

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

Including Gandharan Masterpieces
from a Private Japanese Collection

17 March 2021

CHRISTIE'S



INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

Including Gandharan Masterpieces
from a Private Japanese Collection

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17 March 2021
at 8.30 am (Lots 401-460)

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The department would like to thank
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DEVOTION IN STONE, PART TWO

Gandharan Masterpieces from a Private Japanese Collection

The ancient region of Gandhara was centered on the agricultural plains of the Peshawar basin in modern-day northwest Pakistan. The region extended to the mountain range of the Hindu Kush to the west, the high foothills of the Himalayas to the north, the Indus River to the east, and the arid plains surrounding modern-day Peshawar to the south. North of this was the ancient region of Udayana, with the Swat Valley at its core, and to the west across the Hindu Kush was the ancient region of Nagarahara (present-day Afghanistan), with Bactria to its northwest. These areas together formed the Gandhara region and is known for having produced some of the greatest examples of Buddhist art.

Owing to its strategic location along the Silk Road trade routes linking China, South Asia, and the Mediterranean, the region was a prime military and commercial hub with great wealth that attracted waves of foreign invaders over the centuries. However, geographical circumstances alone cannot explain the manifold influences that favored and gave such a hybrid character to the art of this region. Historical and religious factors have played a key role and of these, three great events had the most important and lasting effect: the expedition of Alexander the Great (329 to 325 BCE) bringing the seeds of Hellenism; the nomadic invasions followed by the founding of the powerful Kushan Dynasty towards the end of the 1st century CE, and the Buddhist expansion with its potent artistic inspiration.

In 327 BCE, the Macedonian king Alexander the Great (r. 336-323 BCE) conquered the regions of Bactria, Gandhara, and the Swat Valley. Along the way through his conquest, Alexander founded four cities to guard his route, which marked the stages of his conquest: one at Herat, another near Farah, one in Kandahar, and at Parvani near Begram. The effects of this extraordinary expedition marks one of the most important stages in the grafting of Hellenism into the heart of Asia, creating a multi-cultural lexicon and the birth of the Gandharan style. After Alexander's death, these areas came under the control of his generals and were broadly divided, with the regions to the north of the Hindu Kush remaining under Seleucid Greek rule, while more southerly provinces were reclaimed by the Mauryan dynasty of India. Between the 4th century BCE and 7th century CE, Gandhara was controlled successively by the Greeks, Indo-Greeks, Shakas, Parthians, Scythians, Kushans, Sasanians, Huns, and other political entities, who introduced diverse religious traditions and artistic conventions.

A precise date for the beginning of Gandharan art is hard to pinpoint. However, from the earliest remains from Gandhara that have survived, comprising of mostly luxury goods found in the urban centers of Sirkap, one can safely assume the beginning to have been between the 2nd century BCE – 1st century CE. While a few Buddhist sites from the region may be dated to the 2nd century BCE, the earliest Gandharan art associated with Buddhism dates to no earlier than the 1st century CE, when reliefs embellishing Buddhist architecture first began to appear. One is able to piece together a larger picture of the Gandharan style and its history from a vast number of archaeological remains that have been excavated from this region, from various early religious texts and ancient inscriptions mentioning Gandhara, as well as from the accounts of Chinese pilgrims. Stylistically the sculptures and relief panels that have come down to us from this greater Gandhara region can be divided into that coming from Gandhara proper, the Swat Valley, and Afghanistan. The art of this region exhibits a compelling fusion of foreign styles that exemplifies the Buddhist religious ideals in northwest Pakistan and Afghanistan. While these sites may be dated based on the coins that were excavated from the sites, the chronology of the sculptures and their development is debatable.

By the 1st century CE, the Kushans had taken control of most of North India, Gandhara proper, and the ancient



Lot 410





Map of the Gandhara region, with modern political borders indicated.

