshvari's Nandi (bull), Kumari's peacock, Vaishnavi's Garuda, Varahi's buffalo, Indrani's elephant, and, more gruesomely, Chamunda's slayed demon corpse.



P. Pal, *The Sensuous Immortals, A Selection of Sculptures from the Pan-Asian Collection*, catalogue of the traveling exhibition, Los Angeles, 1977, cover and p. 64.



V. Desai and D. Mason (eds.), *Gods, Guardians, and Lovers: Temple Sculptures from North India A.D. 700-1200*, Seattle, 1993, cover and p. 245.





**306**

**A BLACK STONE STELE OF NARASIMHA**

INDIA, ORISSA, 12TH-13TH CENTURY

21½ in. (53.6 cm.) high

\$40,000-60,000

**PROVENANCE**

Sotheby's New York, 2 June 1992, lot 288.

This dynamic and powerful stele captures the moment when the Hindu god, Vishnu reveals himself in the guise of his ferocious half-lion, half-man form, known as Narasimha, to vanquish the *asura* king, Hiranyakashipu. After his brother, Hiranyaksha, was killed by the Vishnu's boar-form *avatar*, Varaha, Hiranyakashipu decided to seek vengeance and kill Vishnu. In order to achieve powers capable of defeating the god, Hiranyakashipu performed penance to the chief god, Brahma. Pleased by his worship, Brahma grants Hiranyakashipu the boon of his choice: that he cannot be killed by man or animal, that he cannot be killed inside or outside, day or night, on the ground or in the sky, by weapons animate or inanimate. With such a boon, Hiranyakashipu gains immeasurable power, and an accompanying sense of pride and arrogance.

To Hiranyakashipu's dismay, however, his son Prahlad is a devoted follower of Vishnu and Hiranyakashipu grows so angry that he decides to strike down his son. As he moves to kill him, Vishnu, in the form of Narasimha, emerges from a pillar and destroys Hiranyakashipu. Although the present stele lacks the representation of the pillar, it depicts the fateful moment at dusk (neither day nor night) when Narasimha (neither man nor animal) emerges from the pillar (neither inside nor outside), props the *asura* king up on his knee (neither on the ground nor in the sky), and disembowels him with his claws (weapons neither animate nor inanimate). The figure on all fours and supporting Narasimha's foot is likely Hiranyakashipu's son, Prahlad. As such, the story of Narasimha is a gruesome but instructive parable about arrogance and hubris.





307

**A BRONZE FIGURE OF A RAKSHASI**

INDONESIA, CENTRAL JAVA, 10TH-11TH CENTURY

4 $\frac{3}{4}$  in. (11 cm.) high

\$12,000-18,000

**PROVENANCE**

The Pan-Asian Collection (Christian Humann), by 1976.  
Robert Hatfield Ellsworth, New York, by 1982.  
The Pan-Asian Collection; Sotheby's New York, 5 October 1990, lot 102.

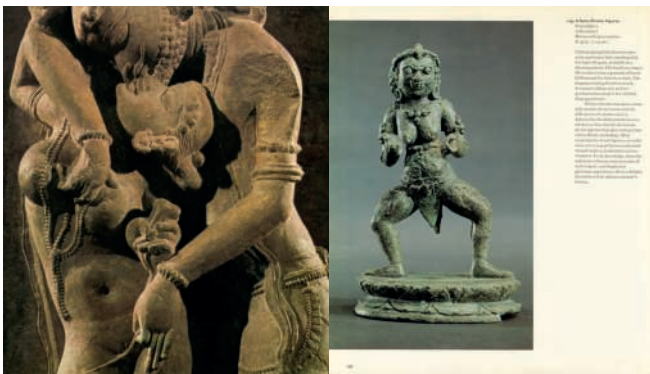
**EXHIBITED**

On Loan to the Los Angeles County Museum of Art (L.76.24.13), by 1976.  
Los Angeles County Museum of Art, Seattle Art Museum, Denver Art Museum,  
William Rockhill Nelson Gallery, Kansas City, National Gallery, Ottawa, Toledo  
Museum of Art, "The Sensuous Immortals: A Selection of Sculptures from the  
Pan-Asian Collection" 25 October 1977-29 October 1978.

**LITERATURE**

P. Pal, *The Sensuous Immortals, A Selection of Sculptures from the Pan-Asian  
Collection, catalogue of the traveling exhibition, Los Angeles, 1977*, p. 196, no. 119.

The iconography of the present figure, with bared fangs, bulging eyes, and unusual  
attire, make identification of the present figure difficult. In *The Sensuous Immortals*,  
Pal speculates that she perhaps represents a *rakshasi*, a semi-divine ogress  
belonging to the same class of demons as *asuras*. Less likely in his estimation is  
that she represents a *dakini* from the Buddhist pantheon.



P. Pal, *The Sensuous Immortals, A Selection of Sculptures from the Pan-Asian Collection*,  
catalogue of the traveling exhibition, Los Angeles, 1977, cover and p. 196.





308

**A BRONZE HEAD OF BUDDHA**

THAILAND, LAN NA STYLE, 16TH CENTURY

9½ in. (24 cm.) high

\$6,000-8,000

**PROVENANCE**

Acquired from Peng Seng, Bangkok, 1958.

The present work is stylistically associated with the kingdom of Lan Na, centered around the city of Chiang Mai in Northern Thailand. The Buddhist art of the Lan Na kingdom owed much to the art of the preceding kingdom of Sukhothai, which in the beginning of the fifteenth century began to be subsumed by the powerful Ayutthaya polity. Compare the present head with a bronze figure of Buddha, dated by inscription to 1500, illustrated by H. Woodward, Jr. in *The Sacred Sculpture of Thailand*, London, 1997, p. 208, fig. 203.





309

**A BRONZE FIGURE OF BUDDHA**

THAILAND, SUKHOTHAI STYLE, 16TH CENTURY

17½ in. (44 cm.) high

\$20,000-30,000

**PROVENANCE**

Acquired from Peng Seng, Bangkok, 1958.

With its gently arching brows, wide and prominent nose, and full cheeks, the present figure stylistically aligns with the art of the Sukhothai kingdom. In the fifteenth century, the Ayutthaya kingdom conquered Sukhothai but rather than forcibly integrating it into the Ayutthayan empire, they installed their own bureaucracy and allowed it a degree of autonomy. The Sukhothai style continued to exert an influence on the Buddhist art of Thailand, even after its descent from power. Compare the facial features and treatment of the drapery of the present work with a bronze figure of Buddha from the fifteenth century, illustrated by H. Woodward, Jr. in *The Sacred Sculpture of Thailand*, London, 1997, p. 170, fig. 171; one discernable difference is the hairline, which is linearly defined in the present work, in contrast to the earlier, cited example.





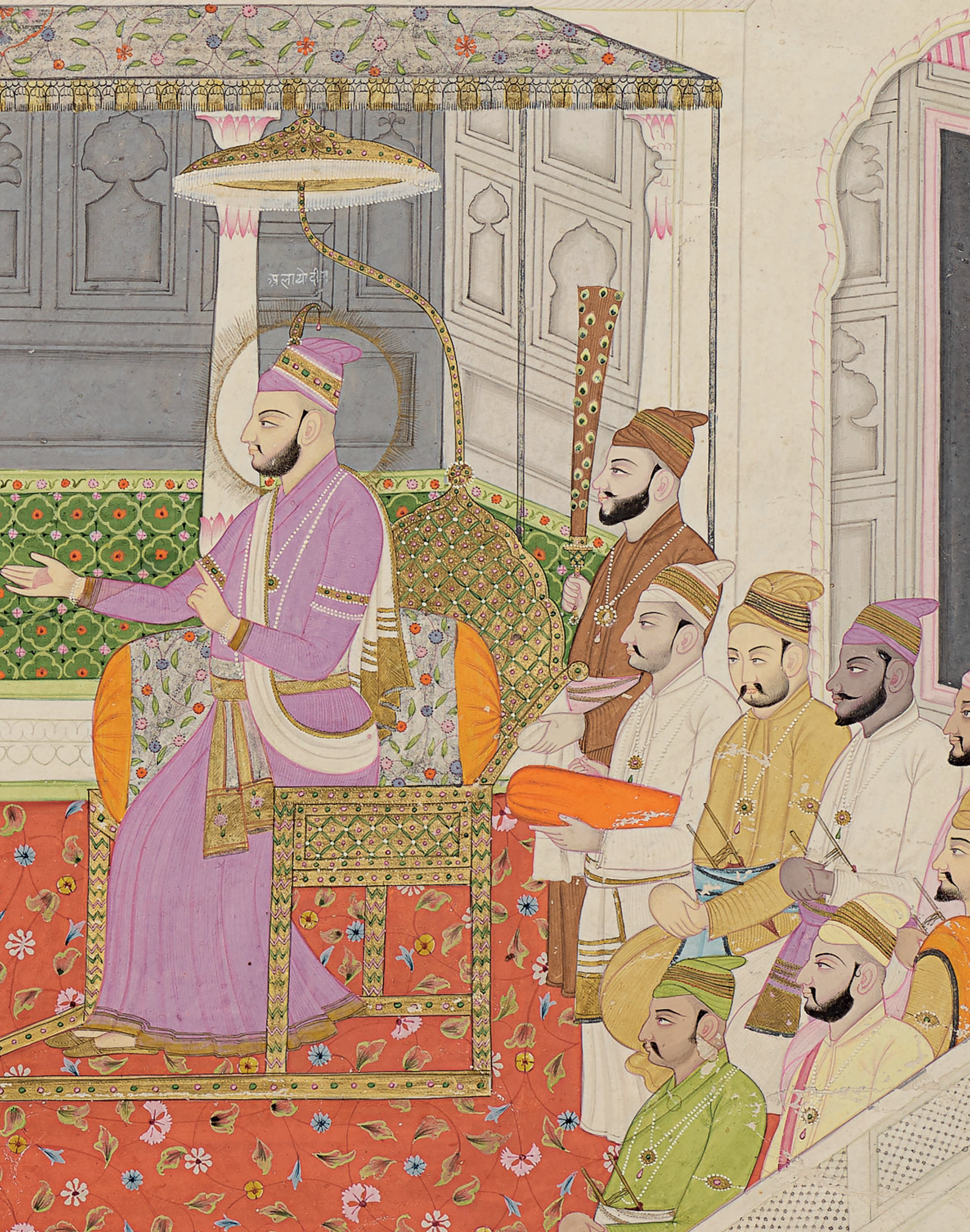


मोक्ष

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उमराओ





अलाये दी



**310**

**A BRONZE FIGURAL LOTUS PETAL FROM A  
LOTUS MANDALA**

NORTHEASTERN INDIA OR TIBET, 12TH-13TH CENTURY  
3 in. (7.5 cm.) high

\$4,000-6,000

This sculptural fragment, cast with figures on both the front and back, is a single lotus petal from a larger three-dimensional sculpture of a lotus stalk and blossom enclosing a central figure. The figure on the interior-facing side is a *dakini*, likely from a Hevajra mandala, and the exterior-facing side of the petal depicts the mahasiddha, Virupa in the charnel grounds, mimicking such hierarchies in two-dimensional mandala paintings. Such three-dimensional lotus mandalas first originated in Northeastern India during the Pala period; for a complete example, see P. Pal, *The Sensuous Immortals, A Selection of Sculptures from the Pan-Asian Collection*, Los Angeles, 1977, p. 96, no. 57.

Himalayan Art Resources, item no. 24535.



310 (recto)

**311**

**A GROUP OF INEBRIATED ASCETICS ON A HILLSIDE**

INDIA, MARWAR, 18TH CENTURY

Image 11¼ x 7⅞ in. (28.5 x 19.8 cm.)

folio 4¾ x 10¼ in. (36.4 x 26 cm.)

\$6,000-8,000

The present scene depicts a host of holy Hindu ascetics or *sadhu* drinking alcohol and *bhang*, smoking hookah, and generally unwinding. Some have meditation bands still tied around their legs; a few are engaging playfully with the animals around them. This bold-colored and lively painting comes from a historical kingdom of Marwar in the modern state of Rajasthan.

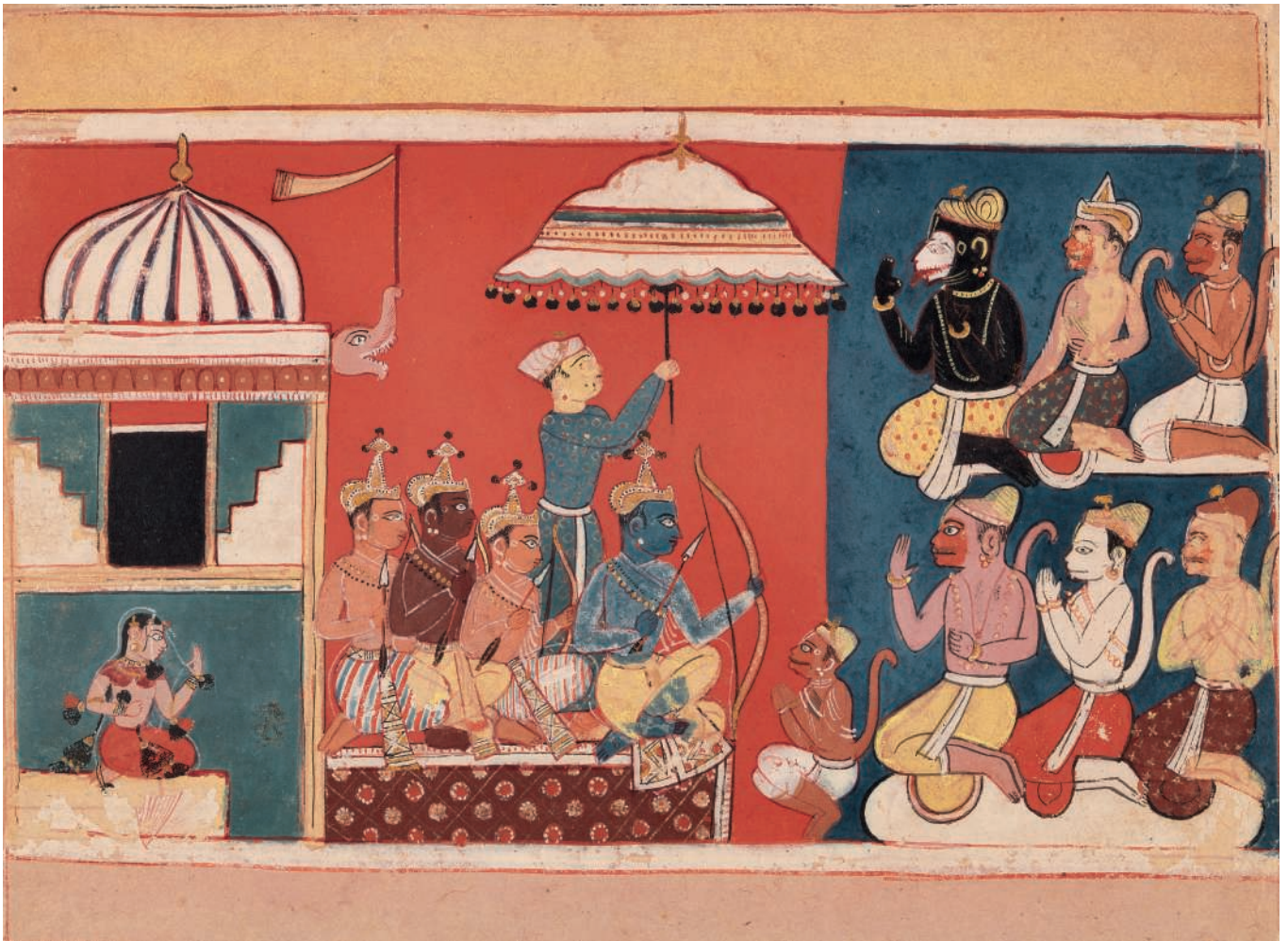


310 (verso)









312

**AN ILLUSTRATION FROM A RAMAYANA SERIES**

INDIA, MALWA, CIRCA 1630

Image 6½ x 8½ in. (16.4 x 21.8 cm.); folio 9½ x 7½ in. (23.1 x 18 cm.)

\$5,000-7,000

Originally composed by Valmiki in the fifth or fourth century BCE, the Ramayana or the story of Rama's journey is one of India's oldest and most popular epics. As well as being an engaging epic, it is also an important devotional text. In the present composition, Rama appears to be soliciting the help of Hanuman in rescuing his kidnapped wife, Sita. This painting, as well as that to the right, can be classified by their flat execution, distinct palette, and large fields of solid color, as executed in the Malwa style.









313

AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES

INDIA, MALWA, CIRCA 1720

Image 7¼ x 13¾ in. (18.3 x 35 cm.)

\$5,000-7,000

The present folio is from the *Bhagavata Purana* which chronicles the ten avatars of Lord Vishnu, each of whom must save the world from danger, destroy the wicked and protect the virtuous. This painting depicts Krishna, about whom many popular stories emerge from this important epic.







314

**AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES**  
ATTRIBUTED TO THE FAMILY OF NAINSUKH, INDIA, GULER OR  
BASOHLI, CIRCA 1760-1770

Image 11 x 15 in. (27.8 x 38.1 cm.); folio 16 x 12 in. (40.6 x 30.4 cm.)

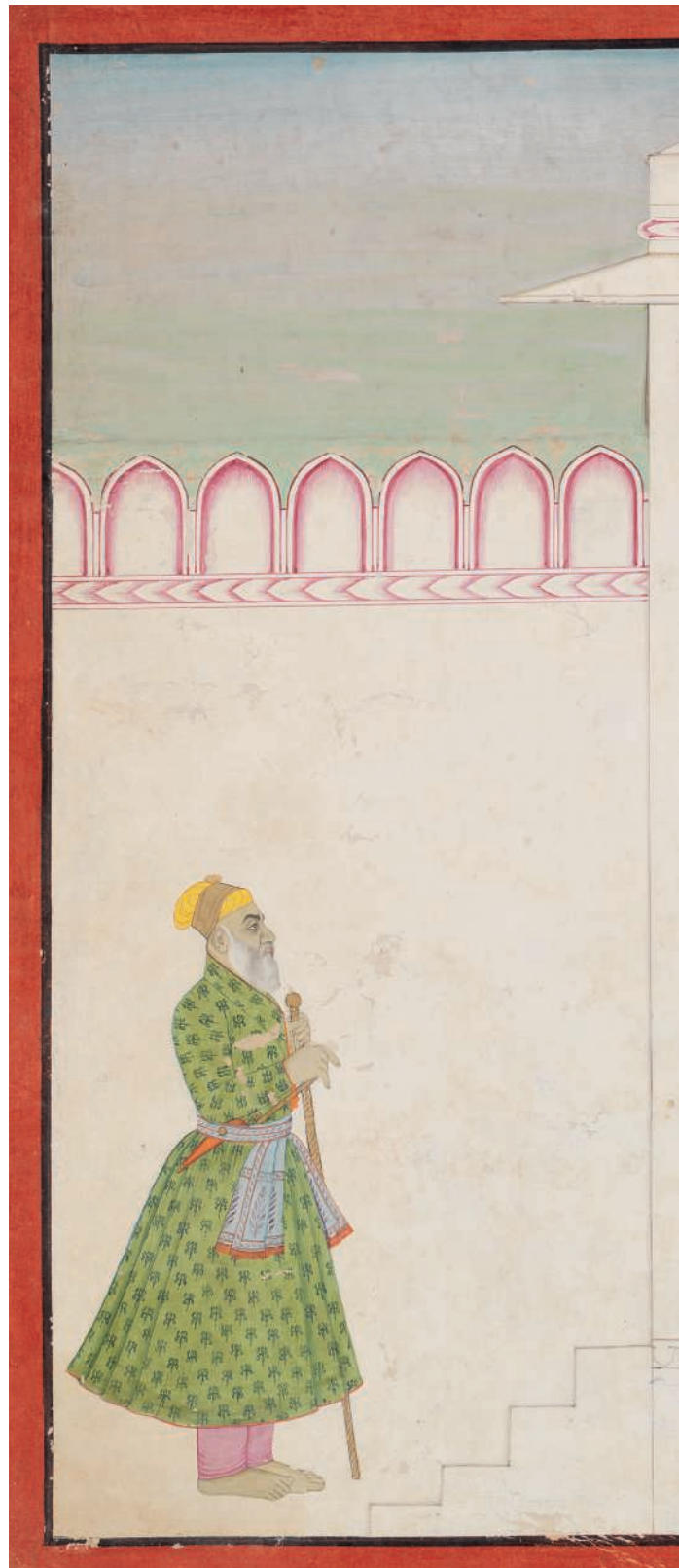
\$40,000-60,000

This illustration is from Book Ten, canto fifty-two, of the *Bhagavata Purana* and relates to the *syavamvara*, the practice of choosing a husband, by Rukmani. The illustration likely depicts Rukmani's brother's Rukma (or Rukmi) seated with his father, Bhishmaka, the king of Vidarbha, discussing the marriage of his sister. Rukmani (and her parents) were keen for her to marry Krishna but Rukma wanted her to marry his friend, Shishupala. Subsequently, Rukmani writes to Krishna to ask him to come and rescue her.

This painting is from a large series which W.G. Archer referred to as the "Large" Guler-Basohli *Bhagavata Purana* series or the "Fifth" Basohli *Bhagavata Purana* series of 1760-70 (W.G. Archer, *Indian Paintings from the Punjab Hills*, 1973, Vol. I, pg. 28).

The composition of the illustrations and the style of painting exhibit a strong dependence and awareness of the work of Manaku and Nainsukh, sons of Pandit Seu, and the most renowned Pahari artists of this period. B.N. Goswamy and Eberhard Fischer note that the series is often attributed to Manaku's son, Fattu, who was taught by his father.

The majority of this set was sold at Sotheby's London in February 1960 from the collection of Mrs. F.C. Smith. It is now widely dispersed among various public and private collections.









315

**AN ILLUSTRATION FROM A HAMIR HATH SERIES**

STYLE OF SAJNU, NORTH INDIA, MANDI, CIRCA 1810-1820

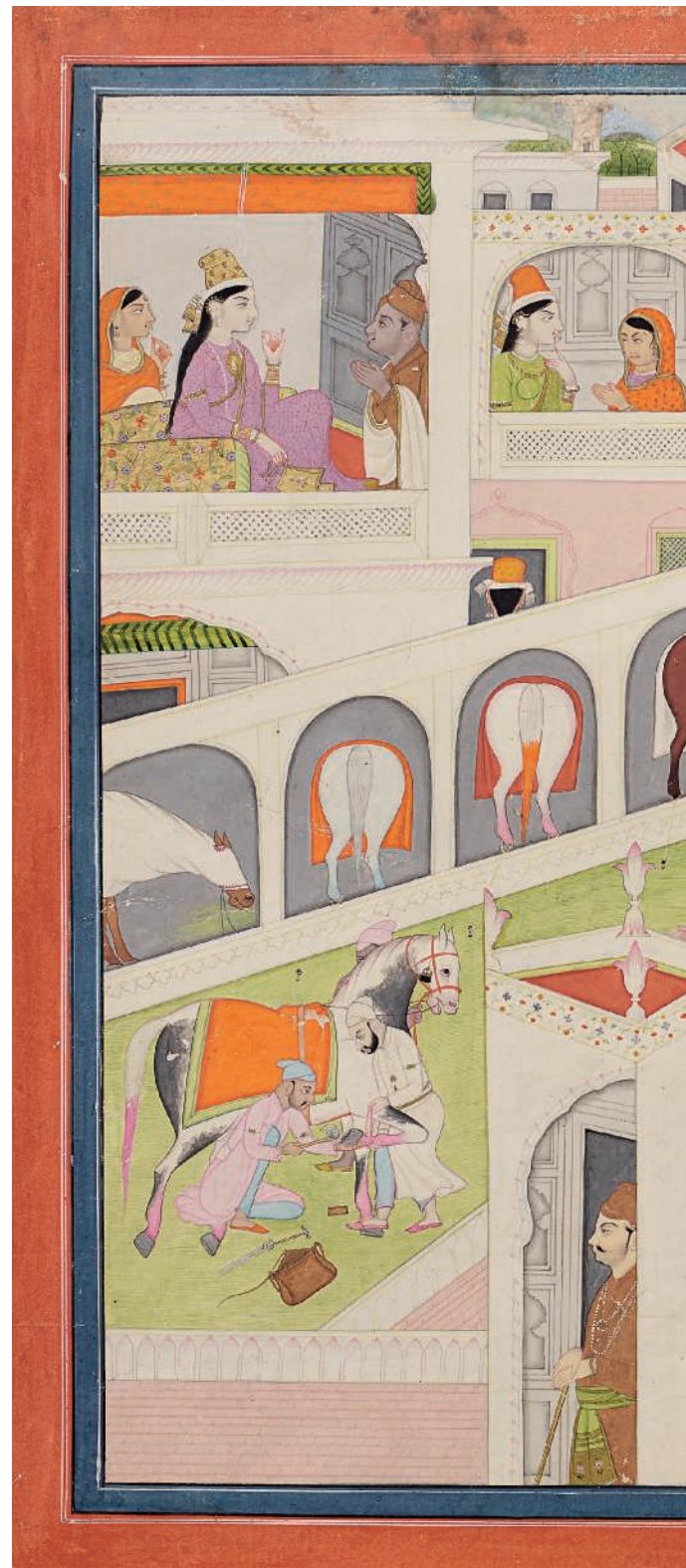
Image 12 $\frac{3}{8}$  x 17 $\frac{1}{2}$  in. (31.4 x 44.5 cm.); folio 19 $\frac{7}{8}$  x 14 $\frac{3}{4}$  in. (50.5 x 37.4 cm.)

\$40,000-60,000

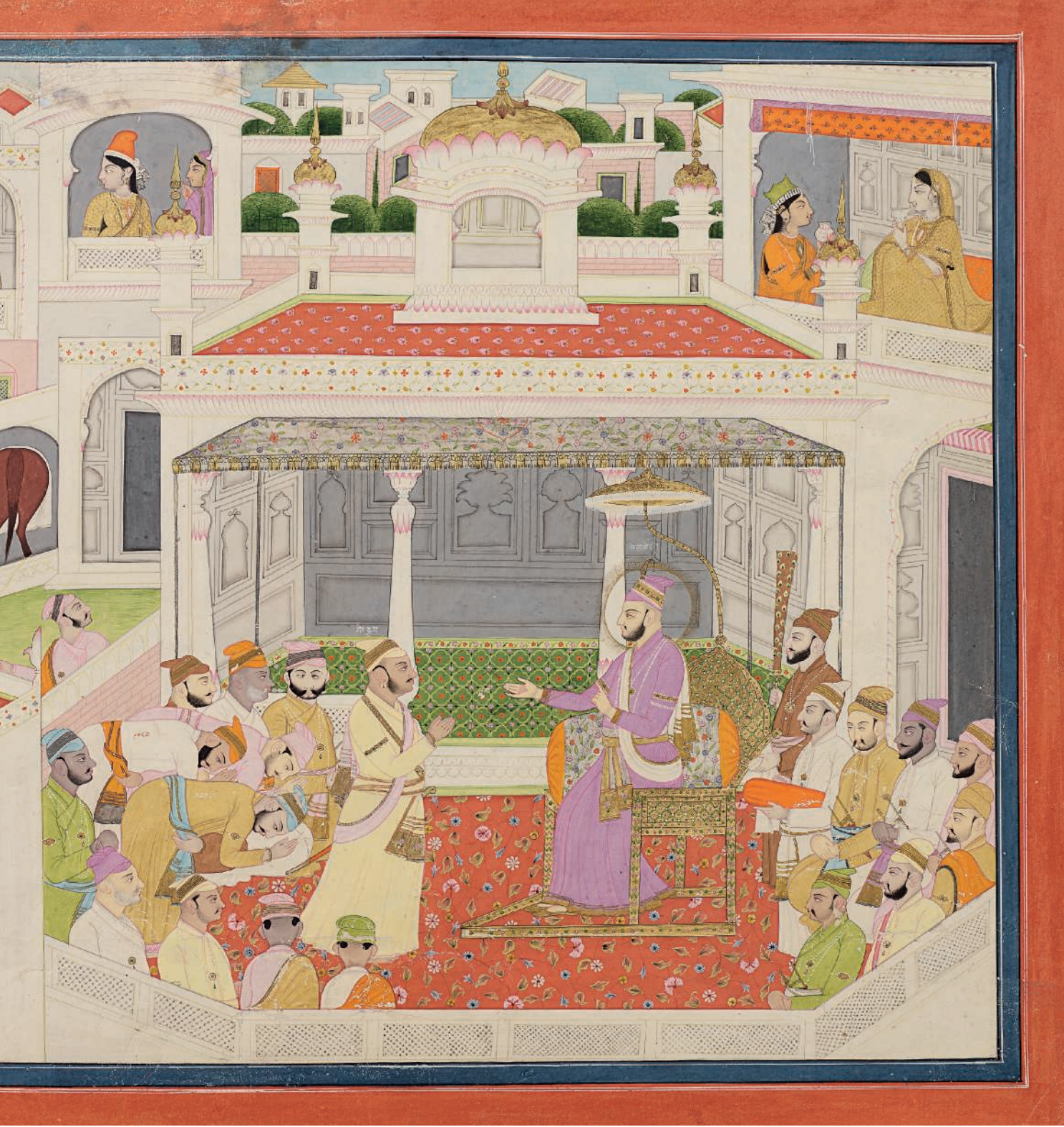
The figure seated on the throne in purple is Alauddin Khilji, the Sultan of Delhi who reigned in North India from 1296 to 1316. The figure standing before him is identified above in white Devanagari script as Mahima, a Mongol soldier, who was an ally of Hamir, the king of Ranthambore in Rajasthan (although Mahima appears more North Indian here than Mongol).

Mahima has delivered a message from Hamir to Alauddin which seems to be displeasing the latter as he has his finger raised. Several Mongol leaders were generals in Hamir's army and fought Alauddin Khilji's forces before finally being defeated when Khilji besieged Ranthambore fort in 1301 and killed Hamir after a long battle.

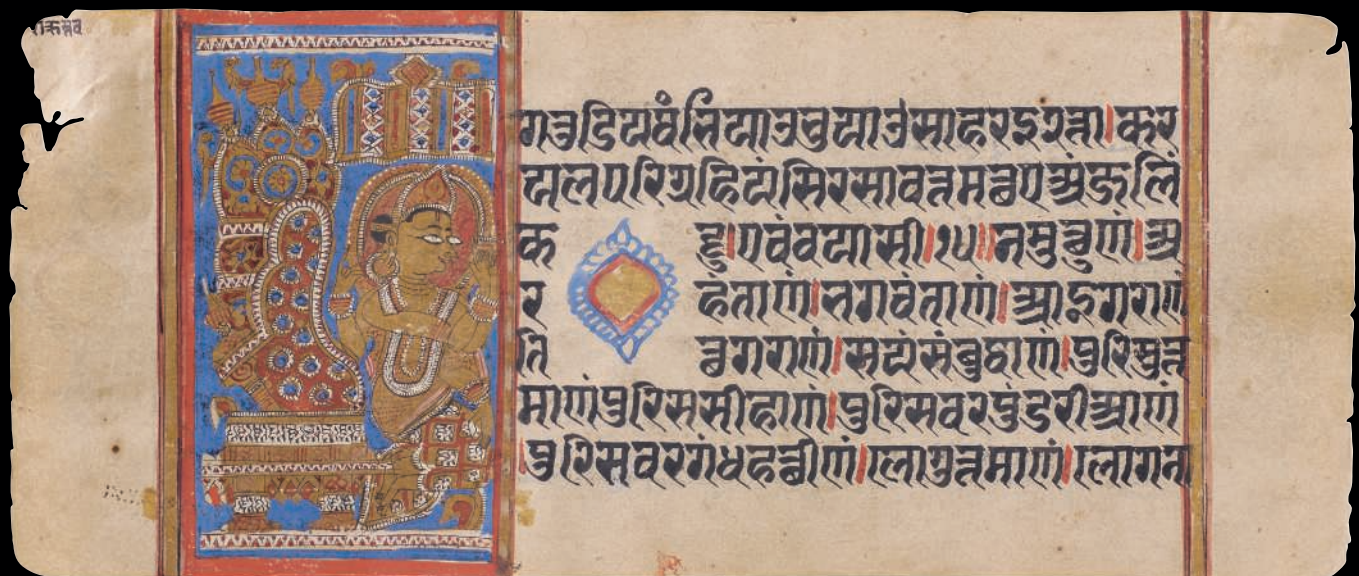
For comparable illustrations and further discussion on the series, see W.G. Archer, *Indian Paintings from the Punjab Hills*, 1973, Vol. I, pp. 360-362, Vol. II, p. 273, fig. 42(i),(ii). For another folio from this series which sold at auction, see Christie's London, 23 September 2004, lot 167 and 25 May 2017, lot 73. Khilji besieged Ranthambore fort in 1301 and killed Hamir after a long battle.











316

316

**A FOLIO FROM A JAIN MANUSCRIPT**

WESTERN INDIA, 15TH-16TH CENTURY

Image 3 $\frac{3}{8}$  x 2 $\frac{1}{4}$  in. (9.7 x 5.8 cm.); folio 4 $\frac{3}{8}$  x 10 $\frac{1}{8}$  in. (11 x 25.8 cm.)

\$1,500-2,500

Jain paintings of this period are easily recognizable due to their favoring of three-quarter profiles and avoidance of foreshortening. At a time when naturalistic styles of painting were spreading, Jain miniatures perpetuated a more classical style.

317

**A PAINTING OF THE JAGANNATH TRIAD**

EASTERN INDIA, ORISSA, 19TH CENTURY OR LATER

24 $\frac{1}{8}$  x 20 $\frac{1}{8}$  in. (61.2 x 51 cm.)

\$6,000-8,000

This image is directly inspired by those found in the inner sanctum of the Jagannath temple in Puri. Jagannath, a form of Vishnu, stands here with his brother Balabhadra and sister Subhadra, encircled by a lively retinue of gods and animals.







# GANDHARAN SCULPTURE

**318**

**A RARE GREY SCHIST BUDDHAPADA**

ANCIENT REGION OF GANDHARA, 2ND-3RD CENTURY

29½ in. (74.9 cm.) high

\$30,000-50,000

**PROVENANCE**

Christie's Amsterdam, 13 April 1999, lot 23.

Depictions of the footsteps of the Buddha were one of the early aniconic symbols used to represent the presence of Buddha. In Gandharan art, they are often found alongside images of the Buddha himself.

The footprint of the Buddha represents the proliferation of the *dharma* and its size conveys the power of Buddhist teachings. The *swastikas*—ancient fertility symbols—on each toe represent immutability, while the omega symbol upon the ball of the foot points to the Greek influence on the Hellenized Kushan civilization. The symbolic form was appropriated from the Mauryan Empire of India, the first Buddhist empire from which these forms of representation were born.

For a very similar *buddhapada* in the Lahore Museum collection, see A. Proser, *The Buddhist Heritage of Pakistan*, New York, 2011, p.146, pl. 54. Also compare the symbology, scale and motif of the present lot with another contemporaneous *buddhapada* in the Yale University Art Gallery collection (acc. no. 2015.141.1), illustrated in K. H. Selig-Brown, *Eternal Presence: Handprints and Footprints in Buddhist Art*, exh. cat., Katonah Museum of Art, New York, 2004, 34–35, pl. 1.







319

**A GREY SCHIST HEAD OF A BODHISATTVA**  
ANCIENT REGION OF GANDHARA, 2ND-3RD CENTURY

\$100,000-150,000

**PROVENANCE**

Collection of the Honorable John Edward Bingham of Sussex, England (1904-1992).  
Sotheby & Co., London, 12 December 1960, lot 62.  
A. Garebed (1923 – 1958), London.  
Collection of Denys Miller Sutton (1917-1991), United Kingdom thence by descent.  
Acquired privately in New York, 2013.  
Private collection, London, 2016.

**LITERATURE**

*The Burlington Magazine*, No. 693 – Vol. 102, United Kingdom, December 1960, p. iv.

The current work has passed through a number of important collections over the past century, including the collection of the Hon. John Edward Bingham in the early twentieth century. By 1954, Bingham sold a number of works from his collection of Gandharan art to art institutions in the United States, including the Baltimore Museum of Art. BMA deaccessioned a number of these works to the Lawrence Art Museum at Williams College, Massachusetts; the Virginia Museum of Fine Arts, Richmond; and the Ackland Art Museum, North Carolina. The current work was sold at Sotheby & Co., London in 1960, and acquired by the late antiquities dealer, A. Garebed. It then passed into the collection of the renowned art critic Denys Miller Sutton, the editor of *Apollo* magazine and UNESCO Fine Art specialist, and through his family by descent.

This impressively carved grey schist head embodies the naturalistic and idealized sculptural style of Buddhist art from the ancient region of Gandhara. Depicted with a youthful face, with soft lips, aquiline nose, and almond-shaped eyes below gently arching brows, all surmounted by flowing ringlets of hair, the visage exemplifies the classical ideal of masculine youth.

In the depiction of the hair ornaments, the present sculpture is similar to two works in the Peshawar and Lahore Museums, each identified as Siddhartha by H. Ingholt in *Gandharan Art in Pakistan*, New York, 1957, cat. no. 280-

281, presumably based on his youthful appearance, with the cascading locks of hair, princely jewelry and the ushnisha, representing the period in Siddhartha's life before he relinquished his worldly goods and became Buddha, the Enlightened One.

Similar figures have also been more broadly identified as bodhisattvas, those who have achieved enlightenment but forgo nirvana (the escape from rebirth) to serve as guides for all sentient beings. In the Gandharan period, the most important of these figures were Avalokiteshvara, the bodhisattva of compassion, and Maitreya, the future buddha. Each had defined iconography, and would likely have been worshipped alongside images of Buddha himself: Avalokiteshvara is distinguished by the flower he holds in his hand and usually wears a turban, while Maitreya holds a water pot and usually, but not always, wears his hair in a topknot.

According to tradition, Maitreya will be born a Brahmin, and therefore will be dressed in the rich vestments similar to that of the historical Prince Siddhartha, including beaded jewelry and hair ornaments similar to those found in the present work. Given the similarities between depictions of Maitreya and Prince Siddhartha, it is possible that the present head could represent either.



*The Burlington Magazine*, No. 693 – Vol. 102, United Kingdom, December 1960, cover and p. iv.







AN IMPORTANT FIGURE  
OF MAITREYA









320

**A GREY SCHIST FIGURE OF MAITREYA**

ANCIENT REGION OF GANDHARA, 3RD CENTURY

26½ in. (67.8 cm.) high

\$120,000-180,000

**PROVENANCE**

René Jacquerod, Zürich, 30 June 1955.

Coninx Museum, Zürich, by 1993.

Christie's New York, 21 March 2008, lot 552.

Private collection, Paris.

In private collections since at least 1955, the present schist sculpture of a *bodhisattva* is of exceptional size and quality. It is likely he would have held a water vessel in the left hand, identifying him as the bodhisattva Maitreya. This identification is reinforced by the hairstyle, which is generally reserved for this *bodhisattva*. Maitreya is considered the Buddha of the future - when the *dharma* is forgotten on Earth, he will descend from the Tushita Heaven to be born in our realm as the next Buddha. His iconic water vessel, the *kumbha*, is found in many different contexts within Indian sculpture, but is almost always a symbol of fertility and life. It is an apt visual icon, therefore, for Maitreya's role as a progenitor of future peace and order.

In his future birth, Maitreya will be of *brahmin* stock. He is dressed, therefore, in the rich garb similar to that of the historical Buddha, prior to his renunciation of worldly life. His vestments include a foliate collar, a rope-work necklace with a *makara*-head pendant, and a cord with cylindrical amulet boxes, of a type still in use in South Asia. He is robed in a *dhoti*, secured around the waist with a knotted rope with pendant ties, with a heavier *sanghati* draped over the

shoulders, open at the front to expose his muscular chest. Both display the naturalistic attention to drapery characteristic of the Gandharan period that is held over from the earlier Greco-Roman influence in the region.

The current work bears a striking similarity to a third-century schist figure of Maitreya, also from the ancient region of Gandhara, in the Metropolitan Museum of Art, New York (acc. no. 1991.75), illustrated in "Recent Acquisitions: A Selection, 1990-1991": *The Metropolitan Museum of Art Bulletin*, v. 49, no. 2 (Fall, 1991). Compare the exuberant modeling of the hair and hair ornaments, the lush mustaches with curled ends, the precise style of necklaces, amulets, armlets and jewelry, and powerful masculine form. The elegant drapery of the upper robe is also comparable in both works, wherein the robe is looped around the proper left shoulder. Note a slight bulge in the drapery on the proper left upper arms of both works, where the upper robes are presumably covering the matching armlets. This sensitivity to rendering is a hallmark of Gandharan masterworks.







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**321**

**A GREY SCHIST BUDDHAPADA**

ANCIENT REGION OF GANDHARA, 2ND-3RD CENTURY

19½ (49.5 cm.) high

\$30,000-50,000

**PROVENANCE**

Sotheby's New York, 20 March 1997, lot 36.

The historical Buddha was first revered through symbols rather than through figurative images, as the Buddha himself professed the danger of attachment to icons in his own pursuit of enlightenment. Depictions of a *bodhi* tree, an empty throne, a riderless horse, a *chakra* or wheel, a parasol and footprints of the Buddha were all examples of what is now known as the early "aniconic phase" of Buddhist art, in which the presence of the Buddha was inferred through his absence. This tradition developed during the Mauryan Empire in the third-first centuries BCE, and was referenced in the later Graeco-Buddhist artistic traditions throughout the ancient region of Gandhara.

In a preliterate era, a work of art such as the present lot would have played a powerful role in the transmission of Buddhist philosophy. In the current work, each toe print is adorned with a *swastika*, an ancient Indic symbol of peace and fertility. In the center of each footprint is a many-spoked *dharma chakra* or wheel of law, which represents the Buddha's first sermon, known as "Turning the Wheel of Dharma". The upper right and left corners are adorned with a simple foliate motif. Compare the current work with another grey schist *buddhapada* from the ancient region of Gandhara, see lot 318.

The predominate medium of Gandharan sculpture, grey schist, has an abundant mica content, which is evidenced in the current work.



Buddhapada; South Asia, ancient Gandhara, 2nd or 3rd century c.e.; Gray schist, dimensions unknown. Private collection, Japan, after D. A. Sensabaugh, "Footprints of the Buddha," *Yale University Art Gallery Bulletin*, 2017, pp. 84-89.







## INDIAN SCULPTURE

PROPERTY FROM A PRIVATE LONG ISLAND COLLECTION

**322**

**A MOTTLED RED SANDSTONE**

**HEAD OF RUDRA**

INDIA, GUPTA PERIOD, 6TH-7TH CENTURY

9¼ in. (24.8 cm.) high

\$6,000-8,000

**PROVENANCE**

Peter Marks, New York.

Collection of the late Earl Morse (1908-1988),  
acquired from the above, 9 August 1965;  
thence by descent.





PROPERTY FROM THE COLLECTION OF THE LATE  
JULIET AND MOHAMMED KHURSHID

**323**

**A RED SANDSTONE FIGURE OF  
BUDDHA SHAKYAMUNI**

INDIA, MATHURA, 2ND-3RD CENTURY  
8¼ in. (20.8 cm.) high

\$6,000-8,000

**PROVENANCE**

Acquired by Juliet and Mohammed Khurshid,  
former Secretary of Defense of Pakistan and first  
Pakistani Ambassador in Bangladesh, by 1979  
thence by descent.





### 323A

#### A COPPER- AND SILVER-INLAID BRONZE GROUP DEPICTING VISHNU AND PERSONIFIED ATTRIBUTES

KASHMIR, 11TH-12TH CENTURY

7 ¾ in. (19.8 cm) high

\$30,000-50,000

#### PROVENANCE

Collection of the late Mr. Julian Elias, London, 1960s, by repute  
thence by descent.

Compare the current work to an earlier ninth-century bronze group depicting Vishnu Vaikuntha in the National Museum, New Delhi (acc. no. 80.1210). In both groups, Vishnu stands at center holding two of his primary attributes, the lotus and the conch. The two attendant figures below are personifications of his other two attributes, Chakrapurusha (the *chakra* or wheel), and Gada Devi (the *gada* or mace). Vishnu and attendants stand upon rectangular plinths with side aperture for ablutions materials.

The application of cold gold to the face on the current work suggests that this bronze may have entered Tibet at some point in its history, a testament to the longevity and appeal of portable bronze figures such as this, as well as the transmission of philosophical and art-historical traditions throughout the pan-Himalayan region.

Himalayan Art Resources, item no. 13467.





PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

**324**

**A BRONZE FIGURE OF YOGA NARASIMHA**

NORTH INDIA, KASHMIR OR CHAMBA,  
10TH-11TH CENTURY

6 $\frac{3}{4}$  in. (16.2 cm.) high

\$12,000-18,000

**PROVENANCE**

Acquired privately by 1983, by repute.

The present sculpture, likely from the hill-town of Chamba within Himachal Pradesh and dated from the tenth or eleventh centuries, is stylistically comparable to contemporaneous sculpture of Kashmir, unsurprising given the proximity of the Chamba to the Vale of Kashmir, as well as the political connections between the two regions. Some stylistic and iconographical characteristics, however, do differentiate between works from Chamba and Kashmir. The conjoined aureole of Chamba bronzes, for instance, is usually flat and unadorned, in contrast to those of Kashmir, which are often incised with flames. The streamers or ribbons that extend from either side of the torso are also commonly found in Chamba bronzes, and less so in those of Kashmir.

The present figure depicts the lion-faced form of Vishnu, Yoga Narasimha in a contemplative posture, sitting cross-legged on a rectangular plinth. He holds the attributes of Vishnu, including the mace and *chakra* in the upper hands and a conch in his lower proper left hand. His tripartite crown, typical for Chamba and Kashmiri sculpture from this period, is surmounted by a blossoming lotus.





THE PROPERTY OF A DISTINGUISHED GENTLEMAN

**325**

**A RARE BRONZE FIGURE OF HARIHARA**

SOUTH INDIA, PALLAVA PERIOD, 9TH CENTURY

6⅞ in. (15.5 cm.) high

\$20,000-30,000

**PROVENANCE**

Dr. J.R. Belmont, Basel, by repute.

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

Robert Hatfield Ellsworth, New York.

Christie's New York, 21 September 2007, lot 91.

This rare bronze figure depicts the composite form of Vishnu and Shiva as can be interpreted from the differences between the right and left sides of the figure. Vishnu, for instance, can be recognized by the cylindrical crown and the mace held in the lower left hand, while the Shiva side is distinguished by the matted hair from which emerges a serpent.

The position of Vishnu on the left side, the feminine side, has to do with the greater gender ambiguity of the god within Hindu theology. The cult of Harihara, known from at least the third century in North India, likely had the effect of smoothing the theological difference between followers of both Hindu paths. The figure is dressed in a thin *dhoti* secured with multiple belts and sashes and adorned with a sacred thread and many necklaces. A seated image of Vishnu at the Metropolitan Museum of Art (acc. no. 1987.142.69) dated to the Pallava period appears to have been cast in a very similar alloy, is sculptured with the same proportions, and is adorned in an almost identical fashion.



THE PROPERTY OF A DISTINGUISHED GENTLEMAN

326

**A SILVER-INLAID BRONZE FIGURE OF  
PADMAPANI LOKESHVARA**

NORTHEAST INDIA, BIHAR, PALA PERIOD, 11TH-12TH CENTURY  
4¼ in. (10.8 cm.) high

\$25,000-35,000

**PROVENANCE**

Dr J.R. Belmont Collection, Basel, by repute.  
The Pan-Asian Collection (Christian Humann), by 1977, by repute.  
Robert Hatfield Ellsworth, New York.  
Christie's New York, 21 September 2007, lot 103.

Powerfully cast despite its small size, the *bodhisattva* of compassion is seated in *lalitasana* on a beaded double-lotus base, his right hand lowered in *varada mudra*, the gesture of dispensing boons, and his left holds the stem of a lotus. His benevolent expression is enhanced with silver-inlaid eyes and surmounted by an elaborate topknot of dreadlocks (*jatas*). A product of the Pala period, this important dynasty that flourished in eastern India from the eighth to the twelfth century produced artworks of a distinct style heavily influenced by the Gupta period aesthetic. The Pala style traveled from India to Nepal, China and Tibet, and served as an important foundation for sculptural and painting traditions in subsequent centuries. The double-lotus base over the stepped plinth is, for instance, a widely-used style created during this period and emulated widely for many centuries thereafter. The backside of the present figure's base is adorned with what is likely a dedicatory inscription in a Devanagari script, with one letter per lotus petal. For a very similar figure, compare with a bronze figure of Maitreya illustrated by U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 283, fig. 69D.



(another view with inscription)

A silver-inlaid bronze figure of Maitreya; Northeastern India, Pala period, 11th-12th century; 4 ¼ in. (11.7 cm.) high; sold at Christie's New York, 20 March 2019, lot 634, for US \$87,500.





AN IMPORTANT CHOLA  
BRONZE FIGURE OF UMA





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**327**

**A LARGE AND IMPORTANT BRONZE FIGURE OF UMA**  
SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, 13TH CENTURY  
25¼ in. (64.1 cm.) high

\$300,000-500,000

**PROVENANCE**

Collection of Mrs. Florence Sutherland Orr (1856-1948), acquired in Chennai (now Madras), India.  
Christie's New York, 19 March 2013, lot 229.

**EXHIBITED**

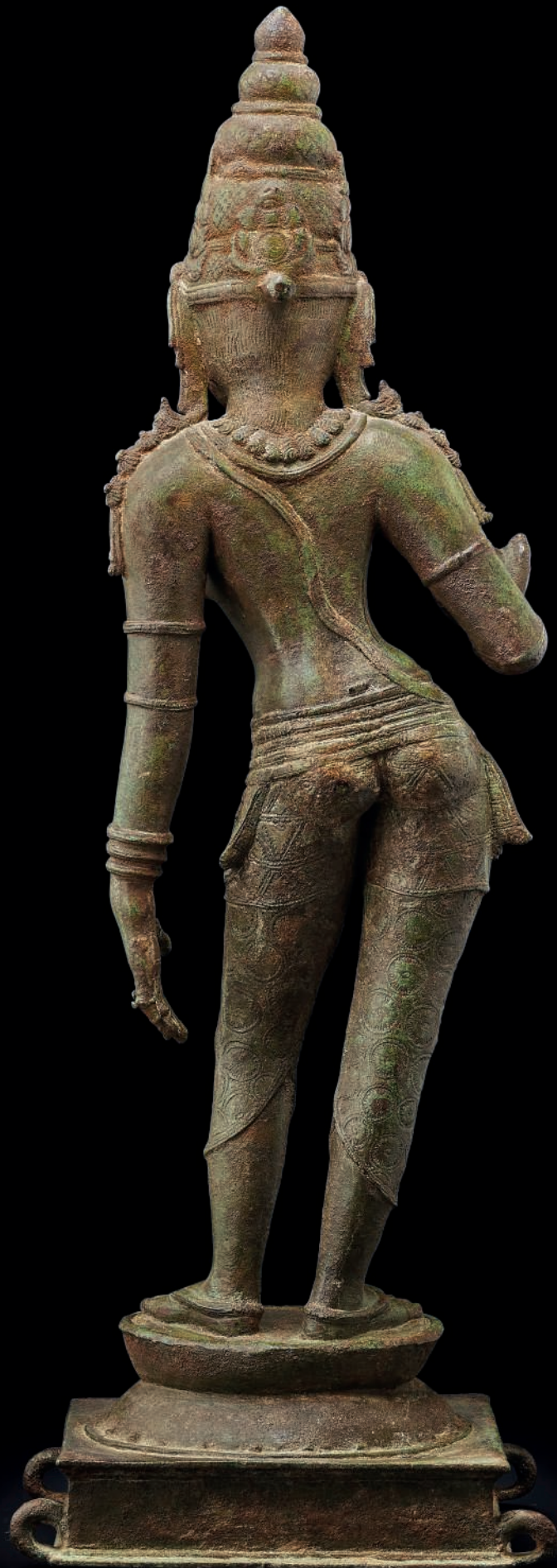
D'Amour Museum of Fine Arts, Springfield, Massachusetts, long-term loan  
1935-2012 (acc. no. 04.35).



Photograph of the current lot and other bronzes for loan, from Mrs Sutherland Orr to Mr John Clark, Director of the Springfield Museum of Fine Arts, ca. 1935. Photo courtesy of the D'Amour Museum of Fine Art, Springfield, Massachusetts.