Afghan regions of Bactria and Nagarahara, and for a time they brought political stability to these areas. The Kushan Period (1st Century BCE - 3rd Century CE) is considered the golden age of Gandharan Buddhist Art, when Buddhism flourished in this region. Under the Kushans, many new Buddhist sites were founded in Gandhara during the 2nd century CE, most of them organized around a monastery and a stupa. The stupas were decorated with narrative relief panels recounting the life of the Buddha (**lot 414**), bodhisattvas (**lot 415**) images of buddha himself (**lot 410**).

The earliest images of the Buddha and bodhisattvas began to appear from the beginning of the 3rd century CE. This shift has often been seen as marking a transition in Buddhist ideology from the earlier Hinayana schools, which emphasized the veneration of relics, to later Mahayana practices centered on the veneration of images of bodhisattvas and cosmic Buddhas. The collection on offer includes examples mainly from the Mahayana phase of Buddhism, with some of the finest sculptural representations of Buddha and bodhisattvas from the Gandhara region. The underlining feature of Gandharan art was its cosmopolitan nature with the amalgamation of Greek and Roman artistic modes with strains of Scythian, Iranian and other traditions, combined with a strongly Indic orientation. The zenith of this artistic style is exemplified by the superbly carved life-sized figure of Buddha Shakyamuni (**lot 406**).

With the increase in patronage of Buddhism, one sees a sharp increase in the construction of Buddhist monasteries in this region from about the 4th to early 5th century CE. Most of the extant stupas, image shrines, and monasteries as well as representational sculptures of Buddha may be attributed to this period. By the mid-5th century, patronage within Gandhara proper declined dramatically, likely as a result of Hun incursions into the region and a shift in trade routes favoring the area of Nagarahara in Afghanistan, which experienced a corresponding period of prosperity. This led to new constructions in Afghan Buddhist sites between the 5th and 8th centuries CE, including the great Buddhas of Bamiyan. The rich Buddhist traditions of greater Gandhara finally came to an end around the 8th to 9th century after a series of invasions that introduced a new religion, Islam, that supplanted and eventually eclipsed Buddhist practice in the region.

The collection on offer is a group of magnificent Gandharan works of art that are coming to the market for the first time. All are published in the seminal two volume tome, *Gandharan Art*, vols. I & II by Isao Kurita, the leading dealer and connoisseur of Gandharan art. Many have been exhibited at various institutions in Japan and further abroad and have been part of this private collection for three decades. We are grateful to Eco Ring, Inc. for enabling Christie's to bring one of the greatest collections of Gandharan masterpieces to the market.

GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

401

A GRAY SCHIST FIGURE OF A YAKSHI
ANCIENT REGION OF GANDHARA, SWAT VALLEY,
3RD-4TH CENTURY CE

22½ in. (57 cm.) high

\$8,000-12,000



PROVENANCE:

Private collection, Japan, by 1988, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. I, Tokyo, 1988, p. 35, fig. 44.

古犍陀羅 斯瓦特地區 三/四世紀 灰片岩雕藥叉女立像

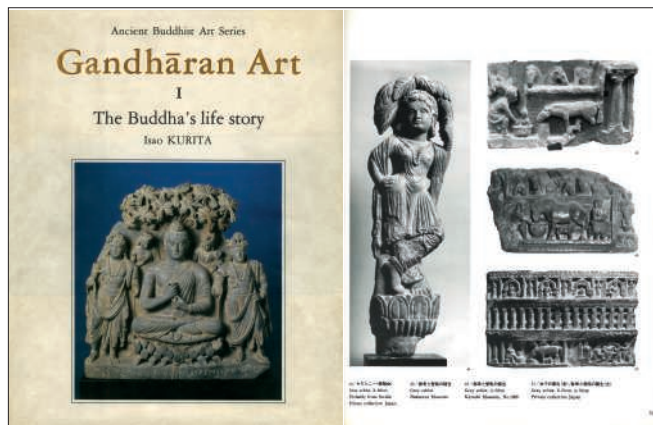
來源:

私人珍藏，日本，不晚於1988年（傳）。
重要私人珍藏，日本，不晚於1990年

出版:

栗田功，《*ガンダーラ美術* (I) 仏伝》，東京，1988年，頁35，圖44。

The present figure represents a *yakshi*, or female nature spirit, integrated into early Buddhism by way of Indian mythology. Tutelary figures of fertility, *yakshi* are commonly portrayed as voluptuous figures standing in a sinuous *tribhanga* pose, with an arm overstretched to reach a blossoming tree. However, in the ancient region of Gandhara, the standard composition is mimicked with more modest female proportions. Architectural figures of *yakshi*, such as the present example, frequently served as compositional barriers between narrative relief panels, often dedicated to the life of Buddha.



Cover and illustration from I. Kurita, *Gandharan Art*, Vol. I, Tokyo, 1988, p. 35.





GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

402

A LARGE STUCCO HEAD OF A FEMALE DEITY ANCIENT REGION OF GANDHARA, 4TH-5TH CENTURY CE

13¾ in. (34.9 cm.) high

\$6,000-8,000

PROVENANCE:

Private collection, Europe, before 1990, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 125, fig. 341.

古犍陀羅 四/五世紀 泥塑女神頭像

來源:

私人珍藏，歐洲，1990年前（傳）。
重要私人珍藏，日本，不晚於1990年。

出版:

栗田功，《*ガンダーラ美術*〈II〉*仏陀の世界*》，東京，1990年，頁125，圖341。

This large head of a female deity can possibly be identified as Hariti, the patron goddess of fertility and children. Hariti is one of the few female deities in the Buddhist pantheon of ancient Gandhara, and by far the most significant. It is fair to assume based on the larger-than-life-sized scale that the complete figure would have honored a deity of great importance, and no female deity compares to Hariti. Compare this stucco head to that of the large schist figure of Hariti, lot 420 in the present sale, with similarly represented facial features, coiffed hair and tightly woven headband.



Cover and illustration from I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 125.





GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

403

A GRAY SCHIST RELIEF OF BUDDHA FLANKED
BY BODHISATTVAS
ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

24¼ in. (61.6 cm.) high; 19¾ in. (50.2 cm.) wide

\$15,000-20,000

PROVENANCE:

Private collection, Europe, by 1988, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. I, Tokyo, 1988, p. 202, fig. 410.
M. Akira, *Gandharan Art and Bamiyan Site*, Tokyo, 2006, p. 63, no. 28.

古犍陀羅三/四世紀 灰片岩雕三尊

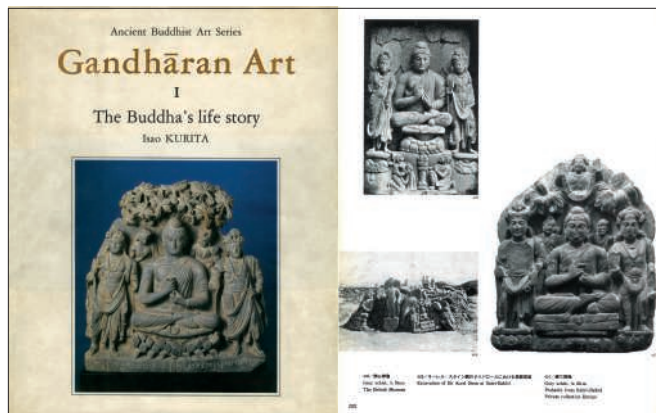
來源:

私人珍藏，歐洲。
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出版:

栗田功，《*ガンダーラ美術* (I) 仏伝》，東京，1988年，頁202，圖410。
宮治昭，《*ガンダーラ美術とバミヤン遺跡展*》，東京，2006年，頁63，編號28。

The present relief follows a standard Buddhist triad compositional type. Here, Buddha is seated between two bodhisattvas, Avalokiteshvara on his proper right, and Maitreya on his left. Indra and Brahma emerge from behind, between the bodhisattvas and Buddha, while a proto-*yaksha* figure drapes a garland in the tree above Buddha. Compare the work to similarly composed Buddhist triads from Gandhara, including lot 410 in the present sale.