(another view)



This magnificent sculpture depicting the goddess Uma carries a storied provenance, acquired in Chennai, India (formerly Madras) in the late nineteenth or early twentieth century, by Mrs. Florence Sutherland Orr. In 1935, the present lot was gifted to the D'Amour Museum of Fine Arts in Springfield, Massachusetts on long-term loan, until its deaccession at Christie's New York in 2013; after which it has remained in a private collection.

The current work is a large-scale representation of Uma, standing at more than twenty-five inches in height. The consort and *shakti* of Shiva, Uma is considered the epitome of feminine perfection and assumes multiple identities as a young maiden, wife and mother. This exquisitely cast bronze figure demonstrates her sensuous femininity through her dynamic pose, the drapery of her garment and her delicately stylized jewelry. Poised in *tribhanga* on a double lotus atop a rectangular base, her left hand is extended in *lolahasta mudra*, and the right hand in *katakamukha mudra*.

In contrast to the languid forms of the early Chola period, bronzes of the late Chola, such as the present lot, show a proclivity towards muscular and exaggerated physiques, as well as great attention to the intricate details of jewelry, drapery, and bodily features. The long legs are emphasized by defined shins that have an almost triangular edge. Bronze figures from this period depicting Uma (also known as Parvati) have fleshy torsos with defined *trivali tarangini* or triple lines across the belly (a late-Chola convention), and larger, more defined breasts.

South Indian images of the divine and their attendant figures are based on hymns created by poet-saints or *nayanar* who lived between 600–800 CE. Among them were three principle saints, Sundarar, Appar and Sambandar, who wrote seven hundred hymns that form the sacred liturgical body recited in Tamil temples. These hymns extol the feats of Shiva and his consort Uma, and their irresistible beauty. The South Indian ateliers manifested the poetic ecstasy of these saints into the evocative, sensuous and idealized form of these deities.

In the sculptural traditions of South India, images of Uma and her consort Shiva are considered some of the most important for religious rites. In order for Shiva to bestow his beneficence upon the worshipper, Uma must also be present; no matter how humble or rich the temple, the two images considered essential were the *linga* (the aniconic form of Shiva) and the anthropomorphic group of Shiva and Uma. In the Shaivite *agamas* or religious texts prescribing proper worship, bronze images of Uma and Shiva can stand in for any ritual if the temple does not have the specified image.

Compare the elegant embellishments of the current work with a twelfth-century bronze figure of Uma from the Collection of Edwin and Cherie Silver, sold at Sotheby's New York, 22 March 2018, lot 1022: the festooned garlands at the hairline; the upturned curls above the shoulders; the heavy lozenges which form the necklaces; and the richly chased *dhotis* of both figures. The chase-work on the *dhoti* also recalls that of another twelfth-century bronze figure of Devi from the Collection of J. and M. Meijer, illustrated by J. van Alphen, *Cast for Eternity: Bronze Masterworks from India and the Himalayas in Belgian and Dutch Collections*, Antwerp, 2004, pp. 52-53, cat. no. 5.

Compare also with a related image of Uma from the Rockefeller Collection at Asia Society New York, illustrated by D. Leidy, *Treasures of Asian Art*, New York, p. 52, no. 34.



328

**A BRONZE FIGURE OF A CHAKRA**

SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, 11TH-12TH CENTURY  
12¾ in. (32.4 cm.) high

\$40,000-60,000

**PROVENANCE**

William H. Wolff, Inc., New York.  
Sotheby's New York, 27 March 1991, lot 56.

Among the South Indian sculptural traditions, bronze sculptures depicting non-figural subjects are exceedingly rare. The present lot depicts a bronze *chakra*, one of the four main attributes of Vishnu (and his *avatars*) including the lotus, the conch shell and the mace.

It is possible that the current work was part of a larger assemblage, similar to another thirteenth-century bronze *chakra* from the Collection of Anthony d'Offay, sold at Christie's New York, 19 September 2002, lot 50 (Fig. 1); or it may have been created as part of a larger aniconic set representing Vishnu's four attributes. The *chakra* rests upon a lotus base, with beaded edges and twenty-one flaming spokes. At the center of the sculpture is a *kirtimukha* or face of glory, encircled by lotus petals, a decorative motif repeated in the d'Offay example.

The overall composition and flame motif provide a rubric for dating the sculpture. *Chakras* from the Chola period, more widely visible in Vishnu sculptures, were adorned with openwork spokes and a four-flame motif, as represented in the current work. Only in the late Vijayanagara period are *chakras* adorned with tassels and other appendages—for further discussion, see C. Sivaramamurti, *South Indian Bronzes*, New Delhi, 1963, pp. 38-39, figs.

2c, 3b and 3c. Also compare the current work with a *circa* fifteenth-century example of a bronze *chakra* shrine in the Government Museum, Chennai, illustrated by R. Kannan, *Manual on the Bronzes in the Government Museum*, Chennai, 2003, p. 180-182, Sl. No. 13.

The artisans of the Chola period used the *cire perdue* or lost-wax casting technique. The figure or subject to be cast is first modeled in malleable beeswax, and the fine details carved and incised with a stylus. Once ready, the image is hardened in cold water and covered with several layers of clay, which is then fired, allowing the wax to melt and escape through sprues, leaving a hollow clay mold. The mold is then filled with molten bronze and allowed to cool. Once the clay is broken away, the result is a nearly finished bronze image, which awaits the finishing work from the artisan casters.

The artisans themselves were required to take rites of abstinence during the casting process, thus ensuring ritual purification of the images themselves (V. Dehejia, *Chola: Sacred Bronzes of Southern India*, London, 2006, p. 21). Unlike other bronze casting traditions where a clay or plaster model is retained, this particular form of bronze casting makes each work unique.



A bronze *chakra*; South India, Chola Dynasty, 13th Century; 18¼ in. (46.4 cm.) high; sold at Christie's New York, 19 September 2002, lot 50, sold for US \$14,340.









PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

**329**

**A BRONZE FIGURE OF UMA**

SOUTH INDIA, TAMIL NADU, CHOLA PERIOD,  
12TH-13TH CENTURY

17 $\frac{1}{8}$  in. (43.5 cm.) high

\$100,000-150,000

**PROVENANCE**

Acquired from C.T. Loo & Cie. (Frank Caro), New York,  
22 March 1974.

In a private New York collection since 1974, this richly-patinated and large-scale bronze figure of Uma is a majestic example of late Chola-period sculpture.

With a curvaceous figure and wearing the ornaments of a queen, the goddess is the embodiment of the ideals of Indian beauty. In Tamil poetry of the *bhakti* or devotional saints, the exquisite beauty of Uma is espoused through metaphors of the beauties found in nature: thighs tapered like the plantain tree; waist slender like a creeper; breasts as if golden vessels filled with the nectar of the gods; and an elegant gait expressed through the *tribhanga* or triple-bend pose, all beautifully expressed in the present lot.

The expert craftspeople of the Chola period produced bronze figures of the goddess Uma that are among the most sensuous images in the corpus of Indian art. The commission and production of such processional bronzes was a meritorious act by royal or wealthy devotees. While the construction of temples was considered the ultimate demonstration of wealth and power, the commissioning of bronzes was within the financial accessibility of the nobility, merchant and priestly classes. As the cost of production, in precious materials and manual labor, was relatively high, the production of bronze images exhibited dedication and devotion to the Shaivite tradition, which was intrinsically tied to the political power structure of the Chola empire. In this period, Uma and her consort became the intense focus of devotion.

Compare the tiered *karandamukuta*, the elegant splay of curls along the back of the neck, and the necklaces with heavy lozenges with another twelfth-century bronze figure of Uma sold in at Christie's New York, 15 March 2017, lot 240. Also compare the robust physiognomy of the current work—including the broad shoulders, attenuated waist, rounded hips and voluptuous thighs—with a thirteenth-century bronze figure of Uma formerly in the H. Stocklin Collection, Basel, sold at Christie's New York, 22 March 2011, lot 416. The twelfth-thirteenth century date is further supported by the triple line or *trivali tarangini* incised in the belly, a late-Chola convention, as well as the tiered *karandamukuta*—the *karanda* or tiers which increase in number toward the early Vijayanagara period.







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PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

**331**

**A BRONZE FIGURE OF A NAYANAR**

SOUTH INDIA, TAMIL NADU, VIJAYANAGARA PERIOD, 14TH CENTURY OR LATER

6¼ in. (15.9 cm.) high

\$4,000-6,000

**PROVENANCE**

Honeychurch Antiques, Hong Kong, 1995, by repute.

The sixty-three canonized *nayanar* are the Shaivite saint-poets of South India, immortalized in bronze sculpture from the eighth century. The present work depicts an unidentified *nayanar*, distinguished by his close-cropped hair, short *dhoti* and ritual accoutrements: holding a *ghanta* or bell in the proper right hand, and a *damaru* or drum (or possibly a *diyya* or lamp) in the proper left hand. Compare the snailshell curls and brief *dhoti* to a fourteenth-century bronze figure of *nayanar* Manikkavachakar, illustrated by R. Kannan in *Manual on the Bronzes in the Government Museum, Chennai*, Chennai, 2003, p 118-120, Sl. no. 53.

PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

**330**

**A BRONZE FIGURE OF VISHNU**

SOUTH INDIA, TAMIL NADU, VIJAYANAGARA PERIOD, CIRCA 1500

5¼ in. (13.5 cm.) high

\$4,000-6,000

**PROVENANCE**

Acquired in Calcutta, 1992, by repute.

A classic example of late Vijayanagara period sculpture, compare the broad facial features, the necklaces with heavy lozenges, the flame style and motif of the accoutrements, the detailed girdle and the striped *dhoti* with another sixteenth-century bronze figure of Vishnu, illustrated by R. Kannan in *Manual on the Bronzes in the Government Museum, Chennai*, Chennai, 2003, p 225-7, Sl. no. 69.



331



PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

**332**

**A BRONZE GROUP DEPICTING VARAHA  
AND BHUMI**

SOUTH INDIA, TAMIL NADU, VIJAYANAGARA  
PERIOD, 15TH-16TH CENTURY

5½ in. (14.1 cm.) high

\$8,000-12,000

**PROVENANCE**

Acquired from India Nepal Gallery, New York,  
22 February 1975.

This small, charming bronze figure depicts Varaha, the boar-headed avatar of Vishnu, with the goddess Bhumi seated on his knee. After waging war on Heaven, the demon Hiranyaksha challenged Vishnu to a duel by abducting his consort Bhumi, the Earth Goddess, and hiding her at the bottom of the ocean. Vishnu, in his third avatar of Varaha, immediately shot out of Brahma's nose and dove into the ocean to rescue her. He lifted her up by his tusks and ascended to the surface. Once safely above water, Varaha used his *chakra* to disarm and destroy the demon.

For an iconic example of this type, see late Chola-period bronze group of Varaha and Bhumi in the Victoria and Albert Museum (acc. no. IM.6-1924), in V. Dehejia, *Chola: Sacred Bronzes of Southern India*, London, 2006, p. 117, cat. 21, no. 61.



# SRI LANKAN SCULPTURE







THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

333

**AN IMPORTANT MARBLE FIGURE OF BUDDHA SHAKYAMUNI**

SRI LANKA, ANURADHAPURA PERIOD, 6TH-7TH CENTURY

29½ in. high (74.9 cm.)

\$180,000-250,000

**PROVENANCE**

Property from the Collection of Mr. and Mrs. Lawrence Phillips; Christie's, New York, 17 September 2003, lot 35.

**EXHIBITED**

Los Angeles County Museum of Art, The Art Institute of Chicago, The Brooklyn Museum, "Light of Asia: Buddha Shakyamuni in Asian Art", 4 March 1984-10 February 1985.

**LITERATURE**

P. Pal, *Light of Asia: Buddha Shakyamuni in Asian Art*, Los Angeles, 1984, p. 206-207, no. 89.

U. von Schroeder, *Buddhist Sculptures of Sri Lanka*, Hong Kong, 1990, p. 124, no. 24A.

The large-scale, iconic seated Buddha depicted here is one of very few complete extant examples of late-Anuradhapura sculpture. It has passed through two important private collections, with a rich international publication and domestic exhibition history.

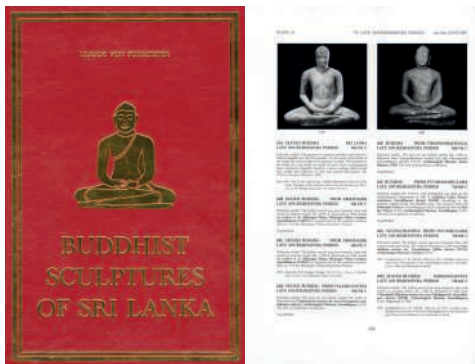
The earliest known Buddhist sculptures in Sri Lanka date to the third century CE, the iconographic and stylistic language inherited from the important historical site of Amaravati in Andhra Pradesh, India. Examples of the elegant Amaravati style can be seen in the present lot in the upright posture; the solid, fleshy physiognomy; the downward slope of the shoulders; the positioning of the arms with a slight bend at the elbows.

An unusual feature of the present lot is the unadorned hairstyle, rather than the typical stylized or snailshell curls of Buddha. It may represent Buddha moments after having his head shaved, or it may be an unworked portion of the sculpture. Carved from coarse-grained dolomite marble, sculptures of this

type were originally coated with stucco and painted, allowing for additions such as curls on the hair, with the eyes often inlaid with painted crystal or stone. For similar wear patterns to dolomitic marble, compare the surface of the current work with a contemporaneous head of Buddha, illustrated by J. Baker in *Guardian of the Flame: Art of Sri Lanka*, Phoenix, 2003, p. 68, image 1.

Another elegant detail of note appears on the reverse of the sculpture, which was carved in the round. The edge of the diaphanous robe (only visible from the front through the crook of the proper left elbow) cascades down the back of figure, as is thrown over the shoulder, and imbues the sculpture with a lifelike quality.

For further examples of late-Anuradhapura-period sculpture in dolomitic marble, see three sculptures of seated Buddha from the sixth-eighth centuries, illustrated by U. von Schroeder in *Buddhist Sculptures of Sri Lanka*, Hong Kong, 1990, p. 124-125, cat. nos. 24B, 24C and 24E.



U. von Schroeder, *Buddhist Sculptures of Sri Lanka*, Hong Kong, 1990, cover and p. 124.



P. Pal, *Light of Asia: Buddha Shakyamuni in Asian Art*, Los Angeles, 1984, cover and p. 207.





THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**334**

**A GILT BRONZE FIGURE OF BUDDHA SHAKYAMUNI**

SRI LANKA, POLONNARUVA PERIOD, 11TH CENTURY

8 $\frac{5}{8}$  in. (21.9 cm.) high

\$30,000-50,000

**PROVENANCE**

The Pan-Asian Collection (Christian Humann), by 1977.  
Robert Hatfield Ellsworth, New York, 1982-2002.  
Christie's, New York, 19 September 2002, lot 200.

**EXHIBITED**

On loan to the Los Angeles County Museum of Art.  
Los Angeles County Museum of Art, Seattle Art Museum, Denver Art  
Museum, William Rockhill Nelson Gallery, Kansas City, National Gallery,  
Ottawa, Toledo Museum of Art: "The Sensuous Immortals," 25 October  
1977-29 October 1978.

**LITERATURE**

P. Pal, *The Sensuous Immortals, A Selection of Sculptures from the Pan-Asian  
Collection*, catalogue of the traveling exhibition, Los Angeles, 1977, p. 155,  
no. 91b.

The simple and pure styling of this Buddha figure can be traced to the politico-religious upheavals in Sri Lanka in the tenth and eleventh centuries, when the Chola Empire under King Rajaraja invaded and conquered the northern portion of the island. Buddhism was nearly wiped out during this period of occupation, as the Cholas as a rule only supported the Brahmanical temples, and in some cases, destroyed Buddhist monasteries. When the Sinhalese finally won back control of Sri Lanka in the late eleventh century, they sent for Theravadan Buddhist monks from Burma to help reestablish the religion on the island, and the conservative styling of their religious sculpture, as seen here, changed little over the subsequent centuries. For further discussion of the stylistic conservatism, see P. Pal, *Asian Art at the Norton Simon Museum*, vol. III, 2004, pp. 56-57, cat. nos. 44-47.



P. Pal, *The Sensuous Immortals, A Selection of Sculptures from the Pan-Asian Collection*, catalogue of the traveling exhibition, Los Angeles, 1977, cover and p. 155.





THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**335**

**A LARGE SOLID-CAST GILT-BRONZE FIGURE OF  
BUDDHA SHAKYAMUNI**

SRI LANKA, KANDYAN PERIOD, 18TH CENTURY  
22½ in. high (56.2 cm.)

\$100,000-150,000

**PROVENANCE**

Private collection, Southwestern United States, by the 1950s, by repute.  
Christie's New York, 19 September 2002, lot 201.

The present work is a masterful example of late Sri Lankan Buddhist sculpture, with its broad shoulders, undulating folds of drapery, and large and crowning *sirasapata* all emphasized by the rich gilding. Its importance is underscored by its massive size and weight, due to the solid-cast method employed by the Buddhist image makers of the Kandyan period.

After a period of decline lasting a few centuries, Buddhism was revived throughout the Kandyan kingdom in the second half of the eighteenth century under the King Kirti Sri Rajasinha (r. 1747-1782), who encouraged Buddhist monks from Burma and Thailand to emigrate to Sri Lanka, and heavily patronized the Buddhist institutions within his kingdoms. In accordance with texts dating from as early as the ninth century, all Buddhist images in Sri Lanka were required to be solid-cast; as such, heavy molds were often used in the Kandyan period, resulting in a remarkable consistency of style. However, while Kandyan sculpture is consistent in its broad-shouldered outline, there is considerable variation in the rendering of the robe, with various degrees of undulation in the wave patterns of the folds, as well as the hemline of the *sanghati* draped across the left shoulder.





## SOUTHEAST ASIAN SCULPTURE

**336**

**A BRONZE FIGURE OF VISHNU**

KHMER, 10TH-11TH CENTURY

10 $\frac{1}{8}$  in. (27.2 cm.) high

\$10,000-15,000

**PROVENANCE**

Frank Caro, New York.

Acquired from the above by Richard A. Keibbon, Jr.,  
10 January 1966.

Compare the stocky physique, brief *dhoti* and tiered base of the current work with of another *circa* eleventh-century Khmer bronze figure depicting Ganesha from the Pan-Asian Collection, sold at Christie's New York, 19 September 2002, lot 189, illustrated by P. Pal in *Elephants and Ivories in South Asia*, Los Angeles, 1981, cat. no. 57.





PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

**337**

**A GREY SANDSTONE FIGURE OF A  
FEMALE DEITY**

KHMER, BAPHUON STYLE, 11TH CENTURY  
17¾ in. (45.1 cm.) high

\$20,000-30,000

**PROVENANCE**

Mr. and Mrs. Anders Rojkoer of Denmark, by 1960s,  
by repute.  
Sotheby's London, 14 November 1988, lot 36.

The goddess wears a *sampot* accentuated with vertical folds and belt with a flange that falls just between her legs. Her bare chest is sculpted with well-modeled breasts. Her face displays a slight full-lipped smile with wide, almond-shaped eyes, a low browline, and a broad nose, all characteristic of Khmer deities.

In the Baphuon period, the wide, muscular torsos of the previous century were replaced with rounded shoulders and the narrow waist, with curved hips. Prajnaparamita, who symbolizes the quintessence of *dharma* according to tenth-century Khmer Mahayana Buddhist histories, is identified by the Buddha effigy on her chignon. Compare this figure to a similar eleventh-century Baphuon-style female deity from the Collection of Florence and Herbert Irving sold at Christie's New York, 21 March 2019, lot 1108.



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

**338**

**A BUFF SANDSTONE FIGURE OF AN ASCETIC FORM OF SHIVA**

KHMER, ANGKOR WAT STYLE, 12TH-13TH CENTURY

21¾ in. (55.3 cm.) high

\$20,000-30,000

**PROVENANCE**

Sotheby's London, 14 November 1988, lot 37.

The present figure, with distended earlobes and a long goatee, wearing a rope-suspended loin cloth, represents an ascetic form of Shiva, in which he disguised as a Brahmin ascetic and went to the forest to interrupt Parvati while she performed penance (*tapas*). When Shiva reveals himself, he retains the pointed beard which is also depicted in this sculpture. This figure's sharply defined hairline, cylindrical chignon encircled by beaded bands, wide eyes, full lips, and placid smile characterize the Bayon style of sculpture which embraced an idealized human aesthetic. Compare with another figure of Shiva as an ascetic from the collection of Robert Hatfield Ellsworth, sold at Christie's New York, 12 September 2018, lot 341.



A buff sandstone figure of Shiva; Khmer, Angkor period, Bayon style, 12th-13th century; 43¾ in. (111 cm.) high; sold at Christie's New York, 12 September 2018, lot 341, for US \$100,000.







339

**339**

**A BRONZE FIGURE OF BUDDHA**

THAILAND, LOBPURI PERIOD, 13TH CENTURY

17 $\frac{3}{8}$  in. (44.1 cm.) high

\$15,000-25,000

**PROVENANCE**

Peng Seng, Bangkok.

Acquired from the above by Richard A. Keibbon, Jr., 22 July 1964.

Standing in an iconic posture, with both arms raised in *abhaya mudra* or the gesture of fearlessness, the diminutive figure of Buddha has a commanding presence. Compare the conical headdress, the gentle expression, the necklaces and pendant, and the flared outer robe of the current work with those of another thirteenth-century bronze figure of Buddha from the Lospuri period, previously on long-term loan to the Toledo Museum of Art and sold at Christie's New York, 21 March 2007, lot 287.

**340**

**A BRONZE FIGURE OF BUDDHA SHAKYAMUNI**

THAILAND, 14TH-15TH CENTURY

17 $\frac{1}{4}$  in. (45.1 cm.) high

\$15,000-25,000

**PROVENANCE**

Monogram Gallery, Bangkok.

Acquired from the above by Richard A. Keibbon, Jr., 20 July 1964.

The classic posturing of the present lot is iconic amongst Buddhist imagery. Here, Buddha is seated in *vajraparyankasana* with the proper right hand touching in the earth in *bhumisparsha mudra*, at the moment of his enlightenment.

The flaming finial atop the ushnisha, the snailshell curls, the diaphanous robes, and the tiered lotus throne with raised pearl edges all compare favorably with another fifteenth-sixteenth century bronze figure of seated Buddha from Thailand, in the collection of the Metropolitan Museum of Art, New York (acc. no. 1981.463), illustrated in "The Arts of South and Southeast Asia": *The Metropolitan Museum of Art Bulletin*, v. 51, no. 4 (Spring, 1994).





# HIMALAYAN SCULPTURE





PROPERTY FROM A PRIVATE GERMAN COLLECTION

**341**

**A BRONZE FIGURE OF BLACK JAMBHALA**

TIBET, 13TH CENTURY

4 7/8 in. (12.4 cm.) high

\$20,000-30,000

**PROVENANCE**

Private German collection, by 1973; thence by descent.

Kalajambhala or Black Jambhala holds a mongoose, disgorging jewels as a reminder that generosity yields abundance. As the destroyer of snakes, the mongoose symbolizes the destruction of greed. Kalajambhala is a wealth deity popularized in Tibet by Bari Lotsawa (b. 1040) and the Kashmiri teacher Shakyashri Bhadra. The greenish metal alloy, simple lotus petals, and simple ornaments and stippled flower design are marks of this Black Jambhala figure's early Tibetan origin. The present sculpture is distinguished by its onyx-inlaid eyes and visible fangs. A similar Kalajambhala dated to the twelfth century is illustrated by U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 179, fig. 33D.

Himalayan Art Resources, item no. 24531.



"Kalajambhala; Western Tibet, 12th century; Ht. 0.171 m," after U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 179, fig. 33D.







342

**A BRONZE FIGURE OF VAJRAYOGINI**

TIBET, 14TH-15TH CENTURY

4¾ in. (12.1 cm.) high

\$6,000-8,000

**PROVENANCE**

Private collection, United Kingdom, 1990s, by repute.

The principal female deity of the Chakrasamvara Tantra, Vajrayogini stands in a powerful lunge atop corpses, a blood-filled skull cup held to her mouth and a curved knife in her hanging hand. She is a fully-enlightened being who epitomizes the practice of *tantra*, the expedient Buddhist path to enlightenment, which entails destruction of human ego and the triumph over the duality of conventional and ultimate truth. These principles are captured in the skulls that adorn her naked body and the blood she transforms to *amrita*. The present lot is cast in a copper-rich alloy, which appears to have previously been gilded.

The single lotus base and overall style are similar to a fourteenth-century *dakini* illustrated in U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 442-443, fig. 119B.

Himalayan Art Resources, item no. 24561.



343

**A BRONZE FIGURE OF JAMBHALA**

TIBET, 13TH-14TH CENTURY

4 in. (10.2 cm.) high

\$15,000-25,000

**PROVENANCE**

Private collection, United Kingdom, 1990s, by repute.

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 a mongoose spewing jewels, a symbol of his power to manifest wealth. His plump body is adorned with simple ornaments and his head is topped with a three-leaf crown. His delicately rendered facial features convey a benevolent expression, while his eyes are wide. The present form of Jambhala is particularly reminiscent of Indian figures of *yaksha*, and is indicative of its early date.

Himalayan Art Resources, item no. 245258.



**344**

**A GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI ON A  
STEPPED THRONE**

TIBET, 14TH CENTURY

5 $\frac{1}{2}$  in. (13.7 cm.) high

\$20,000-30,000

**PROVENANCE**

The collection of Cheng Huan, SC, Hong Kong, 1990s, by repute.

The present figure of Buddha Shakyamuni calling the earth to witness to his enlightenment is finely cast, despite its small size, with a delicate face, well-articulated hands and feet, and a robust torso covered in a diaphanous *sanghati* draped over the shoulder with natural looking folds. The richly-gilded figure is unmistakably inspired by Malla-period images Nepalese of the historical Buddha, and the short neck indicates the work was likely modeled directly or indirectly after the principle image of Buddha at the Mahabodhi Temple in Bodhgaya, which was said to have had a short neck.

The adorsed lions on either side of the stepped base, however, are distinctly Tibetan in style. The three inlaid stones between them represent the three jewels and three sources of refuge in Buddhist philosophy—the Buddha, the *dharma*, and the *sangha*—a symbol common to all Buddhist traditions.

Himalayan Art Resources, item no. 24537.





PROPERTY FROM AN ITALIAN ESTATE

**345**

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

TIBET, 15TH CENTURY

18⅞ in. (46 cm.) high

\$80,000-120,000

**PROVENANCE**

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

The present seated figure of Shadakshari Lokeshvara exemplifies the melding of styles often found in Himalayan art. Certain stylistic qualities, such as the drapery and nearly-horizontal cinching of the *dhoti* at the pinched waist and the mantle-like shawl draped over the shoulders are very similar to those seen in fourteenth-century Buddhist bronzes from the Yuan dynasty (1279-1368) in China. Compare, for example, with a bronze figure of Marichi illustrated by R. Bigler in *Before Yongle: Chinese and Tibeto-Chinese Buddhist Sculpture of the 13th and 14th Centuries*, Zurich, 2015, p. 34, fig.5. It is likely that the present Shadakshari Lokeshvara would have originally sat on a base similar to the cited example illustrated by Bigler.

In contrast, the face and jewelry of the present work are distinctly Tibetan in style. The facial features, which are square and linear, contrast with the plump rounded features of the Chinese sculptural style, in particular the Marichi illustrated by Bigler. 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 are found in bronzes from Central and Western Tibet. The presence of scriptural scrolls within the consecration chamber further places the figure within a Tibetan Buddhist context.

The present work can be compared to a bronze figure of Sarvavid Vairocana, corresponding to a fourteenth-fifteenth-century style, in the collection of Drigung Monastery in Lhasa, illustrated by U. von Schroeder in *Buddhist Sculptures in Tibet*, vol. II, Hong Kong, 2001, p. 1205, no. 329B-C. Both works display similar blending of Yuan-period drapery and bodily proportions with Tibetan facial features and jewelry treatment, and illustrate the cross-cultural exchange of styles within Buddhist sculpture of this period. The fusion of such styles can create confusion about the dating of these works, but the fifteenth-century attribution of the present work has been confirmed by various scholars.

Himalayan Art Resource ([himalayanart.org](http://himalayanart.org)), item no. 24394



"Sarvavid Vairocana (Tib.: Kun rig rNam par snang mdzad); Tibetan Monastic Period, 14th/15th Century," U. von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, p. 1205, 329B.









346

346

**A GILT-BRONZE FIGURE OF JAMBHALA**

TIBET, 15TH CENTURY

2¾ in. (5.9 cm.) high

\$8,000-12,000

**PROVENANCE**

Acquired in Hong Kong, 1987, by repute.

The present work is a particularly charming depiction of the god of wealth, Jambhala. The diminutive figure sits on four overturned vessels, and holds a fifth, smaller vase under his right arm, all of which are spilling strings of jewels. He holds a fruit in his outstretched right hand and a *mala* in his left, and clutches a mongoose under his left arm. The vases, fruit, *mala* and jewel-spitting mongoose are all traditional symbols of wealth with origins in early Indian art. The specific iconographic representation of the present figure, with Jambhala seated on four vases, is relatively rare; most works in sculpture and painting from this period depict Jambhala seated on a traditional lotus base. Another nearly identical example of roughly the same size, however, is known and illustrated by R. Bigler in *Art and Faith at the Crossroads: Tibeto-Chinese Buddhist Images and Ritual Implements from the 12th to the 15th Century*, Zurich, 2013, p. 93, no. 35. Bigler suggests the small size of that work meant it might have been worshipped in a traveling shrine, or *gau*.

Himalayan Art Resources, item no. 24567.

347

**A GILT-BRONZE FIGURE OF AMITAYUS**

TIBET, 15TH-16TH CENTURY

6 in. (15.2 cm.) high

\$8,000-12,000

**PROVENANCE**

The collection of Cheng Huan, SC, Hong Kong, 1990s, by repute.

Amitayus, the bliss-body of the *tathagata* Amitabha, is adorned with the standard six bodhisattva ornaments and is seated in *dhyanasana* atop a double-lotus base. The present figure of Amitayus is executed in a classic Tibetan style associated with the fifteenth or sixteenth century. For another example of this style, see a figure of Shadakshari Lokeshvara, illustrated by U. von Schroeder in *Buddhist Sculptures in Tibet*, vol. II, Hong Kong, 2001, p. 1067, fig. 273E.

Himalayan Art Resources, item no. 24540.



347





PROPERTY FROM A PRIVATE BAY AREA COLLECTION

**348**

**A GILT-BRONZE FIGURE OF GUHYASAMAJA  
LOKESHVARA OR HIS CONSORT**

TIBET, 16TH-17TH CENTURY

6½ in. (15.5 cm.) high

\$10,000-15,000

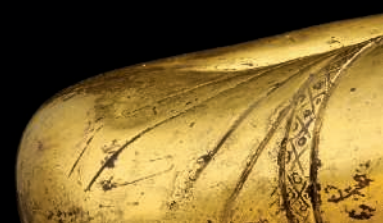
**PROVENANCE**

Collection of the late Mrs. Anne MacDonald, acquired before 1981.

The subject of the present figure, Guhyasamaja Lokeshvara or his consort, is exceedingly rare to find in three-dimensional form. This tantric form of buddha Avalokiteshvara emerges out of the Guhyasamaja Tantra and this particular meditational deity was said to have been promoted by the famed Indian adept, Atisha. A painted image of this figure can be found in the upper right corner of a painting of Guhyasamaja Akshobhavajra at The Rubin Museum of Art (acc. no. C2001.1.3; Himalayan Art Resources, item no. 65003). The present gilt-bronze image of Guhyasamaja Lokeshvara is executed in a mature, Tibetan style—with a soft, round face, delicate ornaments, well-executed drapery, and an elegant, waisted double-lotus base.

Himalayan Art Resources, item no. 24533.

A LARGE AND MAGNIFICENT  
FIGURE OF VAJRASATTVA







PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

349

**A LARGE AND MAGNIFICENT GILT-BRONZE  
FIGURE OF VAJRASATTVA**

TIBET, 14TH-15TH CENTURY

23½ in. (58.7 cm.) high

\$600,000-800,000

**PROVENANCE**

Private European Collection.

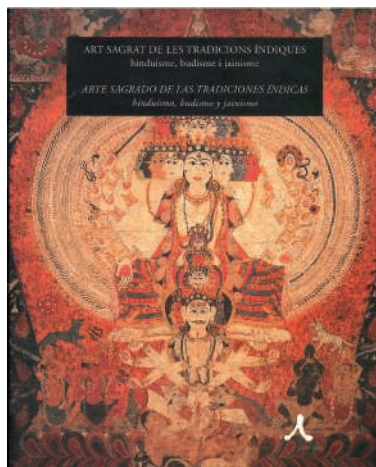
Acquired by the present owner from the above, 23 November 1985.

**EXHIBITED**

Barcelona, Casa Asia, "Arte Sagrado de las Tradiciones Indicas, Hinduismo, Budismo y Jainismo", 24 May - 7 July 2005.

**LITERATURE**

Arte Sagrado de las Tradiciones Indicas: hinduismo, budismo y jainismo, Barcelona, 2005, pp. 175-177, cat. no. 36.



**VAJRASATTVA**

Tíbet  
s. XIV-XV  
Alfabeto de color dazat amb restes de pigmentos  
Alçada: 60 cm.  
Col·lecció particular

Vajrasattva és el budista de la Sagrada Intel·ligència, virtut (tathā) del tria o dharma (vajra). És la personificació de la prajna, l'essència de l'esperit, l'arquetip: immutabilitat i indestructibilitat del diàleg. A ell s'adreça el practicant de manera i les invocacions relacionades amb la purificació i la curació. Tot i que Vajrasattva és vegada fins considerar un Adi-Budha, és una figura col·lectiva, ja que també pot referir-se a Bodhisattva o al propi dels tres Budes: Vasudharyavajra o Budha Chaitanya. Al parer de Milham, també operaria a la deïtat triada: Realitat, Ser i virtut amb una figura que sorgeix d'una línia contínua amb un llaç, com a símbol de virtut i de la mateixa línia.

Vajrasattva està sempre vestit amb robes de color vermell, amb les mans en posició de mudra de la prajna. Les mans, igual que Vajrasattva, sostenen el símbol del tria (vajra) i la companyia (ghanta). Els símbols s'organitzen en una línia de la línia del tria i la companyia (ghanta). Els símbols s'organitzen sobre la línia, sostenint la companyia, i l'altre de la línia del tria, sostenint el tria, que es representa per la prajna. El tria i la virtut de la companyia, que s'organitzen sobre la línia, sostenint la companyia, i l'altre de la línia del tria, sostenint el tria, que es representa per la prajna. El tria i la virtut de la companyia, que s'organitzen sobre la línia, sostenint la companyia, i l'altre de la línia del tria, sostenint el tria, que es representa per la prajna.

<sup>1</sup> El Claret 2005: 155.

**VAJRASATTVA**

Tíbet  
s. XIV-XV  
Alfabeto de color dazat amb restes de pigmentos  
Alçada: 60 cm.  
Col·lecció particular

Vajrasattva és el budista de la Sagrada Intel·ligència, virtut (tathā) del tria o dharma (vajra). És la personificació de la prajna, l'essència de l'esperit, l'arquetip: immutabilitat i indestructibilitat del diàleg. A ell s'adreça el practicant de manera i les invocacions relacionades amb la purificació i la curació. Tot i que Vajrasattva és vegada fins considerar un Adi-Budha, és una figura col·lectiva, ja que també pot referir-se a Bodhisattva o al propi dels tres Budes: Vasudharyavajra o Budha Chaitanya. Al parer de Milham, també operaria a la deïtat triada: Realitat, Ser i virtut amb una figura que sorgeix d'una línia contínua amb un llaç, com a símbol de virtut i de la mateixa línia.

Vajrasattva està sempre vestit amb robes de color vermell, amb les mans en posició de mudra de la prajna. Les mans, igual que Vajrasattva, sostenen el símbol del tria (vajra) i la companyia (ghanta). Els símbols s'organitzen en una línia de la línia del tria i la companyia (ghanta). Els símbols s'organitzen sobre la línia, sostenint la companyia, i l'altre de la línia del tria, sostenint el tria, que es representa per la prajna. El tria i la virtut de la companyia, que s'organitzen sobre la línia, sostenint la companyia, i l'altre de la línia del tria, sostenint el tria, que es representa per la prajna.

<sup>1</sup> El Claret 2005: 155.

Arte Sagrado de las Tradiciones Indicas: hinduismo, budismo y jainismo, Barcelona, 2005, cover and cat. no. 36.











Peace and perfect equanimity radiate from this large and spectacularly elegant Tibetan sculpture of Vajrasattva. The 'Vajra Being' depicted here is a primordial buddha as well as a highly-accomplished bodhisattva, with a perfected understanding of ultimate truth. He is the personification of the primary symbol of The Lighting Path. This important Tibetan Buddhist deity is the primary and ceaseless source of Vajrayana teachings. He manifests in the *sambhogakaya* (Tib. *long-ku*) or celestial form or to assist in liberating all sentient beings from the undesirable cycle of rebirth in *samsara*. The mantra of Vajrasattva (known in Tibetan as Dorje Sempa) has the power to cleanse any sentient being of past transgressions. He holds a *ghanta* (Tib. *drilbu*) symbolizing the female aspect of wisdom and a *vajra* (Skt. *dorje*) symbolizing the male qualities of skillful means and compassion. Together, these aspects indicate Vajrasattva's fully enlightened status.

The masterful artisans who crafted this sculpture made careful choices to convey the power, majesty and serenity of this invincible buddha. The flowing scarf, windblown flares behind his ears, and gently-lifted chest create a sense of movement in this strong figure. The surface of his sensitively modeled body is richly adorned with armbands, necklaces, and belts, all inlaid with jewels—the six ornaments representing the perfected qualities of the bodhisattva. While his proportions are otherworldly, his soft hands and feet give him a lifelike impression. The lost-wax process employed to create this sculpture ensures that this important commission is entirely unique.

This magnificent image of Vajrasattva is an exemplar of a mature Tibetan style inspired by Nepalese models. The figure's sharp aquiline nose, muscular upper body, cinched waist, and foliate-style ornamentation reveal the influence of a sculptural style established by the Newars, the indigenous inhabitants of the Kathmandu Valley. The Newar people were the progenitors of the most sophisticated forms of Nepalese material culture and, as such, their patrons were largely the royal and religious elite. Situated between India to the south and Tibet and China just beyond the Himalayan range to the north, the Kathmandu Valley holds a unique geographic position conducive to the proliferation of its artistic commodities. In Tibet, this artistry was highly sought after from the nascent years of Buddhism's import to Tibet; sixteenth-century Tibetan historian and Kagyu lama, Pawo Tsuglag Trengwa, cites Newar artists as the source of metal artworks for Yarlung dynasty emperors of the sixth to eighth centuries. Later in history, the renowned Newar artist Anige erected a large *torana* for the Jokhang temple in Lhasa. Anige, who was appointed to head the imperially-sponsored Beijing atelier of Kublai Khan by his Tibetan Imperial Preceptor, Sakya hierarch Phakpa Lodro Gyeltsen (1235-1280) was, thereafter, credited with the development of the Nepalo-Chinese style of the Yuan period (1279-1368).

While the present figure exudes characteristics of Nepalese sculpture, the scale of the present lot as well as iconographic features such as the shawl covering both shoulders and the lack of a helmet-like crown associated with Newar Vajracharyas (to whom Vajrasattva is the root guru), identify this as a masterpiece made in Tibet. Both Vajrasattva's crown and face help to identify the figure as a product of the fifteenth century. The crown in particular can be found in the *Belri* or Nepalese style painting tradition that flourished in Tibet, such as those within the 15th-century Gyantse *Kumbum* murals in Tsang Province (South Central Tibet). Wood and papier-mâché sculptures within Gyantse (as illustrated on Himalayan Art Resource, item no. 6855) are remarkably similar to the present image of Vajrasattva.

The present figure's face is nearly identical to that of Maitreya in a painting associated with Gyantse at the Rubin Museum of Art (see fig. 1). The distinct countenance seen here in three-dimensional form is defined by slightly-upturned, narrow, pursed lips and half-closed eyes that came to define a Tsang atelier in South-central Tibet, ostensibly active from the fifteenth century onward (see fig. 2). It remains possible, however, that the present sculpture was crafted by a Nepalese artist. Remarkable similarities to the face of a fourteenth-century gilt-bronze figure of Vajradhara at the Rubin Museum of Art, attributed to Nepal, evidence this possibility (see fig. 3), as do the many aforementioned qualities.

Himalayan Art Resources, item no. 24536.



(another view)



Maitreya, the Future Buddha Tibet; 15th century (c. 1420-1450); Pigments on cloth; Rubin Museum of Art; Gift of Shelley & Donald Rubin Foundation, F1998.17.2 (Himalayan Art Resource, HAR 664)



Vajradhara; Central Regions, Tibet, probably Tsang, c. 1500; Copper alloy; Rubin Museum of Art; Gift of Carlton Rochell, C2005.37.1 (Himalayan Art Resource, item no. 65411)



Vajradhara; Nepal, 14th century; Gilt copper alloy; Rubin Museum of Art, C2005.16.9 (Himalayan Art Resource, item no. 65431)











PROPERTY FROM A PRIVATE DUTCH COLLECTION

**350**

**A GILT-BRONZE FIGURE OF  
SONAM CHOKYI LANGPO (1439-1504)**

TIBET, 16TH CENTURY

4 $\frac{1}{2}$  in. (12.4 cm.) high

\$8,000-12,000

**PROVENANCE**

Collection of Mr Willem Lodder (1918-2005), acquired in Amsterdam mid-1970s, by repute; thence by descent.

This engaging portrait depicts a Tibetan teacher bestowing wisdom with traditional *abhaya mudra* with his proper-right hand, perhaps from the *pecha* or religious text he holds in his proper-left. An inscription on the back of his stepped throne identifies him as Gelukpa lama, Sonam Chokyi Langpo. This fifteenth-century figure, who in his lifetime was recognized as founder of an important Gelukpa hermitage in Central Tibet called Wensa Monastery, was posthumously recognized in the Tashilhunpo religious tradition as a Panchen Lama. The Panchen Lama, a political and religious incarnation lineage first identified by the Fifth Dalai Lama in 1667, is understood to be an emanation of Buddha Amitabha. Those recognized in their lifetimes acted as the abbots of Tashilhunpo Monastery of Shigatse in Tsang Province (Central Tibet) and were often deeply involved in Tibet-China relations.

This rich, gilt-bronze is particularly warm in both the material sense, as a product of the copper-heavy alloy and bright gilding, and in the aesthetic, due to the artists' modeling with soft facial features and lifelike hands. Gilded portraits like this were commonly made in the sixteenth century and thereafter. Based on the specific facial features and body type, it is likely that this was a portrait created soon after the hierarch's death by someone familiar with the deceased.

Himalayan Art Resources, item no. 24525.





351

**A SILVER-INLAID AND POLYCHROMED BRONZE  
FIGURE OF A SAKYA LAMA, POSSIBLY A NGOR  
MONASTERY ABBOT**

CENTRAL TIBET, TSANG PROVINCE, 15TH CENTURY  
6¾ in. (17.2 cm.) high

\$15,000-20,000

**PROVENANCE**

Acquired in Hong Kong, 1987, by repute.

The pointed red cap with pendent lappets as well as the three-piece robe identify the present figure as an adept teacher from the Sakya tradition of Tibetan Buddhism. The cap is known as a pandit's hat, and was worn by Indian scholars of the great Buddhist monastic university, Nalanda. The Sakya sect, founded in Tibet in the eleventh century, carries on this tradition. While it is clear that the present figure is a Sakya hierarch or part of an important incarnation lineage within the tradition, it does not bear an inscription or identifying iconography and cannot be identified further.

Wide-set, piercing eyes, inlaid with shining silver, give this Sakya lama an awakened aura. The casting is extremely fine and reminiscent of a style associated with Central Tibet. The modeling of the face and lotus petals, as well as the alloy tone, are strikingly similar to two published examples illustrated by H. Stoddard and D. Dinwiddie in *Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages*, Chicago, 2003, p. 234, pl. 58, and in B. Chen, *Cang Chuan Fo Jiao Wen Hua Yi Shu = Sattva & Rajas: the Culture and Art of Tibetan Buddhism*, Taipei, 2010, p. 99.

Himalayan Art Resources, item no. 245268.



PROPERTY FROM A PRIVATE ASIAN COLLECTION

**352**

**A SILVER- AND COPPER-INLAID FIGURE OF  
LOWO KENCHEN SONAM LHUNDRUP (CIRCA 1441-1532)**

CENRAL TIBET, TSANG ATELIER, 16TH CENTURY  
6 $\frac{7}{8}$  in. (17.5 cm.) high

\$30,000-50,000

**PROVENANCE**

Sotheby's New York, 20 November 1994, lot 203.  
Portraits of the Masters: 108 Bronze Sculptures of the Tibetan Buddhist  
Lineages; Bonhams New York, 14 March 2017, lot 3276.

**LITERATURE**

R.N. Prats and E. Lo Bue, *Monasterios y Lamas del Tibet : Exposició*, Barcelona,  
2000, p. 205, no. 171.  
H. Stoddard and D. Dinwiddie, *Portraits of the Masters: Bronze Sculptures of  
the Tibetan Buddhist Lineages*, Chicago, 2003, pp. 270-1, no. 76.

This bronze portrait depicts the great fifteenth-sixteenth century Sakya abbot of Lo Manthang in Mustang (Western Nepal), Lowo Khenchen Sonam Lhundrub. The lama's square face, ornamentation, proportions, and style of tightly-rendered lotus-petals with bead-like tips is one that is often attributed to an atelier in South-central Tibet (Tsang Province). The silver-inlaid eyes 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 as:

*Homage to Jamyang Sonam Lhundrup! I, the fully ordained monk, Sonam Pelzang, along with my entourage, prostrate and take refuge. May he take us under his benevolent care. Auspiciousness!*

See D. Snellgrove, *Four Lamas of Dolpo, vol. I*, Cambridge, 1967 for an in-depth biography of this important figure.

Himalayan Art Resources, item no. 2332.



H. Stoddard and D. Dinwiddie, *Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages*, Chicago, 2003, cover and p. 270.



R.N. Prats and E. Lo Bue, *Monasterios y Lamas del Tibet : Exposició*, Barcelona, 2000, cover and p.205.







PROPERTY FROM A PRIVATE SWISS COLLECTION

**353**

**A LARGE GILT-BRONZE FIGURE OF VAJRADHARA**

TIBET, 14TH-15TH CENTURY

13 $\frac{5}{8}$  in. (34.6 cm.) high

\$120,000-180,000

**PROVENANCE**

Yan Wing Arts Co., Hong Kong, 1991.

The heavenly embodiment of wisdom, Vajradhara, holds a *ghanta* (Tib. *drilbu*) and *vajra* (Tib. *dorje*) in *vajrahumkara mudra*, representing his primordial wisdom and mastery of skillful means. Vajradhara is understood as the secret form of Buddha Shakyamuni and the combined essence of all buddhas. In the highest form of tantric Tibetan Buddhist meditation, the five *Tathagatas* emanate from the body of Vajradhara.

The present form of this important meditational deity is depicted in a classical Tibetan style, with elongated torso, turquoise ornaments, the face adorned with cold gold, and with polychromy to the eyes, lips, and hair. The figure's proportions, facial modeling, and ornamentation, including the-jewel topped pile of hair and beaded arm bands, bear a great similarity to a fifteenth-century gilt-bronze figure of Vajradhara at the Newark Museum (acc. no. 70.5A).

Compare the crown ornaments, the delicate facial features, the lithe physiognomy, attenuated waist and exuberant gilding and stone-inlay with another gilt-bronze figure of Vajradhara, ca. fifteenth century, sold at Christie's New York, 20 September 2000, lot 78.

Himalayan Art Resources, item no. 13478.





354

**A GILT-BRONZE FIGURE OF  
TSONGKHAPA LOBSANG DRAKPA (1357-1419)**

TIBET, 16TH CENTURY

7 in. (17.9 cm.) high

\$30,000-50,000

**PROVENANCE**

The collection of Cheng Huan, SC, Hong Kong, 1990s, by repute.

Tsongkhapa, the figure depicted here, is the fourteenth-century founder of the Gelukpa sect of Tibetan Buddhism. After practicing a bit of each tradition and observing a dangerously loose application of the monastic code, Tsongkhapa established a new tradition based on a set of regulations that emphasized discipline and a regimented study of the sacred scriptures. The tradition came to be known as the 'Virtuous Tradition' and rose to religious and political preeminence in the seventeenth century, displacing the Sakya school as the primary political force in Tibet. The Gelukpa school is that with which the widely-influential incarnation lineage of the Dalai Lama is associated.

Tsongkhapa's iconography is standardized; he is always depicted with the symbolic attributes of a sword and a religious text. Here he is depicted in a richly-gilt bronze form, with lifelike hands held in *dharmachakra mudra*, lotus stems rising at both shoulders, clad in heavy robes with ornate incised textile patterns throughout. The large, curled lotus petals surrounding the circular base are indicative of its sixteenth-century central Tibetan origin.

Himalayan Art Resources, item no. 24538.





355

**A RARE BRONZE FIGURE OF HVASHANG**

TIBET, 15TH CENTURY

5½ in. (13 cm.) high

\$30,000-50,000

**PROVENANCE**

Rossi & Rossi, London, by 2003.

Private collection, United Kingdom, by repute.

**LITERATURE**

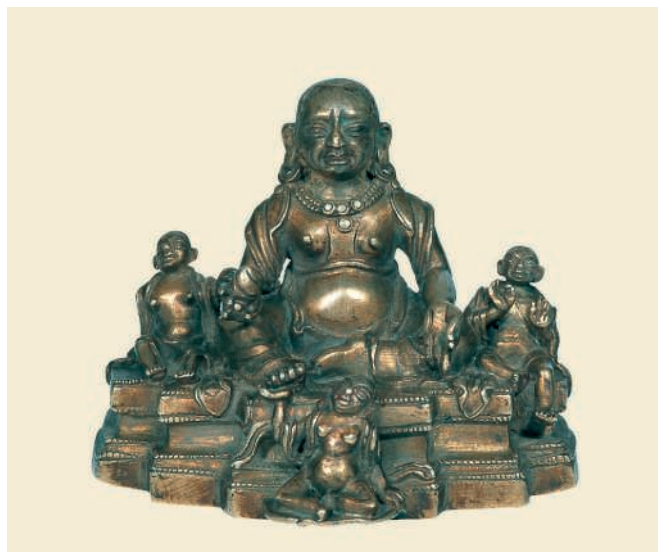
Rossi & Rossi, *Homage to the Holy: Portraits of Tibet's Spiritual Teachers* [exhibition catalogue], London, 6 November - 28 November 2003, no. 3.

Hvashang was an eighth-century Chinese Buddhist monk who, after teaching on a visit to the region of Dunhang, was invited by Tibetan King Trisong Detsen to represent the Northern Chinese school of Ch'an Buddhism in a debate against an Indian adept to represent the position of the gradual approach to enlightenment. The latter school prevailed and Hvashang's Ch'an philosophy of sudden enlightenment was officially denounced.

The present representation depicts the adept holding a persimmon fruit—an offering to the *arhats* he challenged at the Lhasa Council. A monk sits before him and other devotees at his side, perhaps symbolizing his audience or fellow Chinese monks.

The sculpture bears a compositional and stylistic similarity to a sculpture housed in the Jokhang Temple in Lhasa, illustrated below.

Himalayan Art Resources, item no. 24562.



"Hva shang; Tibetan, 15th/16th century; Brass; Height 9 cm; width 11.1 cm.; Jo khang / gTsug lag khang Collection; inventory no. 137," after G. Dorje, *Jokhang - Tibet's Most Sacred Buddhist Temple*, London, 2010, p. 271, fig. 20G.





A RARE ZITAN FIGURE  
OF A TANTRIC SIDDHA









356

**A RARE ZITAN FIGURE OF A TANTRIC SIDDHA**

TIBET, 17TH CENTURY

14 in. (35.6 cm.) high

\$100,000-150,000

**PROVENANCE**

Private collection, Hong Kong, acquired in 1984.

The present work is carved entirely from *zitan*, a hardwood from India that was exported to China in the late Ming and early Qing dynasties. While *zitan* is a general term which includes numerous species of wood, it is commonly agreed that it belongs to the genus *Pterocarpus*. A purplish-black, fine-grained hardwood, *zitan* was considered the most prized hardwood by the Chinese. The density of the wood makes this material especially suitable for fine and intricate carving. While much of the *zitan* that came from India to China and Tibet was used for furniture, as the hard grain of the wood made it resistant to splitting and swelling in changes of climate, smaller quantities were used for boxes and other scholars' accoutrement. Fewer works of sculpture in *zitan* are known, although the precious nature of the wood meant it would have been an appropriate material for an object of worship. Due to its slow-growing nature, *zitan* often was only available in small quantities. The somewhat large size of the present work was achieved by individually carving several separate blocks of *zitan* and ingeniously joining them together with cylindrical pegs.

The appearance of the present figure, seated on an animal skin over a rockwork base, with rotund form, naked body adorned with bone ornaments, and *jatas* of coiled dreadlocks on the top of the head identify the figure as a tantric *siddha*. Of the three forms of *siddhas*, the tantric appearance is the most commonly known in Tibetan depictions of the eighty-four *mahasiddhas*.

Himalayan Art Resources, item no. 24542.







THE PROPERTY OF A PRIVATE DUTCH COLLECTOR

**357**

**A GILT-BRONZE FIGURE OF BUDDHA VAJRASANA**  
TIBET, 15TH CENTURY  
4¾ in. (11.1 cm.) high

\$5,000-7,000

**PROVENANCE**

Private collection, Netherlands, by 1980s, by repute.

Himalayan Art Resources, item no. 245243.

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

**358**

**A GILT-BRONZE FIGURE OF VAJRAGHARBA LOKESHVARA**  
TIBET, 15TH CENTURY  
8¼ in. (20.8 cm.) high

\$15,000-20,000

**PROVENANCE**

Acquired by the late Sr. Francisco Alarcon de Ponce de Leon (1914-1993) in Caracas, Venezuela, October 1976; thence by descent.

The present sculpture depicts an eleven-headed, eight-armed emanation of the bodhisattva Avalokiteshvara, the patron deity of Tibet who embodies the compassion of all the buddhas. Here, the figure is executed in the iconographic form first described by the Indian Buddhist philosopher Nagarjuna during the second century. The form was later popularized in meditational texts by the Indian pandits Bhikshuni Shri and Jowo Atisha, and thereafter absorbed into the essential iconography of Vajrayana Buddhism.

Himalayan Art Resources, item no. 24563.



358



357





THE PROPERTY OF A PRIVATE MANHATTAN COLLECTOR

**359**

**A GILT-BRONZE FIGURE OF GREEN TARA**

TIBET, 15TH-16TH CENTURY

5 $\frac{7}{8}$  in. (17.5 cm.) high

\$20,000-30,000

**PROVENANCE**

The O'Brien Collection of Asian Art, gifted from the Bhutanese royal family, by repute.

Bonhams New York, 17 September 2014, lot 27.

The beautiful liberator, Green Tara, sits here in her classic pose, *lalitasana*, ready to swiftly come to the aid of her devotees. The present gilt-bronze figure is an elegant depiction with a unique and charming detail: an in-turned right foot. The simple execution of her jeweled ornaments and skirt, along with the multi-layered and well-cast lotus-petals, evidence the fine workmanship of the fifteenth and sixteenth centuries.

Himalayan Art Resources, item no. 24527.

PROPERTY FROM A PRIVATE ASIAN COLLECTION

**360**

**A GILT-BRONZE FIGURE OF MAITREYA**  
SOUTHWEST CHINA, PROBABLY YUNNAN,  
16TH CENTURY  
5½ in. (14.3 cm.) high

\$6,000-8,000

The future buddha is identified here by the waterpot and lotus bud atop the lotus stalks that flank him. While the physiognomy and iconography indicate influence from Indian and Nepalese artworks, the facial features are discernibly Chinese: the delicate nose, fleshy cheeks and fuller lips are common among Ming-period images of the more prominent Mahayana school in China.

During the first quarter of the fifteenth century, Emperor Yongle bestowed enormous Imperial patronage to monasteries and artistic ateliers, fostering the production of artworks depicting Tibetan Buddhist deities in a highly refined and distinct style fusing all these features. Emperor Xuande followed suit, thus establishing a very distinct and sophisticated tradition of Tibeto-Chinese imagery that has come to define the fifteenth century.

The soft folds in the scarf draped over the *bodhisattva's* shoulders, the careful casting of the back, and the neat chignon are typical of works produced during the Yongle and Xuande reigns. The wide and rounded lotus petals, as well as the restrained ornamentation, points to the Tibetan influence. The ornamentation, proportions, and face of this bronze are remarkably similar to a gilt-bronze image of Bon deity Kunzang Akor, attributed to Yunnan Province in Southwest China, at the Rubin Museum of Art (acc. no. C2006.71.7, Himalayan Art Resource, item no. 65760) which has been dated to both the fourteenth and seventeenth centuries by various scholars. The Rubin example was previously attributed to Xixia—a testament to the diffusion of styles across China and Tibet during this period.

Himalayan Art Resources, item no. 24548.





PROPERTY FROM A PRIVATE BAY AREA COLLECTION

**361**

**A COPPER- AND SILVER-INLAID FIGURE  
OF MANJUSHRI**

TIBET, PALA REVIVAL STYLE, 16TH  
CENTURY OR LATER

5½ in. (14 cm.) high

\$20,000-30,000

**PROVENANCE**

Doris Wiener, New York.

Collection of the late Mrs. Anne MacDonald,  
acquired from the above on 25 October 1972.

This splendid representation of Manjushri, the *bodhisattva* of wisdom, is a classic example of the Pala Revival style produced in Tibet. Following the Northeastern Indian Pala tradition of masterful non-gilt bronze work, this sculpture retains a rich dark-brown patina overall: the *dhoti* is incised with silver and copper inlay to imitate the textiles depicted in vivid colors within the illuminations found on Pala Buddhist texts.

The multi-tiered base with beaded upper and lower edges and flared lotus petals is similar to that of lot 326, a Pala-period image of Maitreya. The elongated torso, stylization of the *jata* or matted hair, and smoothly finished surface, however, point to the Tibetan origin of this sculpture as does the Chinese-style modeling of the face, the long narrow nose and face shape of which clearly take after fifteenth-century prototypes. Note the striking resemblance of this figure's face with that of the figure of Maitreya on the opposite page.

Himalayan Art Resources, item no. 24532.





362 (recto)



362 (verso)



363

### 362

#### A FINELY CARVED PRAJNAPARAMITA MANUSCRIPT COVER

TIBET, 14TH CENTURY  
17 $\frac{1}{8}$  x 5 $\frac{7}{8}$  x  $\frac{3}{4}$  in. (44.1 x 14.9 x 1.9 cm.)

\$10,000-15,000

#### PROVENANCE

Acquired in Hong Kong, early 1990s, by repute.

This finely carved manuscript cover depicts Vairochana, Amitayus, Prajnaparamita, Jambhala, and Buddha Shakyamuni. The verso is painted with images of the four additional *tathagata* and bears an abraded inscription that would have provided the title of the religious text or *pecha* within. The style throne atop which the rightmost and leftmost figures (Vairochana, and Buddha Shakyamuni) sit depict forward-facing animal faces, which are representative elements of a Tibetan style of iconography associated with the fourteenth century.

### 363

#### A CARVED MANUSCRIPT COVER

TIBET, 13TH CENTURY  
14 $\frac{7}{8}$  x 5 $\frac{5}{8}$  x  $\frac{5}{8}$  in. (37.8 x 14.4 x 1.6 cm.)

\$5,000-7,000

#### PROVENANCE

Acquired in France, 1991.

Prajnaparamita, Vairochana, and Buddha Shakyamuni grace the cover of this early carved manuscript, likely from the thirteenth century. For another manuscript cover of a similar style dated to the twelfth or thirteenth century, see K. Selig Brown, *Protecting Wisdom: Tibetan Book Covers from the MacLean Collection*, Munich, 2012, p. 49, fig. 4.



364

**A POLYCHROMED WOOD FIGURE  
OF PADMASAMBHAVA**

TIBET OR BHUTAN, 17TH CENTURY  
15¼ in. (38.7 cm.) high

\$35,000-45,000

**PROVENANCE**

Acquired in Hong Kong, 1993, by repute.

The *circa* eighth-century progenitor of Vajrayana Buddhism in Tibet sits atop a lotus blossoming from a long-life vase. He holds a *vajra* and a skull-cup topped with a long-life vase (Tib. *tsebum*), and dons the identifying lotus hat topped with a vulture's feather. While his facial features are somewhat exaggerated, his hands and the folds in his many-layered garments are carved with great skill.

Small traces of bright polychrome throughout the otherwise darkened surface are indicative of the original state of this sculpture, which would have been brightly painted and enlivened by wide, bright white eyes.

Himalayan Art Resources, item no. 24559.



PROPERTY FROM A PRIVATE ASIAN COLLECTION

**365**

**A GILT-BRONZE FIGURE OF VAJRAPANI**

TIBET, 16TH-17TH CENTURY

4 in. (10.5 cm.) high

\$7,000-9,000

**PROVENANCE**

Rudi Oriental Arts, New York, 1960s, by repute.  
Property from the Collection of Dr. John Mann; Sotheby's  
New York, 16 March 2016, lot 719.

The wrathful or *yidam* tutelary deity stands in a powerful lunge, or *alidhasana*, on a lotus base, his right hand brandishing a *vajra*, the left in *tarjani mudra*, wearing a tiger skin and snake ornaments. Vajrapani, originally a peaceful bodhisattva in the Mahayana tradition, has a wrathful manifestation within the Tantric or Vajrayana Buddhist tradition.

Vajrapani the keeper of all the *tantras*, the 'Lord of Secrets' or *Guhyapati*. The *yidam* takes this form for the sake of liberating others with the power of this appearance. The present sculpture was likely produced within the Newar Buddhist tradition, in which the shallow, single-lotus base and nearly-pure copper medium are common.

Himalayan Art Resource, item no. 13059.





PROPERTY FROM A PRIVATE COLLECTION, WASHINGTON, D.C.

**366**

**A GILT-BRONZE FIGURE OF PADMAPANI  
LOKESHVARA**

NEPAL, 14TH CENTURY

8 1/8 in. (20.6 cm. high)

\$8,000-12,000

**PROVENANCE**

Christie's Amsterdam, 2 May 2007, lot 299.

The present lotus-bearing form of Avalokiteshvara, known accordingly as Padmapani, is the most common form found in the Nepalese context, in contrast to the Indian tradition in which he is shown seated. Avalokiteshvara has been widely worshipped in Nepal from at least the mid-sixth century, and as such, this form has been perfected. The figure's lithe form and slightly-tilted head give a lifelike quality and grace to this small bodhisattva.

The present sculpture is a small, simpler version of a widely-appreciated form commissioned repeatedly in a variety of large, impressive, heavily-inlaid and gilded styles. Like those iconic examples, this small version features an organically folded *dhoti* that hangs between the thighs, and a sacred thread that falls atop them. While lacking inlay, the artist's approach to ornamentation allows the viewer's eye to imagine Padmapani adorned with jewels, just as he is presented in the great, early Malla-period masterpieces.

Himalayan Art Resources, item no. 24534.



THE PROPERTY OF A PRIVATE MANHATTAN COLLECTOR

**367**

**A GILT-BRONZE FIGURE OF BUDDHA  
SHAKYAMUNI**

NEPAL, 14TH CENTURY

4¾ in. (12.1 cm.) high

\$6,000-8,000

**PROVENANCE**

Acquired on the European Art Market, by repute.

This petite image of Buddha Shakyamuni was, evidently, greatly appreciated; the arch of his nose is worn from handling and there is a smooth abrasion to the gilded surface. The bright copper alloy revealed beneath the gilding and the triangular chasing along the hem of the robe evidence that this fine gilt-bronze image of the Buddha in the moment of his enlightenment is the product of a Kathmandu-valley artist.

Himalayan Art Resources, item no. 24528.





368

**A GILT-BRONZE FIGURE OF TARA**

NEPAL, 13TH-14TH CENTURY

5½ in. (13 cm.) high

\$25,000-35,000

**PROVENANCE**

Heeramanek Galleries, New York, by 1965.

Private collection, Midwestern United States.

Christie's New York, 13 September 2016, lot 201.

The old Newar greeting 'Taremam' which alludes to taking refuge in the Buddhist goddess Tara expresses the importance of this savioress to the Vajrayana Buddhists of the Kathmandu Valley from which this sculpture came. Nearly all dedicated practitioners have memorized her praises, as she is constantly propitiated for the removal of obstacles. Moreover, she is the female counterpart of the all-important bodhisattva, Avalokiteshvara. Small, portable images of her like the present have, thus, been ubiquitous for centuries. This finely cast example displays the naturalistic physiognomy and precise stone inlay mastered by the Newar artists of the Kathmandu Valley during the early Malla period. For a very similar image of her counterpart, Avalokiteshvara see U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 345, 88G. Similar figures of Tara can be found in U. von Schroeder, *Buddhist Sculptures in Tibet: Vol. II: Tibet & China*, Hong Kong, 2001, p. 971.

Himalayan Art Resources, item no. 24545.





369

**369**  
**TWO GILT-COPPER REPOUSSÉ FIGURAL PLAQUES**  
 NEPAL, KATHMANDU VALLEY, 17TH CENTURY

Each 8 7/8 in. (22.5 cm.) high

\$10,000-15,000

**PROVENANCE**

Collection of Alexander Weddeu and Virginia Chase Steedman Weddeu, Richmond, Virginia.  
 The Virginia House Museum, Richmond, by 1948.

These hammered-metal plaques depicting Shiva and Parvati and their son, Kumara atop a peacock, once served both a ritual and practical purpose, protecting stone images of the same deities. It is likely that these were created in the late-Malla period to safeguard earlier images lining a ritual bath, a commonplace architectural feature that can be found throughout the three former kingdoms of Kathmandu. The hammered-metal technique, mastered by the Newar people of the valley, is prevalent throughout the Kathmandu Valley.



**370**  
**A PAINTING OF SNAKES AND LADDERS**  
 NEPAL, 19TH CENTURY

25 x 24 1/2 in. (63.5 x 62.2 cm.)

\$6,000-8,000

**PROVENANCE**

Alfio Nicolosi Collection, Mantova, Italy.  
 Christie's New York, 3 September 2011, lot 291.

The present painting would have been utilized as a board game played with dice. The board represents the progress of life with certain squares denoting good deeds, and others bad deeds, along with the consequences of both actions; the squares at the lower rungs represent states of hell ultimately leading up towards the heavens. The game, often played during the Paryusana festival, was popular amongst Jain nuns who used it as a didactic pastime to impart the notion of karma. Versions were also adapted for Hindus and Muslims; interestingly, and perhaps unusually, this present example includes Buddhist deities.











A RARE GILT-BRONZE  
FIGURE OF RATNASAMBHAVA

PROPERTY FROM A PRIVATE GERMAN COLLECTION

**371**

**A RARE GILT-BRONZE FIGURE OF BUDDHA RATNASAMBHAVA**

NEPAL, 17TH-18TH CENTURY

18 $\frac{1}{8}$  in. (45.9 cm.) high

\$400,000-600,000

**PROVENANCE**

Private collection, Germany, by 1973; thence by descent.

At first glance, this magnificent gilt-bronze figure may seem to depict the historical Buddha Shakyamuni. However, the right hand turned towards the observer in the gesture of granting wish or *varadamudra* identifies this figure as the transcendent Buddha Ratnasambhava, the “jewel-born”. Ratnasambhava is a ubiquitously represented *tathagata* associated with the South. He is the father of the Jewel family of Vajrayana Buddhist deities, associated with the element of earth, and the enlightened activity of equanimity.

Ratnasmbhava is often pictured with the other four *tathagata* buddhas—Akshobya of the East, Amitabha of the West, Amoghasiddhi of the North, and Vairochana of the Central direction. These primordial buddhas all bear an appearance like that of the historical Buddha Shakyamuni, unadorned, in the garb of an ordained monk.

Himalayan Art Resources, item no. 24530.





## A TIBETAN-STYLE NEPALESE FIGURE OF BUDDHA RATNASAMBHAVA

According to stylistic criteria, Buddha figures are often not easy to classify chronologically. The formal characteristics of “classical” Shakyamuni sculptures, such as the current work, change only slightly over long periods of time, especially since the ateliers of Nepalese artists often adhere to ancient traditions. Often, the design of the lotus base (if intact) gives precise or additional clues to dating. For the current lot, physiognomic details, the style of the folds in the robes, and the appearance of a baseplate mounted on a throne base and cast together with the figure, make an origin in the later seventeenth or earlier eighteenth century probable.

In addition to the iconographic and stylistic features, some technical peculiarities also deserve attention. The statue was probably cast in one piece, i.e. together with the head, which in larger sculptures is usually made separately in the hollow casting process (*cire perdue* technique) and only later, covered by the final gilding, connected to the body. This could only be determined by a technical examination (radiography, tomography). The lotus pedestal, no longer intact, was probably made of wood or clay, in the latter case in firm connection with a temple altar, the probably original context of this statue. The narrow baseplate was attached to the former lotus throne as still clearly visible with eight bolt-holes. A similar pedestal technique is also known from other Buddha figures of a larger format from the seventeenth or eighteenth century, which are also stylistically comparable.

After the sculpture was separated from its original base, it was sealed again at a later time with a copper baseplate and filled with various consecrated

materials, per tradition. This practice, which is common for Buddhist statues and brings spiritual and religious merit, may have taken place on the occasion of a new consecration if the figure was damaged or dislocated. Also per tradition, the baseplate of the final consecration should not be opened for profane or even scientific reasons. As such, a special radiographic or tomographic analysis can be helpful to identify the casting technique and the consecration materials within. However, the relatively large size of the object may present challenges for such investigations.

The considerable weight (approximately 25 kg) indicates a rather thick-walled casting, a characteristic feature of other heavy statues from the seventeenth or eighteenth century. On the back side, the figure has two small areas of damage, probably original casting flaws: at the base of the throne, and a few small missing parts, indicating a solid filling of the base.

According to the characteristic tradition of Nepalese artists, this Buddha was fire-gilt. Fire-gilding has been a historically predominant technique in Nepal, and introduced to Tibet at a very early period. To do this, gold powder was mixed with mercury to form a paste, which was then burned into the metal surface under the influence of heat. To save costs, the reverse of the statue was not gilded, as it was visible only for worship from the front. Only there the copper-rich brown-red alloy (approximately 85-95% copper content) becomes visible, while in Tibet and China, completely gilded sculptures mostly consist of brass alloys with a reduced ~80% copper content).

by Michael Henss

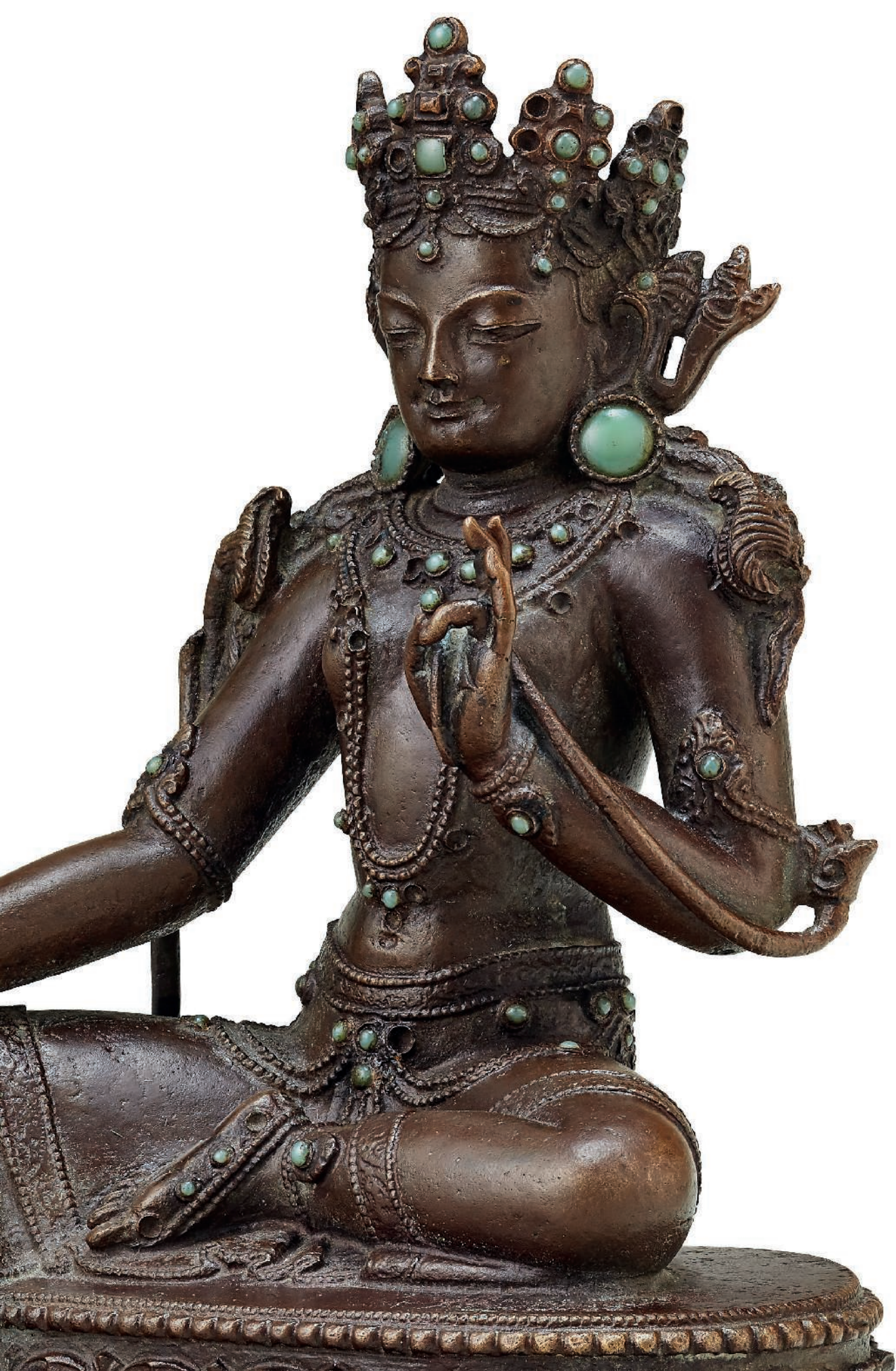




A RARE FIGURE OF GREEN TARA









372

**A RARE BRONZE FIGURE OF GREEN TARA**

TIBET OR CHINA, YUAN DYNASTY, 14TH CENTURY

6 $\frac{5}{8}$  in. (16.8 cm.) high

\$80,000-120,000

**PROVENANCE**

European art market, by repute.

Robert Bigler, Zurich, by 2011.

Acquired by the present owner from the above, 2015.

The present figure of Tara can be associated stylistically with a small corpus of works carried out during the Yuan dynasty (1279-1369), when the influence of Nepalese sculpture was perhaps most salient in China and its environs, and which had a direct influence on the imperial Buddhist sculpture of the early Ming emperors Yongle (r. 1402-1424) and Xuande (r. 1425-1435).

During the Yuan period, the Mongols under Kublai Khan had extended their empire from the steppes of Mongolia across all of Asia and even into parts of Europe. Kublai Khan had been greatly influenced by his personal tutor, the Sakya lama Phakpa (1235-1280), and eventually installed him as the vassal ruler of Tibet, while simultaneously adopting Tibetan Buddhism as the official religion of the empire. As such, the patronization of Tibetan Buddhism throughout China greatly increased, and temples devoted to Tibetan Buddhism were constructed and filled with the necessary images of worship. It was Phakpa who summoned the legendary young Nepalese artist, Anige, to construct a golden stupa in Tibet, and at Kublai Khan's summoning, Anige later traveled on to China, where he was eventually named the director of all artisan classes of the imperial workshops. Anige's importance within the Yuan imperial court, as well as the influx of Nepalese craftsmen during this period, greatly influenced the Buddhist art of Yuan China.

There are only a few works of Tibetan-style Buddhist sculpture dated to the Yuan period known: a gilt-bronze figure of Manjushri dated 1305 and a bronze figure of Shakyamuni Buddha dated by inscription to 1336, both in the

collection of the Palace Museum in Beijing and illustrated in *The Complete Collection of Treasures of the Palace Museum—Buddhist Statues of Tibet*, Hong Kong, 2003, p. 220, no. 209, and p. 221, no. 221, respectively. However, a number of uninscribed sculptures, through the work of researchers such as Robert Bigler and Phillip Adams, have been stylistically associated with the Nepalese and Tibetan-influenced Chinese Buddhist sculpture of this period. Such works include a magnificent gilt-bronze figure of Avalokiteshvara sold at Christie's New York, 21 March 2008, lot 616 (illustrated below), as well as gilt-bronze figure of a bodhisattva illustrated by H. Kreijger in *Godenbeelden uit Tibet*, Amsterdam, 1989, p. 80, and numerous figures in R. Bigler's *Before Yongle: Chinese and Tibeto-Chinese Buddhist Sculpture of the 13th and 14th Centuries*, Zurich, 2015. All of these works share similar bodily proportions, including a pinched waist over wide hips and narrowly-set, benevolent facial features within a wide and nearly rectangular face, and similar treatment of the lotus base, jewelry, and crown. The lotus base of the present figure can in particular be compared to the bronze figure of Shakyamuni Buddha in the Beijing Palace Museum dated to 1336: both bases display somewhat ovular lotus petals separated from the beaded rims at both top and bottom by a small area of undecorated space. The Beijing Palace Museum Shakyamuni and the present work also share an even, brownish patina that is uncharacteristic of Tibetan or Nepalese sculpture of this period.

Himalayan Art Resources, item no. 24544.



An imperial gilt bronze figure of Avalokiteshvara; Tibet, 14th Century; 12 $\frac{1}{4}$  in. (31 cm.) high; sold at Christie's New York, 21 March 2008, lot 616, for US \$1,049,000.



Bodhisattva Manjushri, dated 1305; Gilt bronze, height 7 $\frac{1}{8}$  in. (18.1 cm.); The Palace Museum, Beijing [Exhib.], after J. C.Y. Watt, *The World of Kubilai Khan: Chinese Art in the Yuan Dynasty*, New York, 2010, p. 111, fig. 145.



Seated statue of Sakyamuni; Zhiyuan Period, Yuan Dynasty; Inland; Brass; Height: 21.5 cm., G. Bowuyuan, *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet*, Hong Kong, 2003, p. 221, pl. 210.







373

Jetsun Lobzang Tenpai Gyaltzen (1635-1723), commonly known as 'Zanabazar', was an important Mongolian religious figure and personal guru to the Kangxi Emperor (r. 1662-1722). The son of Khalkha Tushyetü Khan, leader of the Khalkha Mongols, Zanabazar was at an early age recognized by both the Panchen Lama and Dalai Lama as the reincarnation of the Tibetan lama, Taranatha (1575-1634), and proclaimed the First Jetsundamba, an honorific title. He traveled to Tibet to continue his religious instruction under the powerful Gelukpa lamas before returning to Mongolia in 1651, bringing fifty sculptors and painters with him in an attempt to establish the Geluk order amongst the Mongols. Rather than settle at one established monastery, his

portable temples traveled from one *örgöö* (traveling place) to another, in what became known as the Da Khuree (Great Circle).

During his time as religious leader of the Khalkha Mongols, Zanabazar oversaw a proliferation of Buddhist art in the region. He is especially known for his visualization and design of gilt bronze sculpture, subsequently carried out by master Nepalese bronze casters, which are widely recognized as some of the finest Buddhist gilt-bronze sculpture created. Lots 373 and 374 are examples of the popularized Mongolian style established by Zanabazar.





374

373

**A GILT-BRONZE FIGURE OF BUDDHA**  
MONGOLIA, ZANABAZAR STYLE, 17TH-18TH CENTURY  
6 $\frac{1}{2}$  in. (17.4 cm.) high

\$18,000-25,000

The present work depicts Buddha Amitabha seated in *dhyanasana*, with his hands in *dhyana mudra* and holding an alms bowl. He wears a monk's robe draped over his left shoulder, the hems of which are delicately incised with floret designs. The broad shoulders, tubular limbs, delicate facial features, and stamen-like incised lines above a multi-tiered lotus base, are elements associated with the Zanabazar style of this fine gilt-bronze sculpture.

Himalayan Art Resources ([himalayanart.org](http://himalayanart.org)), item no. 24398.

PROPERTY FROM A PRIVATE ASIAN COLLECTION

374

**A GILT-BRONZE FIGURE OF BUDDHA RATNASAMBHAVA**  
MONGOLIA, ZANABAZAR STYLE, 17TH-18TH CENTURY  
6 $\frac{1}{2}$  in. (16.2 cm.) high

\$50,000-70,000

Ratnasambhava appears here in a naturalistic form, with defined facial features, hands and feet. His well-proportioned physiognomy and relaxed musculature are the product of a sophisticated atelier, well versed in the Zanabazar style. The round base and large, leaf-like lotus petals are less ubiquitous, but clear signs of its Mongolian origin.

Himalayan Art Resources, item no. 24551.



PROPERTY FROM A PRIVATE ASIAN COLLECTION

**375**

**A GILT-BRONZE FIGURE OF ELEVEN-  
HEADED AVALOKITESHVARA**  
INNER MONGOLIA, DOLONNOR STYLE,  
LATE 18TH CENTURY  
20¼ in. (51.4 cm.) high

\$12,000-18,000

The present work was likely created in or around the thriving Buddhist center of Dolonnor in Inner Mongolia. During the Qing period, the Kangxi, Yongzheng, and Qianlong Emperors patronized Dolonnor as a center of Buddhist learning and artistic production. The site was purposefully built not far from Shangdu (Xanadu), the old thirteenth-century summer capital of Kublai Khan. The Mongolian lama, master artist, and leader of the Khalka Mongols, Zanabazar, formally assimilated his khanate into the Qing Empire before the Kangxi Emperor at Dolonnor in 1691. It continued to be an important bronze image foundry even into the late nineteenth century, as noted by the Russian explorer Nikolay Przhevalsky on one of his expeditions to Mongolia in the 1870s (N. Przhevalsky, *Mongolia*, London, 1876, p. 105). Compare the drapery and bodily proportions of the present figure with another gilt-bronze figure of Eleven-Headed Avalokiteshvara in the collection of the British Museum, illustrated by W. Zwalf in *Heritage of Tibet*, London, 1981, p. 43, fig. 17.

Himalayan Art Resources, item no. 24553.



376

**A GILT-BRONZE FIGURE OF AN ARHAT**

CHINA, QING DYNASTY, LATE 18TH  
CENTURY

6 $\frac{3}{8}$  in. (17.5 cm.) high

\$25,000-35,000

**PROVENANCE**

Collection of Cheng Huan, SC, Hong Kong, 1990s,  
by repute.

During the reign of the Qianlong Emperor, who was himself a fervent Buddhist devotee, the production of Buddhist images, paintings, and ritual items, drastically increased to fill the large numbers of temples and religious halls built during this period. In some temples, such as the Fanhua Lou at the Forbidden City, the entirety of the Buddhist pantheon, numbering in the several hundreds of deities and important personages, were depicted sculpturally in gilt-bronze, as illustrated by Yu Zhuoyun in *Palaces of the Forbidden City*, Hong Kong, 1982, pp. 180-181, figs. 200 and 201. Although the present work lacks an identifying inscription, it is possible it represents the *arhat*, Pantaka, who is nearly always shown holding a book. Within the eighteenth-century Qing pantheon of Buddhist gilt-bronzes, *arhats* and other learned figures are usually shown on a base of stacked cushions, as is the case with the present figure. Particular attention has been paid to the various textiles that make up the cushion, which are finely incised with different patterns and motifs.

Himalayan Art Resources, item no. 24541.



377

**A BRONZE FIGURE OF KSHITIGARBHA**

CHINA, QING DYNASTY, 18TH-19TH CENTURY

19% in. (49.8 cm.) high

\$70,000-90,000

The present work is part of a small group of nearly identical representations of the *bodhisattva*, Kshitigarbha (in some cases, the *bodhisattva* has been misidentified as Maitreya). Two examples are known from museum collections; one, illustrated by C. Pascalis in *La Collection Tibétaine*, Hanoi, 1935, pl. 7, resides in the National Museum of Vietnamese History (formerly the Musée Louis Finot) in Hanoi, having entered the collection at the turn of the twentieth century. Another example is in the collection of the Museum voor Volkenkunde, Rotterdam, illustrated by H. Kreijger in *Godenbeelden uit Tibet*, Amsterdam, 1989, p. 40, fig. 20. Another example was sold at Christie's New York, 23 June 1983, lot 420, and more recently, nearly identical bronzes were sold at Beijing Hanhai, 10 May 2014, lot 2182 and at Bonhams Hong Kong, 27 October 2018, lot 97.

Stylistically, the work corresponds to Nepalese conventions from the early Malla period (circa 1201-1478), although the rich, dark metal, crisp casting details, and the lacquered face are all indicative of an eighteenth or nineteenth-century Chinese Revival work. The concepts of archaism and revivals of earlier

styles were common in every media of Chinese art from as early as the Song dynasty (960-1279 CE); written sources explain how ritual bronzes from the Shang dynasty (1700-1000 BCE), already objects of great age during the Song dynasty, were imitated to meet the voracious demands of antique collectors. This trend continued into the Qing dynasty, and was prevalent in the area of Buddhist sculpture. Images gifted to the Qing emperors by Tibetan dignitaries still reside in the Qing Court Collection in Beijing, as do images cast in imitation of these earlier works. See, for example, a seventh or eighth century Kashmiri bronze figure of Buddha, illustrated in *Classics of the Forbidden City: Tibetan Buddhist Sculptures*, Beijing, 2009, p. 118, no. 53, and an almost identical eighteenth century Chinese imitation of the same work, illustrated on *ibid.*, p. 128, no. 63.

As molds were used for casting such images, often several examples could be cast before the mold deteriorated, perhaps explaining why there are several known examples of the present work.



A bronze figure of Kshitigarbha  
China, Qing Dynasty, 18th-19th century  
Christie's New York, 23 June 1983, lot 420







378

PROPERTY FROM A PRIVATE ASIAN COLLECTION

**378**

**A BRONZE FIGURE OF TSONGKHAPA**

TIBETO-CHINESE, 18TH CENTURY

7¾ in. (18.7 cm.) high

\$8,000-12,000

The founder of the Gelukpa sect is depicted in his standard form, holding the stems of lotuses flowering along his upper arms supporting a manuscript and, once, a sword; his face displays a serene expression with downcast eyes. The sculpture is executed in a style typical of the mid-Qing period, with great attention paid to the folds of his three-piece garment, which fall elegantly atop the base, cast with wide, flat lotus petals.

Himalayan Art Resources, item no. 24555.

PROPERTY FROM A PRIVATE ASIAN COLLECTION

**379**

**A GILT-BRONZE FIGURE OF MANJUSHRI**

TIBETO-CHINESE, 18TH CENTURY

6¾ in. (17.2 cm.) high

\$6,000-8,000

The *bodhisattva* sits in *dhyanasana* on a double-lotus base, with his right hand raised holding a sword and his left held before his chest, and was once clutching the stem of a lotus which adorned his left elbow and supported a book. He is dressed in a voluminous *dhoti* and adorned with ornamented jewelry as described in the Vajrayana Buddhist scriptures.

The figure's multi-tiered chignon behind a foliate tiara, the way in which the triangular ends of his robes fall over both of his knees, and the flat wide casting of the lotus petals on the base, all point to the Chinese origin of this fine eighteenth-century bronze figure. Easily portable images of Manjushri like this were common to the Qing period.

Himalayan Art Resources, item no. 24552.



379



THE PROPERTY OF A PRIVATE COLORADO COLLECTOR

**380**

**A GILT-BRONZE FIGURE OF  
BUDDHA SHAKYAMUNI**  
TIBETO-CHINESE, 18TH CENTURY  
6½ in. (15.5 cm.) high

\$6,000-8,000

**PROVENANCE**

Acquired from Stuart Perrin, New York,  
8 April 1988.

This fine gilt bronze image of Buddha Shakyamuni, turning the wheel of the *dharma*, is a typical representation from the Buddhist Qing Dynasty. Its Chinese origin is revealed through the dark tone of the alloy, the oval-like draping of the robe atop each of the Buddha's knees, the visible and neatly-pleated *antaravasaka* or lower robe, and the incised lotus petals on the backside of the base, where the widely-cast petals end.

Himalayan Art Resources, item no. 24526.



**381****A PAINTING OF FOUR ARHATS**

TIBET OR CHINA, 16TH CENTURY

Image 29¾ x 15½ in. (74.6 x 39.9 cm.)

mounted 58½ x 27½ in. (148.6 x 69.9 cm.)

\$30,000-50,000

The present painting, depicting four *arhats* (Chin. *luohan*) set within a verdant landscape and accompanied by attendant figures, is part of a tradition of *arhat* painting sets with origins in both early Tibetan and Chinese Buddhism, and which achieved an extraordinary degree of syncretism between the two cultures in the early fifteenth century. *Arhats* were the original followers of the Buddha, or important monks who lived in the years following the Buddha's death and helped to transmit his teachings, although there is little historical record for their actual existence (with the exception of Rahula, the Buddha's son). Over time, it became canon for the *arhats* to be represented as a group of sixteen alongside the Buddha Shakyamuni, and two attendants, Hwashang and Dharmatala. The concept of the sixteen *arhats* is believed to have entered Tibet with Atisha (AD 982-1054), and was known in China as early as the Tang dynasty, when the Buddhist monk and painter, Guanxiu (832-912 CE) painted a well-known set of *arhat* paintings.

The Chinese and Tibetan representations of *arhats* remained stylistically, and to a lesser degree, iconographically distinct from one another until the early Ming dynasty, when the socio-political upheavals following the end of the Mongol Yuan dynasty brought the Tibetan and Ming Chinese realms ever closer together. Important Tibetan lamas and dignitaries began traveling to the early Ming capital of Nanjing, presenting gifts to the emperor, who in return lavished expensive luxury goods and works of art for presentation to monasteries in Tibet. Among these exchanges, sets of sixteen *arhat* paintings are recorded as gifts. In 1407, for instance, the Fifth Karmapa, Deshin Shegpa (1384-1415) arrived in Nanjing with a set of sixteen *arhat* paintings as a gift for the Yongle emperor (r. 1402-1424), and in 1418, Shakya Yeshe, a Gelukpa lama, returned from the capital with, among other gifts, a set of sixteen *arhat kesi* (woven textile) *thangkas*. These examples were but two of numerous gift exchanges between the Chinese emperors and Tibetan lamas in the early Ming dynasty, which fostered a particularly vibrant and syncretic style of Buddhist art.

The style of *arhat* paintings that evolved in the Yongle period owe much to the secular tradition of landscape literati painting in China, and break from the contemporaneous Tibetan compositional practice of Buddhist paintings, in which deities and other important figures are set within a regimented and prescribed hierarchy. In the earliest-known Yongle *arhat* paintings (of the few remaining, most reside in private collections but an almost complete group can be viewed on Himalayan Art Resources, [www.himalayanart.org](http://www.himalayanart.org)), the main figures are set within lush landscapes, surrounded by craggy mountains, curving pine boughs, and flowing streams. In the tradition of Chinese literati paintings, nature and country life was seen as an escape from the intrigues of the court, a place where scholars could find the peace needed to write poetry, perform music, and develop ideas. It is no coincidence that the *arhats* of these early Yongle paintings, figures who represented wisdom and enlightenment, were placed within the tranquil confines of a natural landscape.

In contrast to earlier Tibetan paintings, in which nearly all figures are depicted frontally, the *arhats* of these Yongle paintings are shown in various poses, some in three-quarter profiles. In appearance, the *arhats* are depicted either as youthful and idealized, with Chinese facial features, or as stereotypes of Indian figures, with dark skin, wizened visages, and somewhat grotesque features. In most cases, the *arhats* are accompanied by diminutive attendant figures, who present tribute or hold iconographic identifying attributes; this hierarchy of size between the important figures and their attendant figures was also prevalent in earlier Chinese literati paintings.

The present painting is undoubtedly derived from the early Yongle sets of *arhat* paintings. It depicts four *arhats* set within a landscape replete with trees, bamboo, and pierced rocks painted in rich greens and blues in the traditional Chinese landscape manner. Two of the *arhats* are depicted in the "foreign" appearance, with darker skin and wizened features, and the other two are presented as youthful, Chinese types. Of the former, the figure at the lower left corner sits facing away from the viewer on a circular meditation stool (in Chinese, *chandeng*) made from lashed-together bamboo; such rustic and forms of furniture were considered appropriate for depictions of scholars in nature in Chinese literati paintings, and were as such equally suitable for representations of *arhats*. From a tall-necked bottle vase on a rock to his left emanates a whirl of smoke that leads to a coiled dragon; while most of the iconography of *arhats* is fluid, making it difficult to individually identify each figure, an eighteenth-century painting in the collection of the Rubin Museum in New York (acc. # F1997.17.16), illustrated on Himalayan Art Resources, item. no. 333, depicts nearly the same scene and helps to identify the figure as Kanaka Bharadvaja. In the present painting, the child at lower left recoils in fear from the ferocious dragon, while the wise *arhat* gazes on impassively, demonstrating his unshakeable determination.

Directly above Kanaka Bharadvaja, an older *arhat* sits at a table or desk, his hands tucked into the sleeves of his robes. A book, a hand scroll, and various incense-burning vessels sit on the table before him, and a diminutive attendant holds up a jar of burning incense. Comparison with a Yongle-period painting of the *arhat*, Angaja, illustrated on Himalayan Art Resources, item. no. 99141, shows many similarities, although an exact identification is most likely impossible. The head of the *arhat* in the present painting is backed by a nimbus of the type common to Yongle-period *arhat* paintings.

Above him, at the top of the painting, a younger *arhat* with Chinese features sits facing frontally on the trunk of a curving pine tree, his hands also tucked into his robes. Pine trees were commonly used in literati paintings, and were incorporated into *arhat* paintings; as durable and resilient trees, pines are often used as symbols of wisdom and longevity. Their gnarled and twisting trunks not only worked as pictorial devices for dividing the composition, but were also reminiscent of the coiled bodies of dragons, which were also symbols of longevity. In the present painting, the pine tree at top is perhaps not coincidentally juxtaposed with the dragon below, creating a visual synergy between the natural and mythical worlds.

The figure at center right is also depicted in the youthful, Chinese manner, sitting languidly on a low platform not dissimilar to a form of Chinese furniture appropriately called a *luohanchuang*, or *arhat's* bed. He is shown leaning on a three-legged arm rest of a type seen in Chinese art as early as the Song dynasty (960-1279 CE), and one that is generally reserved for scholars or officials.

In its depiction of the idealized Chinese landscape and its incorporation of Chinese furniture and textile forms, the present painting demonstrates the suffusion of classical Chinese painting themes and styles into the language of Tibetan Buddhist paintings. Such works had a profound influence on Tibetan painting styles, particularly that of the Karma Gardri style, which were directly modeled on Yongle *arhat* paintings. More importantly, the present work demonstrates the interconnectedness of the Tibetan and Chinese societies during a time of great cultural exchange.







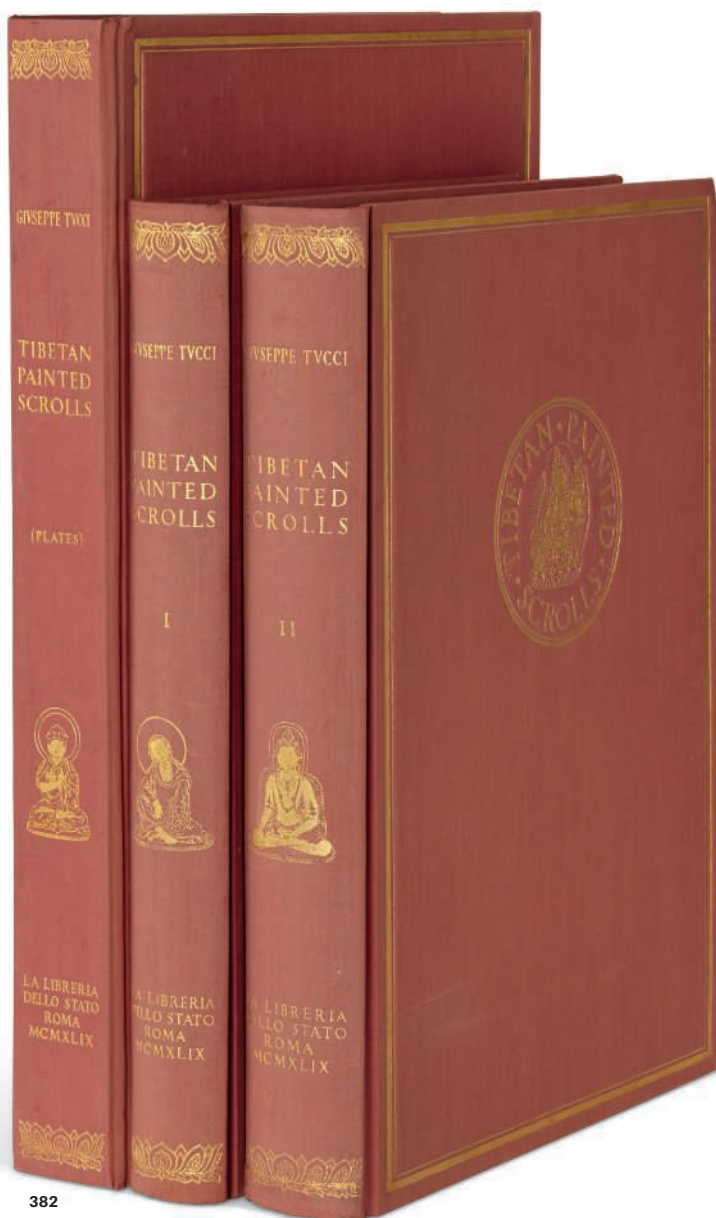
PROPERTY FROM A PRIVATE FRENCH COLLECTION

**382**

**TIBETAN PAINTED SCROLLS, 3 VOLUMES**

GIUSEPPE TUCCI, ROME: LA LIBRERIA DELLO STATO, 1949 (3)

\$5,000-7,000



382

PROPERTY OF A PRIVATE MANHATTAN COLLECTOR

**383**

**A THANGKA OF FIVE ARHATS**

TIBET, 18TH CENTURY

Image 25 $\frac{7}{8}$  x 16 $\frac{3}{4}$  (65.7 x 42.5 cm.)  
mounted 53 $\frac{1}{8}$  x 29 $\frac{1}{4}$  (134.9 x 74.3 cm.)

\$10,000-15,000

This painting is from a larger three-painting set depicting the sixteen *arhats*, attendant Dharmatala, and the Chinese monk Hwashang. The present painting depicts the Indian adepts (in clockwise order), Abheda, Angaja, Vanavasin, Vajriputra, Kalika, and Ajita, each labeled by Tibetan inscriptions. The composition is executed in a style often referred to as New Menri, introduced through the Panchen Lama's court in the seventeenth century. Therein, people took on more lifelike forms, and compositional asymmetry was introduced with more complex landscapes reminiscent of Chinese landscape paintings.

This finely-executed example of the New Menri style includes a surprising number of vignette-like details throughout, including an image of the historical Buddha performing the miracle of defeating Mara's demons, just prior to his moment of enlightenment.

Himalayan Art Resources, item no. 24529.





**384**

**A PAINTING OF SHAKYAMUNI BUDDHA AND SIX CLASSIC  
BUDDHIST TEACHING STORIES (AVADANA)**

EASTERN TIBET, KHAM PROVINCE, PELPUNG MONASTERY STYLE,  
19TH CENTURY

33% x 24% (86 x 62.1 cm.)

\$20,000-30,000

This narrative composition is the design of Kagyu lama Situ Panchen (1700-1744) of Pelpung Monastery in Kham Province (Southeast Tibet), an important religious and artistic figure who is known for several widely-reproduced painting sets. This particular painting set, comprised of twenty-three compositions, depicts the one-hundred-and-eight classic teaching stories known as *Avadana*.

The first painting in the set depicts Buddha Shakyamuni and the last painting in the set is a portrait of Situ Panchen himself. The other twenty-one paintings depict tales of *karma* coming to fruition and the many virtues of Buddhist practice from a compendium composed by eleventh-century Kashmiri poet Kshemendra based on the earliest canon of Buddhist scripture.

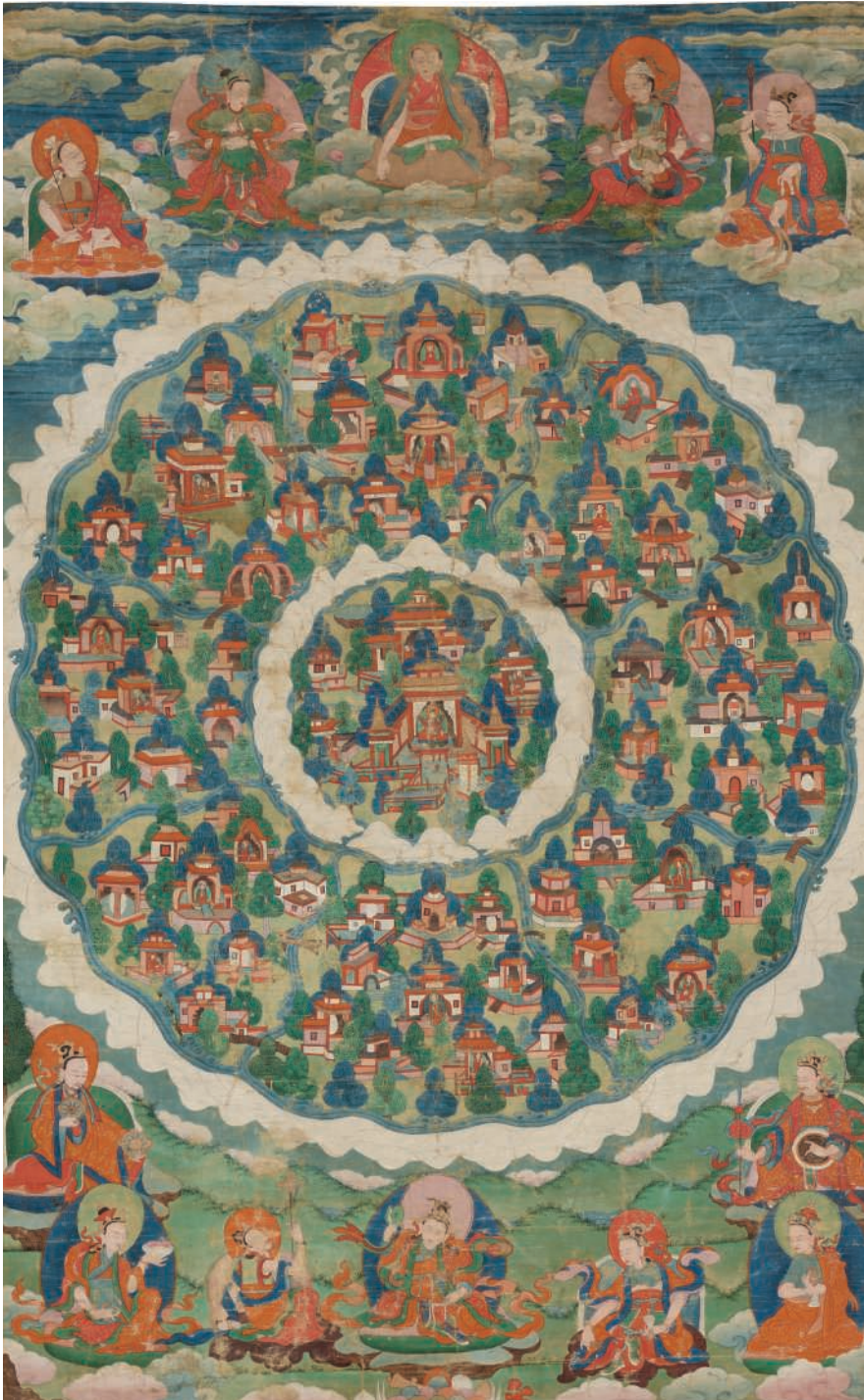
This particular composition is identified, by an inscription in the upper margin of the canvas as “left, eleventh, jataka stories 43 through 48”. The stories depicted are: *The Pure Conduct of King Kanakavarna*; *Hiranyapani’s Hands of Gold*; *Ajatashatru’s Treachery*; *Kritajna Discovers the Power of Truth*; *The Trunks of the Shala Trees*; and *Sarvarthasiddha’s Visit to the Naga Realm* (see P. Chopel, D. Black, and Kshemendra, *Leaves of the Heaven Tree: the Great Compassion of the Buddha*, Berkeley, CA, 1997). The same composition can be found in the Rubin Museum of Art (acc. no. C2002.2.1, Himalayan Art Resource, item no. 65033). For more information on these compositions see D. Jackson, *Patron and Painter, Situ Panchen and the Revival of the Encampment Style*, New York, 2009, pp. 26-28.

Himalayan Art Resources, item no. 24566.









THE PROPERTY OF A PRIVATE COLORADO COLLECTOR

**385**

**A PAINTING OF SHAMBHALA**

TIBET, 19TH CENTURY

Image 36% x 22½ in. (93.0 x 57.9 cm.)

\$12,000-18,000

**PROVENANCE**

Acquired from Stuart Perrin, New York,  
8 April 1988.

The hidden kingdom of Shambhala, believed to be north of the Tibetan plateau is depicted here with circular geography, surrounded by an impenetrable mass of mountains. The mystical land is ruled by an emanation of the bodhisattva of wisdom, the Glorious One with a Melodious Voice (Manjushri).

A temple within the royal precinct of Kalapa protects the *Kalachakra* (Wheel of Time) mandala, the source of Tibetan Buddhist teachings wherein time here is employed as a metaphor symbolizing the process of transformation from a mundane existence towards Buddhahood.

The landscape, replete with domiciles, gardens, and pathways, is protected by a dome of wisdom fire and the Shambhala kings depicted here. A worldly progenitor of this Pureland teaching, a Jonang lama, floats at top center. The bright blues and greens, and the tiny vegetation scattered across the mountains on the bottom register are executed in a style consistent with a nineteenth-century date.

Himalayan Art Resources, item no. 24523.



THE PROPERTY OF A PRIVATE CONNECTICUT COLLECTOR

386

**A THANGKA OF BUDDHA SHAKYAMUNI AND  
CLASSIC TEACHING STORIES (AVADANA)**  
TIBET, 19TH CENTURY

Image 32 x 19 $\frac{5}{8}$  in. (81.3 x 49.8 cm.)  
mounted 56 $\frac{1}{4}$  x 33 $\frac{1}{4}$  in. (142.9 x 84.5 cm.)

\$12,000-18,000

**PROVENANCE**

Purchased in Darjeeling, 1 October 1998.

**EXHIBITED**

On loan to the Rubin Museum of Art, New York (L2014.24), 2014-2019.  
New York, Rubin Museum of Art, "Shrine Room", 2014-2018.  
New York, Rubin Museum of Art, "Gateway to Himalayan Art", 3 August 2018-13 May 2019.

Shakyamuni is surrounded by vignettes illustrating four classic Buddhist stories. This painting is part of a large painting set depicting all one-hundred-and-eight classic teaching stories known as *Avadana* in Sanskrit. This particular composition depicts chapters eighty-nine through ninety-one: *The Son of Hastishayati*, *The Liberation of Dharmaruchi*, *Dhanika's Offerings*, and *The Eloquence of King Shibi* (for further reading, see P. Chopel, D. Black, and Kshemendra, *Leaves of the Heaven Tree: the Great Compassion of the Buddha*, Berkeley, CA, 1997).

The narrative design is based on a series of woodcut prints from Narthang Monastery depicting the *Avadana* compendium of the Indian adept, Kshemendra. The white figure of Chakrasamvara floating in the clouds in the upper-right corner of the composition, however, appears to be this artist's own addition. The color palette and landscape style indicate the nineteenth-century origin of this painting.

Himalayan Art Resources, item no. 24547.



THE PROPERTY OF A PRIVATE COLORADO COLLECTOR

**387**

**A PAINTING DEPICTING BUDDHA SHAKYAMUNI AND CLASSIC  
BUDDHIST TEACHING STORIES (AVADANA)**

TIBET, 18TH-19TH CENTURY

Image 29 x 20½ in. (73.7 x 52.1 cm.)

\$30,000-50,000

The present painting of Buddha Shakyamuni is comprised of stories of the historical Buddha's previous lives, in which he perfected the many qualities that ultimately brought him to enlightenment. The stories are labeled with succinct titles and numbered eighty-one to eighty-nine. One of the most easily recognizable, the story of Prince Mahasattva who sacrificed his body to a hungry tigress and her cubs (number eighty-one), can be seen at top center. The abbreviated titles of the stories that follow, depicted in clockwise order are: *King Moonlight*, *King of Shibi*, *King Aranemi*, *The Bodhisattva Who Endures*, *King Simhakesara*, *The Knowledgeable Master*, *Kumara Sudhana*, and *The Blissful God*. These stories come from the compendium of tales authored by the Third Karmapa, Rangjung Dorje (1284-1339).

This eighteenth or nineteenth-century painting is intended as a teaching tool with which Tibetan lamas can impart many life-cycles of Buddhist wisdom to their students. Painted in a bright, saturated palette of primarily blue, green, red, orange and gold with a Chinese-influenced landscape, the particular place of Tibetan provenance is difficult to discern.

Himalayan Art Resources, item no. 24520.









**388**

**A PAINTING OF PADMASAMBHAVA**

EASTERN TIBET, KHAM PROVINCE, LATE 18TH-EARLY 19TH CENTURY

Image 31½ x 19¾ in. (80.0 x 50.5 cm.); framed 57¼ x 31¾ in. (145.4 x 79.7 cm.)

\$10,000-15,000

**PROVENANCE**

Acquired in France, 1991, by repute.

Padmasambhava, the 'Lotus-born', also known as Guru Rinpoche, or 'Precious Guru', appears atop a giant lotus emerging from a body of water at the center of this full composition. His two consorts, Mandarava and Yeshe Tsogyel, flank him and he is surrounded by vignettes depicting initiations, teachings, cave meditations, and miraculous visions. The many fields of rainbow light as well as the overall color palette are typical features of the regional style associated with Kham Province (Southeast Tibet) referred to in Tibetan as *Khamri*. Take note of the similar colors used in the present composition and in that on the opposite page, from the same region.

Himalayan Art Resources, item no. 24569.





THE PROPERTY OF A PRIVATE COLORADO COLLECTION

**389**

**A PAINTING OF A MOUNTAIN DEITY, MAGYEL POMRA**  
EASTERN TIBET, KHAM PROVINCE, 18TH CENTURY  
Image 20¾ x 12⅞ in. (52.7 x 32.7 cm.)

\$15,000-20,000

**PROVENANCE**

Acquired from Peaceful Wind Gallery, Santa Fe, 1994-1996, by repute.

The current work is from a distinct tradition known as 'Karma Gardri', created by the eighteenth century Kagyu lama Situ Panchen (1700-1744), associated

with Pelpung Monastery in Kham Province in Southeast Tibet. The figures depicted here are mountain deities, converted to protectors of the *dharma* by Padmasambhava in the eighth century.

At center is Magyel Pomra, named after the mountain range in the Golok area of Eastern Tibet over which he presides. He is accompanied by Yigchen Rabde Nyenpo, Genyen Dorje Gyurme, Jowo Dorje Kundrag, Dorje Dragdul and Nyenchen Thanglha. Compare the composition and painting style with another eighteenth century Eastern Tibetan thangka depicting *Mountain God Amnye Cha Kyung* in the collection of the Rubin Museum of Art, New York (acc. no. C2006.66.8, Himalayan Art Resource item no. 141).

Himalayan Art Resources, item no. 24523.





PROPERTY FROM A PRIVATE ILLINOIS COLLECTOR

**391**

**A THANGKA OF VAJRAYOGINI**  
CENTRAL TIBET, TSANG PROVINCE,  
SAKYA MONASTERY, 19TH CENTURY  
Image 39 x 26% in. (99.1 x 67.6 cm.)  
mounted 76% x 45% in. (194.0 x 115.6 cm.)

\$20,000-30,000

A skull- and bones-adorned Vajrayogini stands on recumbent corpses splayed on a colorful lotus atop a mystical landscape, encircled by a cool pool of blue light filled with golden rays, and surrounded by a fantastical aureole of fire. She appears here in a form particular to the Sakya school known as Kechara or 'Sky Wanderer', passed down through the lineage of the mahasiddha Naropa. Two other manifestations of the powerful goddess, Maitri Kachod and Indra Kachod, appear in a rainbow sphere of light and in a fiery aureole at her left and right. Chakrasamvara in union and Green Tara appear above them. At the top center is the primordial Buddha Vajradhara and just below is his unique manifestation for this practice, known as Vira Vajradharma. On either side of the primordial buddhas and below are lineage holders of this important Sakya practice. At bottom center are the protectors of these teachings, the Lords of the Charnel Ground, Yellow Jambhala and Black Jambhala. The lowermost register likely depicts the commissioners of this painting; an inscription on the verso, which reads "Dzamling" ('dzam gling) suggests that this painting may have belonged to Dzamling Chegu Wangdu (1855-1919), the 38th Sakya throneholder.

Himalayan Art Resources, item no. 81541.

390

THE PROPERTY OF A PRIVATE COLORADO COLLECTOR

**390**

**A PAINTING OF CHAKRASAMVARA AND VAJRAVARAHI**  
BHUTAN, 19TH CENTURY  
Image 27% x 19 in. (69.5 x 46.3 cm.)

\$12,000-18,000

Above a gathering of deer at the top of the composition is the religious authority of Bhutan, leader of the Drukpa Kagyu state religious tradition, the Zhabdrung. As the figure is not labeled by inscription, this particular incarnation cannot be identified. For another example of this distinctly Bhutanese style, compare the current work with another nineteenth-century Bhutanese painting depicting *Padmasambhava, Guru Drakmar* in the collection of the Rubin Museum of Art, New York (acc. no. C2006.42.9, Himalayan Art Resource item no. 89174).

Himalayan Art Resources, item no. 24521.









INDIAN PAINTINGS









392

393

**A PORTRAIT SKETCH OF A COURTIER**  
 NORTH INDIA, RAJASTHAN, KISHANGARH, ATTRIBUTED TO THE  
 WORKSHOP OF NIHAL CHAND, CIRCA 1760-1780  
 Folio 7½ x 5¼ in. (18.1 x 13.3 cm.)

\$1,500-2,500

**PROVENANCE**  
 Doris Weiner Gallery, New York, by repute.

At present, the identity the subject is uncertain. He appears to be a figure associated with the court of Maharaja Sawant Singh (1699-1764) or slightly after - perhaps he is a servant or artisan, as his garments appear modest.

Nihal Chand (1710-1782) was the most influential artist in the royal workshops of Maharaja Sawant Singh (1699-1764) of Kishangarh. His style shows the characteristically curving elongated eye, pursed lips and angular features associated with paintings from Kishangarh as notable in the present drawing.

392

**AN ILLUSTRATED FOLIO FROM THE SHAHNAME OF FIRDAUSI: ISFANDIYAR SLAYS A DRAGON**  
 SUB-IMPERIAL MUGHAL, PROBABLY AGRA, CIRCA  
 1600-1610  
 Image 4¾ x 3¾ in. (11.1 x 9.8 cm.); folio 8¾ x 5½ in. (22.5 x 14.1 cm.)

\$3,000-5,000

**PROVENANCE**  
 Private collection, New York, by repute.

The present painting depicts Isfandiyar's third exploit in which he slays a dragon, accompanied by a retainer holding a spear. The heroic figures envisioned here as Akbar-period Mughals wearing flat *pagris* (headgear) and *jamans*, on a dark-green flowering ground against a yellow flower-strewn hillside.

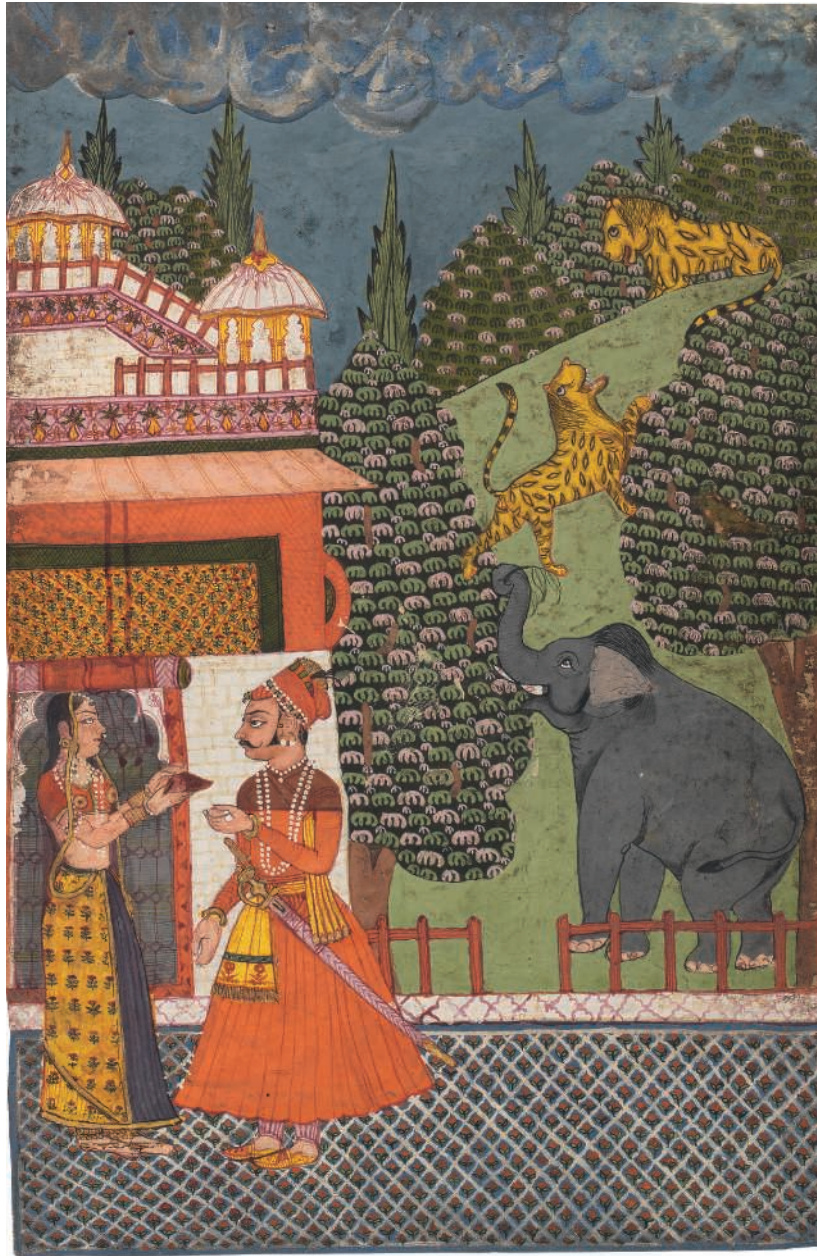
The color palette, costume details, facial types and floral sprigs (depicted as floating between foreground and background) suggest a date in the very early seventeenth century probably within the later reign of Akbar (1542-1605) and likely produced at Agra - a center of artistic activity patronized by members of the Mughal court.

The dispersed manuscript to which this leaf originally belonged contained approximately five hundred text folios written in very fine Nasta'liq script on highly polished paper with twenty-five lines to the page in four columns. Each folio with intercolumnar ruled lines in black, blue and gold some with cloudbands in gold. The manuscript appears to have contained approximately sixteen miniatures and five illuminated headpieces.



393





394

**A FOLIO FROM A BARAMASA SERIES**

NORTHWEST INDIA, RAJASTHAN OR NORTHERN DECCAN,  
CIRCA 1700-1720

Image 9 7/8 x 5 1/8 in. (23.2 x 14.9 cm.)

\$3,000-5,000

**PROVENANCE**

The Lanier Collection, acquired in the mid-1990s, by repute.

A nobleman and his beloved - a *nayaka* and a *nayika* - stand speaking before a pavilion. He appears dressed to leave for battle as she offers a parting gift. On a nearby hillside tigers roar and an elephant pulls at a tree branch with his trunk. The evening sky is rendered in a dark blue, with signs of the approaching monsoon.

The *Baramasa* theme of the twelve-month cycle of the seasons has long been celebrated in the artistic traditions of India. Perhaps the best-known text of Bhadon (July-August) is found in the tenth chapter of the *Kavipriya* written by the poet Keshav Das of Orchha (1555-1617):

*The clouds are gathering, thunder rolls and rain pours in torrents.*

*The wind blows fiercely, the cicadas chirp.  
Lions roar and the elephants fell the trees.  
Day is dark like night and one's home is best.  
Pray leave me not in the month of Bhadon  
for separation pains like poison.*



395

THE PROPERTY OF A PRIVATE WEST COAST COLLECTOR

**395**

**A PORTRAIT OF JALAM SINGH RIDING A PIEBALD STALLION**

NORTHWEST INDIA, RAJASTHAN, JODHPUR, 1780-1790

Image 11 $\frac{7}{8}$  x 9 $\frac{1}{8}$  in. (30.2 x 23.2 cm.)

folio 13 x 10 $\frac{1}{2}$  in. (33.0 x 26.7 cm.)

\$2,000-3,000

**PROVENANCE**

Purchased from Maggs London, 1985, by repute.

**396**

**A PORTRAIT OF MAHARAJA MADHO SINGH OF JAIPUR**

NORTHWEST INDIA, RAJASTHAN, JAIPUR, ATTRIBUTED TO SAHIB RAM, CIRCA 1780

Image 8 x 6 in. (20.2 x 15.2 cm.)

folio 8 $\frac{7}{8}$  x 6 $\frac{7}{8}$  in. (22.4 x 17.5 cm.)

\$7,000-9,000

**PROVENANCE**

Private collection, New York, 1980, by repute.

Sotheby's New York, 16 March 2016, lot 870.

Maharaja Madho Singh (r.1750-1768) of Jaipur depicted seated in profile, holding a *mala* (rosary) of white pearls and emeralds in his right hand and a small mauve-colored blossom in the other.

He wears multiple strands of pearls and emeralds over his mauve and gold *jama* with matching jeweled *pagri* (turban) bearing an elaborate aigrette ornament. He is shown half length against a dark green background—his arm flexed over a window frame.

The maharaja's distinctive face with upturned curling mustache, stippled ax-shaped sideburns and under-chin shading is immediately recognizable. Idiosyncratic elements like the abstracted nub in the inside of the eye (tinged with red) and the curves and folds of the ear and nose all appear to be consistent with known works by the artist Sahib Ram (see M.E. Aitken, "Sahib Ram," in M.C. Beach, E. Fischer, B. N. Goswamy, "Masters of Indian Painting 1650-1900", *Artibus Asiae*, Sup 48 I/II, 2011, pp. 623-640).

Little is known biographically about Sahib Ram, the principle artist associated with the royal *suratkhana* (workshop) active during the reigns of Maharaja Madho Singh I and his son Maharaja Sawai Pratap Singh (r. 1778-1803). He was likely the atelier master and held in high esteem by his patrons as evidenced by the fifty *bighas* awarded to him in 1789—and his numerous servants and assistants. Sahib Ram's workshop appears to have been quite active producing numerous extant portraits and drawings—likely employing a sizable number of artist colleagues and subordinates.









397

THE PROPERTY OF A PRIVATE WEST COAST COLLECTOR

**397**

**AN ILLUSTRATION FROM THE BHAGAVATA PURANA**  
CENTRAL INDIA, DATIA SCHOOL, 19TH CENTURY

Image 13½ x 9 in. (34.4 x 22.9 cm.)  
folio 16½ x 11½ in. (41.1 x 30.3 cm.)

\$2,000-3,000

**PROVENANCE**

Purchased from Maggs London, 1985, by repute.

**398**

**A GOSWAMY STANDS BEFORE AN IMAGE OF SRI NATHJI**  
NORTH INDIA, RAJASTHAN, NATHDWARA OR KISHANGARTH,  
SECOND HALF OF THE 19TH CENTURY

Image 12½ x 9½ in. (30.9 x 24.5 cm.)  
folio 13½ x 10½ in. (32.2 x 27.5 cm.)

\$2,000-3,000

**PROVENANCE**

Private collection, since 1978, by repute.

Sri Nathji is depicted wearing a gold *chakdar jama* and headdress, standing within a blue decorative niche surrounded by a backdrop *picchvai* of six facing cows. A *goswamy* offers a covered silver vessel and a *brahmin* attends holding a *morchal* (ceremonial fly whisk).



398





**399**

**A PAINTING OF A MAHARANA OF UDAIPUR (POSSIBLY SAJJAN SINGH)  
IN PROCESSION**

NORTHWEST INDIA, RAJASTHAN, UDAIPUR,  
LATE 19TH-EARLY 20TH CENTURY

Image 17¼ x 11 in. (43.8 x 27.9 cm.)

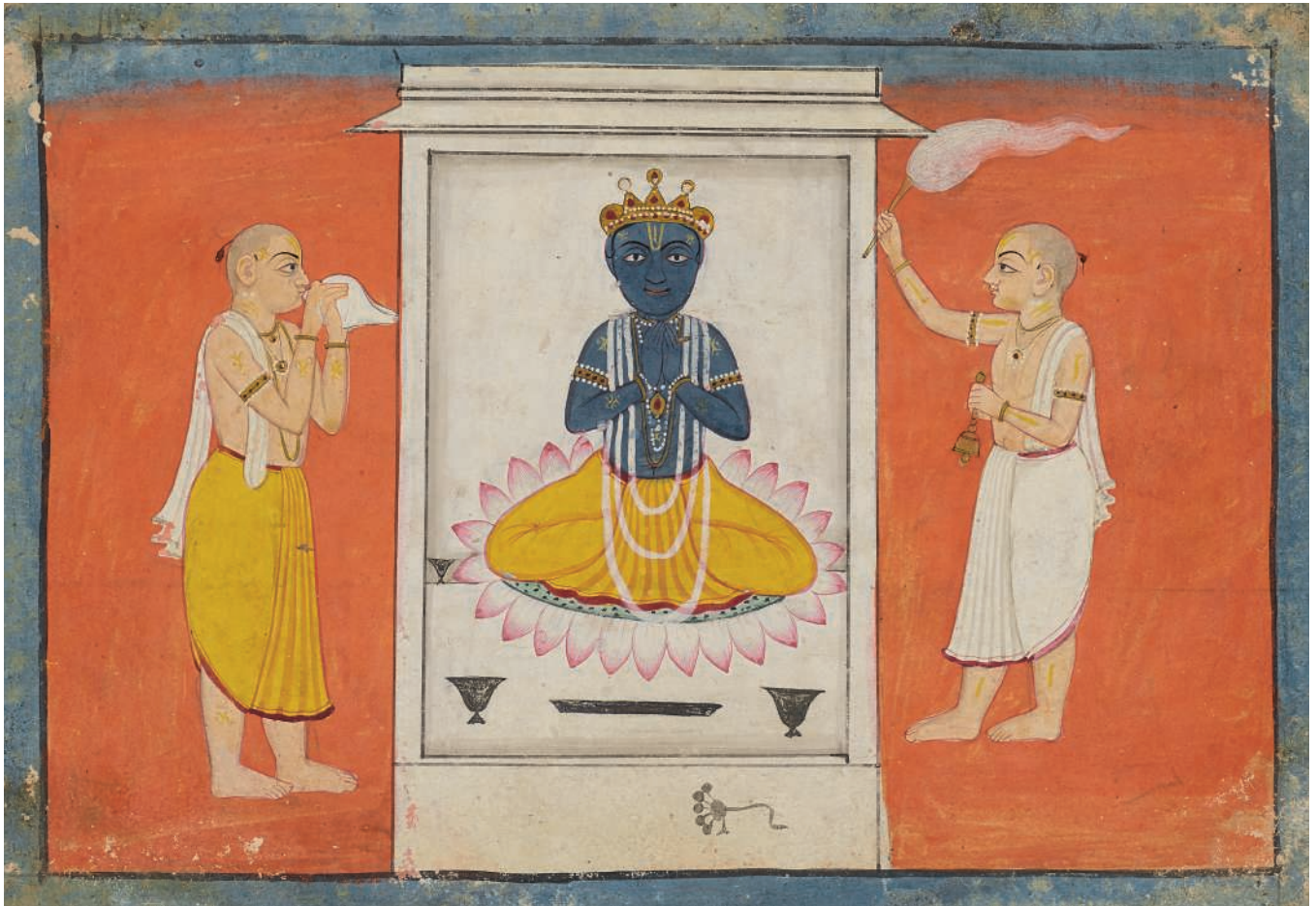
folio 19¾ x 13½ in. (49.8 x 34.3 cm.)

\$7,000-10,000

**PROVENANCE**

Collection of Gordon H. Mattison (1915-1999), Maryland.

This military procession is the army of a royal figure of Udaipur with the likeness of Colonel Maharaja Sir Sajjan Singh (1859-1884). This distinct style of painting, which includes many portraits in profile, comes from the city of Udaipur, in the Mewar region of Rajasthan, the rulers of which were great patrons of the arts.



400

THE PROPERTY OF A PRIVATE WEST COAST COLLECTOR

**400**

**A PAINTING OF BUDDHA, THE NINTH AVATAR OF VISHNU, WITH TWO ATTENDANTS**

NORTH INDIA, PUNJAB HILLS, POSSIBLY GARHWAL, CIRCA 1760-1780

Image 7¼ x 4¾ in. (18.4 x 12.4 cm.)

folio 8½ x 5¾ in. (20.6 x 14.6 cm.)

\$4,000-6,000

**PROVENANCE**

Purchased from Maggs London, 1985, by repute.

Vishnu appears here as one of his many avatars, the Buddha, flanked by Indian devotees paying homage with ritual performances—a testament to the syncretic practices of the Himalayan regions. This painting, probably a folio from a *Vishnu Avatara*, series is executed in a lesser-known variety of Pahari styles known as Garhwal after its location in the foothills of the Himalayas. Paintings of the Buddha Avatar are scarce; for another example see B.N. Goswamy and E. Fischer, "Pahari Masters," *Artibus Asiae Supplementum* XXXVIII, Zurich, 1992, cat. pp. 184-185, cat. 784.

THE PROPERTY OF A PRIVATE WEST COAST COLLECTOR

**401**

**A PAINTING OF HARIHARA AND A PAINTING OF KRISHNA AND RADHA**

NORTH INDIA, PUNJAB HILLS, POSSIBLY NURPUR, 1820-1830 AND NORTH INDIA, PUNJAB HILLS, KANGRA, 1810-1830

First: Image 8¾ x 7½ in. (21.3 x 19.4 cm.)

folio 8¾ x 7¾ in. (22.2 x 19.7 cm.)

Second: Image 6 x 4¾ in. (15.2 x 11.7 cm.)

folio 8¾ x 7 in. (21.3 x 17.8 cm.)

(2)

\$6,000-8,000

**PROVENANCE**

Both purchased from Maggs London, 1985, by repute.





401



401



402

In the mid-eighteenth century, as Northern India was shaken by the invasion of Nadir Shah (1739) and the subsequent incursions by Ahmad Shah Abdali, a unlikely development in the arts took place in the Punjab Hills. Under the patronage of Raja Govardhan Chand (1744–1773) in Haripur-Guler, asylum was given to refugee artists trained in the Mughal style of painting. Thus developed the Kangra style, where artists adopted themes from the love poetry of Jayadeva, Bihari and Keshav Das and where miniatures were suffused with romantic love and *bhakti* mysticism (see M.S. Randhawa, *Kangra Paintings on Love*, New Delhi, 1962, p. 19).

**402**

**A PAINTING OF THE HOLY FAMILY**  
NORTH INDIA, PUNJAB HILLS, KANGRA,  
MID-19TH CENTURY

Image 7 $\frac{1}{8}$  x 3 $\frac{7}{8}$  in. (18.1 x 9.8 cm.)  
folio 7 $\frac{3}{4}$  x 4 $\frac{1}{2}$  in. (19.7 x 11.4 cm.)

\$5,000-7,000

**PROVENANCE**

Royal Mandi collection, according to inventory stamp.  
Collection of Gordon H. Mattison (1915-1999), Maryland.

**403**

**A PAINTING OF SHIVA AND PARVATI**  
NORTH INDIA, PUNJAB HILLS, KANGRA,  
SECOND QUARTER OF THE 19TH CENTURY

Image 8 $\frac{1}{2}$  x 6 in. (21.6 x 15.4 cm.)  
folio 11 $\frac{1}{8}$  x 8 $\frac{1}{2}$  in. (28.3 x 21.6 cm.)

\$7,000-9,000

**PROVENANCE**

Royal Mandi collection, according to inventory stamp.  
Collection of Gordon H. Mattison (1915-1999), Maryland.







404

**AN ILLUSTRATED FOLIO FROM RAMAYANA  
SERIES: RAMA AND LAKSHMANA  
DEPART AYODHYA**

NORTH INDIA, PAHARI, GARWHAL, ATTRIBUTED  
TO CHAITU, CIRCA 1820-30

Image 18 $\frac{1}{8}$  x 12 $\frac{1}{4}$  in. (46.0 x 31.1 cm.)

folio 18 $\frac{3}{4}$  x 13 $\frac{1}{2}$  in. (47.6 x 34.3 cm.)

\$7,000-9,000

**PROVENANCE**

The Lanier Collection, mid-1990s, by repute.

Rama and Lakshmana are depicted in discussion with kings and nobles seated within the white marble palace of Ayodhya—then leaving in a horse-drawn chariot as depicted in simultaneous narration. Peacocks stride between the compartmentalized segments of the composition. The zig-zagging elements of white architecture and green lawn interconnect the narrative.

The folio appears attributable to the artist Chaitu (and his workshop) who began his career in Kangra then moved to Garwhal *circa* 1829, likely establishing an atelier. The color palette, composition, distinctive facial types and polished surfaces are all markers of his style.

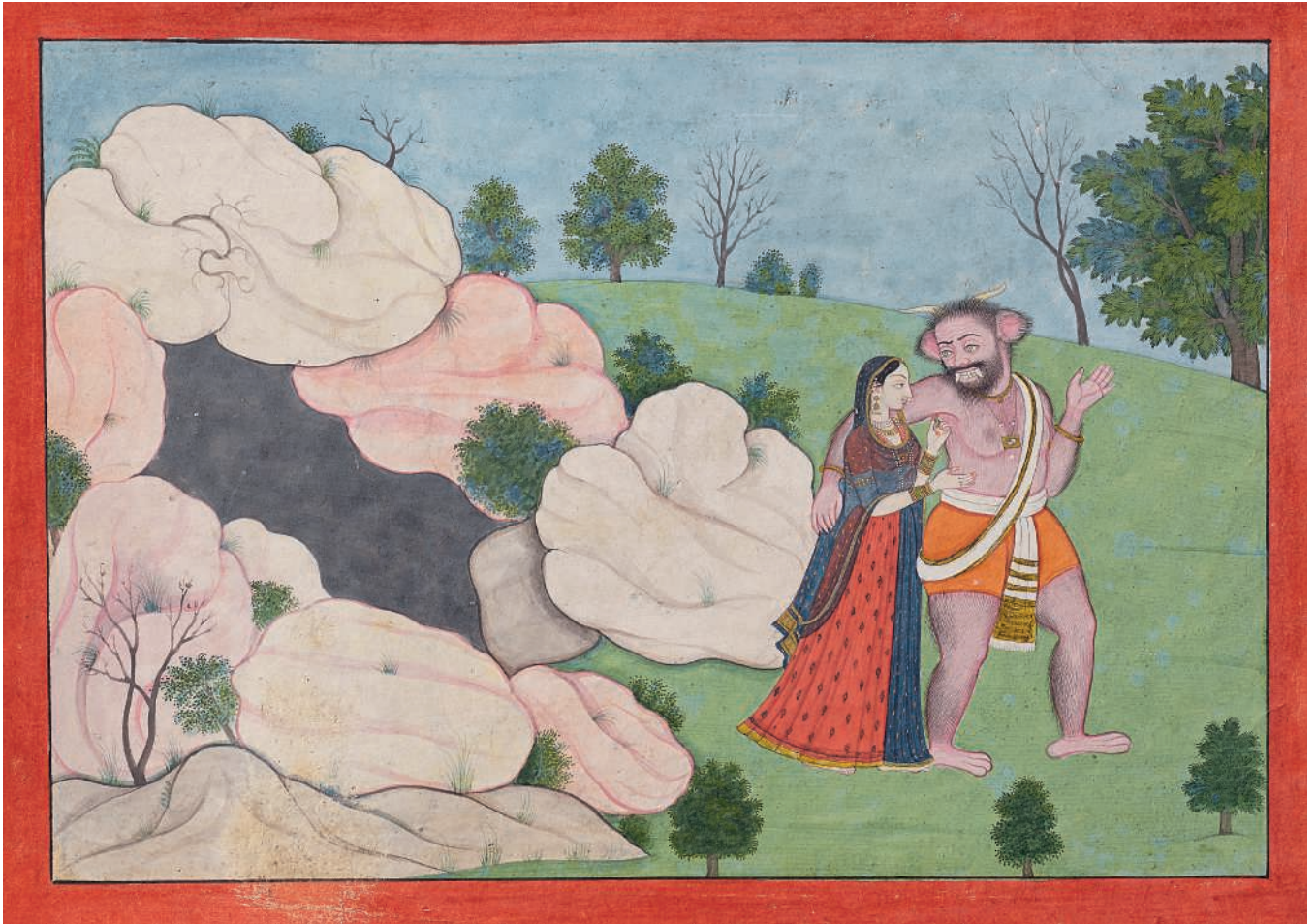
The present painting is from the period of Garwhal that has been described by W. G. Archer as “Phase Three” *circa* 1815-1875. Numerous series appear painted there including at least one dispersed *Ramayana* series from which the present painting likely originates. Other folios are in the Los Angeles County Museum of Art and Sri Bhawani Museum in Maharashtra among others.











THE PROPERTY OF A PRIVATE WEST COAST COLLECTOR

**405**

**A PAINTING OF SAMBARA AND RATI**

NORTH INDIA, PUNJAB HILLS, GULER, CIRCA 1830

Image 9 $\frac{3}{8}$  x 6 $\frac{5}{8}$  in. (24.6 x 16.8 cm.)

folio 11 $\frac{1}{2}$  x 8 $\frac{1}{2}$  in. (29.2 x 21.6 cm.)

\$5,000-7,000

**PROVENANCE**

Purchased from Maggs London, 1985, by repute.

While the eye is immediately drawn to the beautiful woman and otherworldly demon beside her, the landscape of this colorful composition is equally as capturing. The representation of landscape in Guler painting is clearly influenced by its context within the lush foothills of the Himalayas, while also influenced by Mughal landscapes. A technique of burnishing on the backside of the painting has a significant effect on the painting's tone and, perhaps, contributes to the still-vivid state of this nineteenth-century painting.





THE PROPERTY OF A PRIVATE WEST COAST COLLECTOR

**406**

**A PAINTING OF GANESHA ENTHRONED**

NORTH INDIA, PUNJAB HILLS, POSSIBLY GARHWAL, 1790-1800

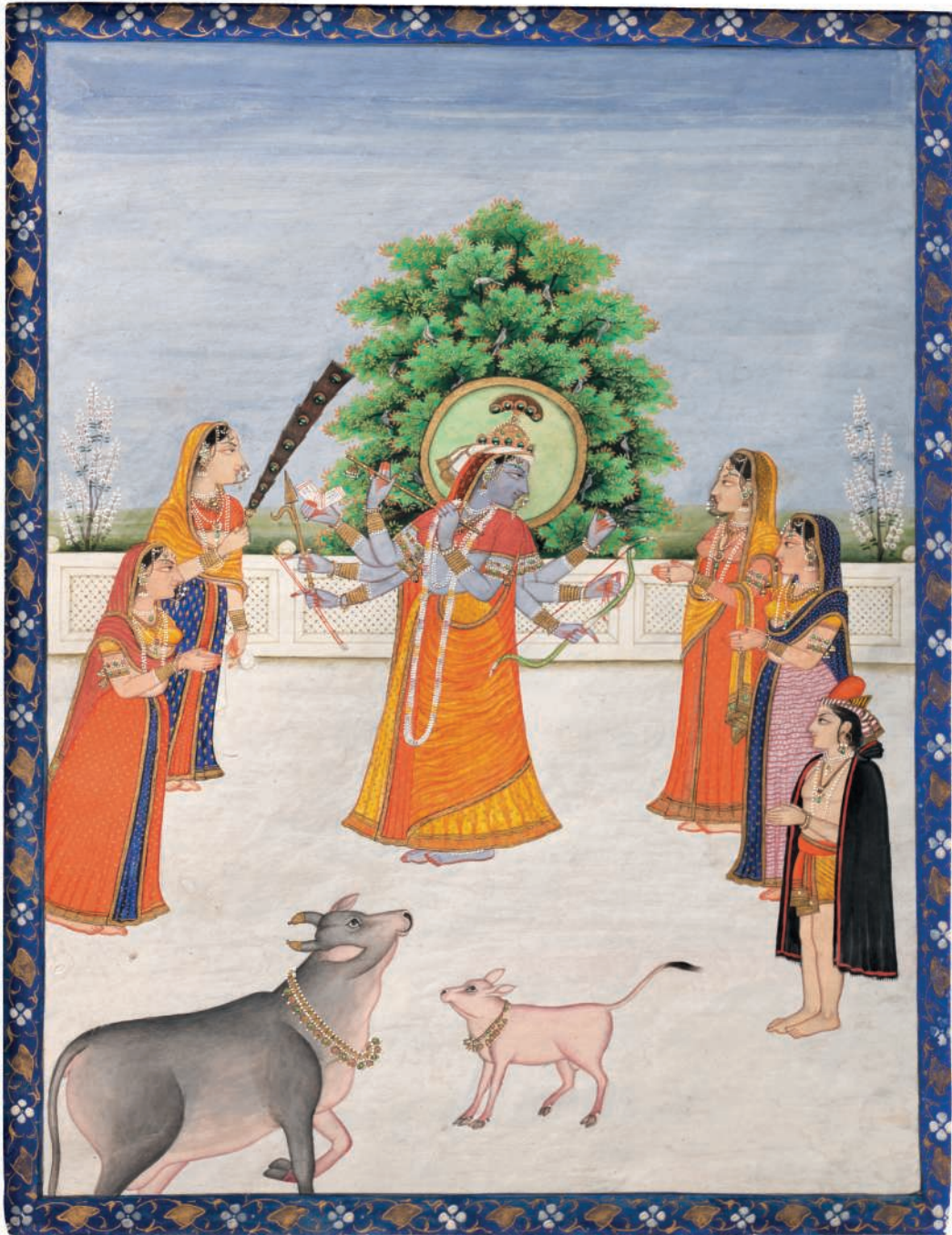
Image 5 $\frac{5}{8}$  x 4 $\frac{3}{8}$  in. (14.3 x 11 cm.)

folio 6 $\frac{7}{8}$  x 5 $\frac{3}{4}$  in. (17.5 x 14.6 cm.)

\$4,000-6,000

**PROVENANCE**

Purchased from Maggs London, 1985, by repute.



**407**

**A PAINTING OF A FEMALE INCARNATION OF KRISHNA**

NORTH INDIA, PUNJAB HILLS, KANGRA STYLE, LATE 19TH CENTURY

Image 8¾ x 6⅞ in. (22.2 x 16.8 cm.)

folio 11¼ x 9¼ in. (28.3 x 23.5 cm.)

\$4,000-6,000





**408**

**A PAINTING OF A SIX-HEADED GANESHA RIDING A TIGER**

NORTH INDIA, PUNJAB HILLS, KANGRA, 19TH CENTURY

Image 8 $\frac{5}{8}$  x 6 $\frac{5}{8}$  in. (21.9 x 16.8 cm.)

folio 10 $\frac{1}{2}$  x 8 $\frac{5}{8}$  in. (26.7 x 21.9 cm.)

\$8,000-12,000

**PROVENANCE**

Royal Mandi collection according to inventory stamp.  
Collection of Gordon H. Mattison (1915-1999), Maryland.





409

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**409**

**A PICCHVAI DEPICTING GOPIS**

INDIA, MID-19TH CENTURY  
69¾ x 71½ in. (177.2 x 180.7 cm.)

\$2,500-3,500

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**410**

**A PICCHVAI DEPICTING THE RASALILA**

NORTH INDIA, RAJASTHAN, NATHDWARA OR JODHPUR,  
LATE 19TH-EARLY 20TH CENTURY  
107¼ x 84¾ in. (272.4 x 215.3 cm.)

\$5,000-7,000







411

**A LARGE BRASS FIGURE OF LAKSHMI**

EASTERN INDIA, ORISSA, 18TH CENTURY

30¾ in. (78.1 cm.) high

\$50,000-70,000

**PROVENANCE**

Private collection, West Coast of the United States, 1990s, by repute.

In style and casting technique, the present figure is typical of eighteenth-century brass sculpture from Orissa, in eastern India: the round face is set with wide, almond-shaped eyes, prominent nose, and full lips, and the heavy, solid-cast body displays a powerful physique, with all bodily adornments lotiform in design. The present figure stands out, however, for the unusual presence of the *diyya* (lamp) held before her waist. The bowl of the lamp would have likely been filled with oil, and a wick could be run through the hollow cylinder held in her right hand, transforming the sculpture into a working oil lamp.

Such figural lamps are also known from contemporaneous South India, where they are described as portrait or donor lamps; the donor of the lamp would essentially be worshipping within the temple confines whenever the lamp was lit. It is possible the present figural lamp represents a similar concept. The current figure is also distinguished by the unusual elephant-form base, and the small birds that rest on both the lamp and on the figure's left shoulder.

Compare the present work with a brass figure of Radha, sold at Sotheby's New York, 21 March 2019, lot 917; while that example predates the present work by a few centuries, they both share the same robust physique and expressive facial features that are characteristic for Orissan sculpture, and demonstrates the continuity of style over a long period.

See, also, a smaller brass figure of a *devi*, dated to the seventeenth century or later, from the collection of Florence and Herbert Irving, sold at Christie's New York, 21 March 2019, lot 1105.





412

**A PICCHVAI DEPICTING A CITY MAP  
OF NATHDWARA**

NORTHWEST INDIA, RAJASTHAN, NATHDWARA,  
19TH CENTURY  
124½ x 82¾ in. (316.2 x 209.9 cm.)

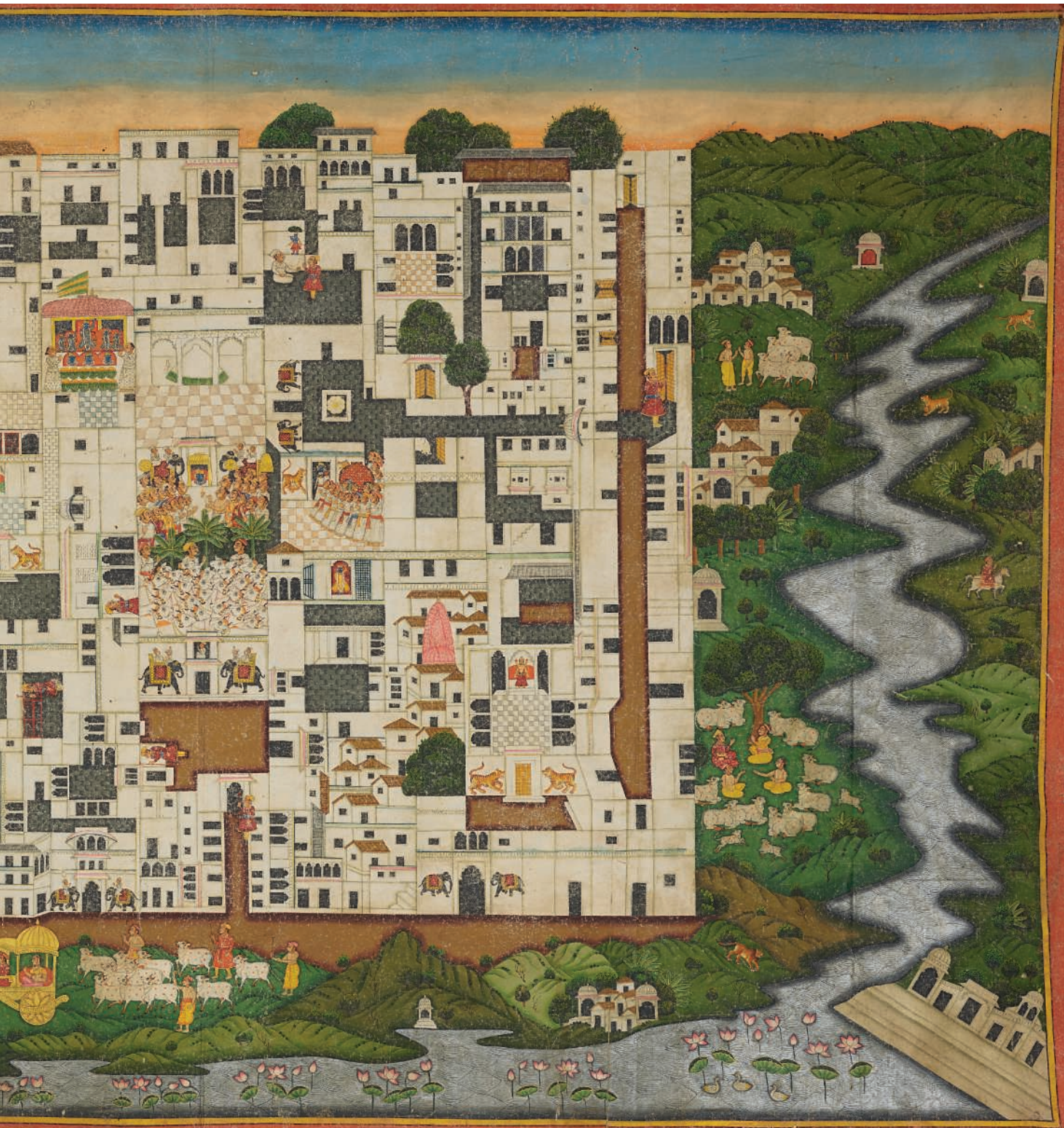
\$12,000-18,000

The present painting on textile depicts the city of Nathdwara, the home of and most important temple town devoted to the worship of Shrinathji, a form of Krishna and the central deity of the Pushti Marg sect. The layout of the city is typical for a Rajasthani palace town, with numerous gates painted with confronted elephants, winding alleys, and gleaming white walls.

At the center of the town is the icon devoted to Shrinathji, with worshippers and cows gathered in the main square before him in celebration of the Govardhana puja. To the left of the main shrine, the tree-lined allée leading to a pavilion represents the Moti Mahal, the private residence of the local ruler, which was built in 1861.











413

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**413**

**A GOLD AND SILVER-THREAD WOVEN PICCHVAI  
DEPICTING FROLICKING COWS**

NORTH INDIA, 19TH CENTURY  
80¼ x 74¼ in. (203.8 x 189.9 cm.)

\$7,000-9,000

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**414**

**A PICCHVAI DEPICTING THE RASALILA**

NORTH INDIA, RAJASTHAN, NATHDWARA, LATE 19TH CENTURY  
104½ x 80½ in. (265.4 x 204.5 cm.)

\$12,000-18,000









PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**415**

**AN EMBROIDERED PICCHVAI DEPICTING COWHERDS WITH  
PARROTS AND FLOWERS**

NORTH INDIA, LATE 19TH-EARLY 20TH CENTURY  
91 $\frac{1}{8}$  x 90 $\frac{1}{2}$  in. (232.7 x 229.9 cm.)

\$8,000-12,000

**EXHIBITED**

Asia House, London, *Krishna and Devotion, Temple Hangings from Western  
India*, February-April 2009, pp. 76-77, No. 22.





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**416**

**A PICCHVAI DEPICTING KRISHNA AND  
RADHA IN A FIELD OF PEAFOWL**  
NORTH INDIA, RAJASTHAN, 20TH CENTURY  
94 x 85 in. (238.8 x 215.9 cm.)

\$8,000-10,000

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**417**

**A PICCHVAI DEPICTING A CITY MAP OF NATHDWARA**  
NORTH INDIA, RAJASTHAN, NATHDWARA, 19TH CENTURY  
69¾ x 63¼ in. (176.2 x 160.7 cm.)

\$10,000-15,000

Like lot 412, the present work depicts the city of Nathdwara, where the main icon devoted to Shrinathji is located. At center is the icon, and two priests make offerings at either side. Pilgrims are depicted processing through the maze-like streets of the city, leading to the main square, where numerous worshippers and cows are gathered.

The present painting does not depict the Moti Mahal, the private residence of the local ruler, which was built in 1861, perhaps indicating a date of manufacture prior to the palace's construction.











418

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**418**

**A WOVEN PICCHVAI DEPICTING KRISHNA AND RADHA WITH  
GOPIS AND COWS**

NORTH INDIA, CIRCA 1900

81 x 34½ in. (205.7 x 87.6 cm.)

\$2,000-3,000

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**419**

**A PICCHVAI DEPICTING THE RASALILA**

NORTH INDIA, RAJASTHAN, NATHDWARA OR JODHPUR,  
20TH CENTURY

75¾ x 45 in. (192.4 x 116.8 cm.)

\$5,000-7,000









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Nepal, 14th-15th century

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Opaque pigments and gold on paper  
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**CHRISTIE'S**

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

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

#### (c) Written Bids

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

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

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

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

### 4 BIDDING

The **auctioneer** accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

The saleroom video screens (and 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 2.5% of the **hammer price** up to and including US\$300,000, 20% of that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

## 2 TAXES

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

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

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

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

## 2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
  - Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
    - This additional **warranty** does not apply to:
      - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
      - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
      - books not identified by title;
      - lots** sold without a printed **estimate**;
      - books which are described in the catalogue as sold not subject to return; or
      - defects stated in any **condition** report or announced at the time of sale.

(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.

- 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.

## 3 YOUR WARRANTIES

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

## F PAYMENT

### 1 HOW TO PAY

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

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

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
  - Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
  - Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

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

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
  - charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- 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**. You may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).
- 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  $\Psi$  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  $\Psi$  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 display 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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

### 8 WAIVER

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

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules.

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**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

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

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

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

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

## COLLECTION AND CONTACT DETAILS

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

Tel: +1 212 636 2650

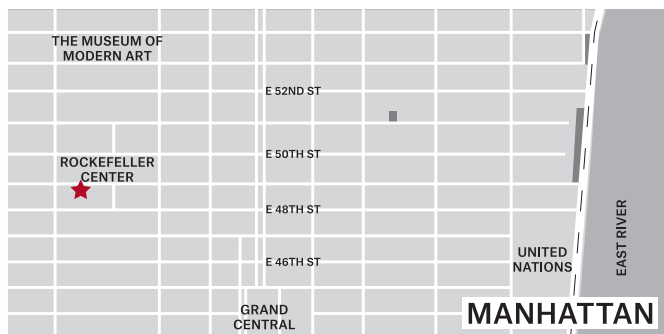
Email: PostSaleUS@christies.com

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

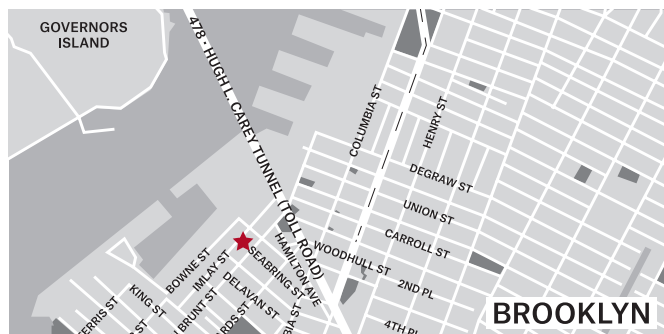
PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**



### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**

## 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.

◻  
Bidding by interested parties

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

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

■  
See Storage and Collection pages in the catalogue.

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

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

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

#### ◦ Minimum Price Guarantees

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

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

#### ◻ Bidding by interested parties

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

### Post-catalogue notifications

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

### Other Arrangements

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

## FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

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

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

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

\*\*"Circle of ..."

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

\*\*"Follower of ..."

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

\*\*"Manner of ..."

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

\*\*"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

### POST 1950 FURNITURE

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





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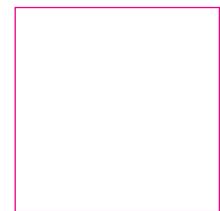
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