Cover and illustration from I. Kurita, *Gandharan Art*, vol. I, Tokyo, 1988, p. 202.



Cover and illustration from M. Akira, *Gandharan Art and Bamiyan Site*, Tokyo, 2006, p. 63.





GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

404

A RARE GRAY SCHIST DOUBLE-SIDED BUST WITH BUDDHA AND MAITREYA

ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

15¾ in. (40 cm.) high

\$30,000-50,000

PROVENANCE:

Gai Collection, Peshawar, Pakistan, by 1957.

David Lindahl, Kyoto, Japan, by 1985.

Spink & Son, Ltd., London, by 1985.

Important private collection, Japan, by 1990.

LITERATURE:

H. Ingholt, *Gandharan Art in Pakistan*, New York, 1957, pl. 276.

I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 112, figs. 302 and 303.

M. Akira, *Gandharan Art and Bamiyan Site*, Tokyo, 2006, p. 57, no. 24.

古犍陀羅 三/四世紀 灰片岩雕佛與彌勒菩薩雙面半身像

來源:

Gai Collection, 白沙瓦, 巴基斯坦, 不晚於1957年。

David Lindahl, 京都, 日本, 不晚於1985年。

Spink & Son, Ltd., 倫敦, 不晚於1985年。

重要私人珍藏, 日本, 不晚於1990年。

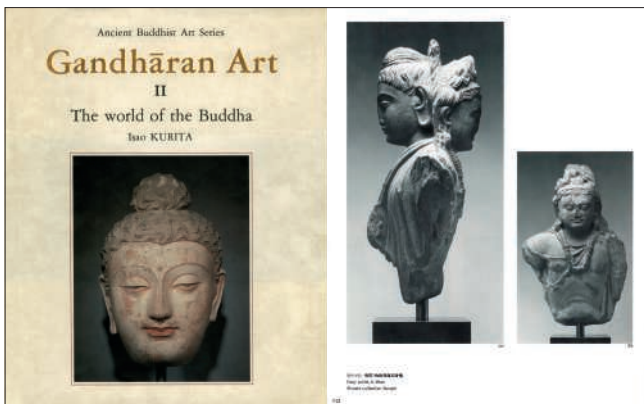
出版:

H. Ingholt, 《Gandharan Art in Pakistan》, 紐約, 1957年, 圖版276。

栗田功, 《ガンダーラ美術(II) 仏陀の世界》, 東京, 1990年, 頁112, 圖302及303。

宮治昭, 《ガンダーラ美術とバミヤン遺跡展》, 東京, 2006年, 頁57, 編號24。

The present double-sided bust depicts Buddha Shakyamuni on one side, and presumably the bodhisattva (and future Buddha) Maitreya on the other. The hairstyle of the bodhisattva, with the locks of hair tied up in a topknot, is most commonly associated in the Gandharan context with Maitreya. As he is regarded as the future Buddha, the pairing of Maitreya with the historical Buddha, Shakyamuni, in this double-sided bust reassuringly represents the spiritual enlightenment of the present era and projects future prosperity and peace in the era of Maitreya.



Cover and illustration from I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 112.



Cover and illustration from M. Akira, *Gandharan Art and Bamiyan Site*, Tokyo, 2006, p. 57.









405

**A LARGE GRAY SCHIST RELIEF DEPICTING
BUDDHA SHAKYAMUNI**
ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE
33% in. (85.4 cm.) high; 24% in. (61.9 cm.) wide

\$50,000-70,000

PROVENANCE:

Private collection, Europe, by 1988, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. I, Tokyo, 1988, p. 117, fig. 228.

古犍陀羅 三/四世紀 灰片岩雕釋迦牟尼佛坐像

來源:

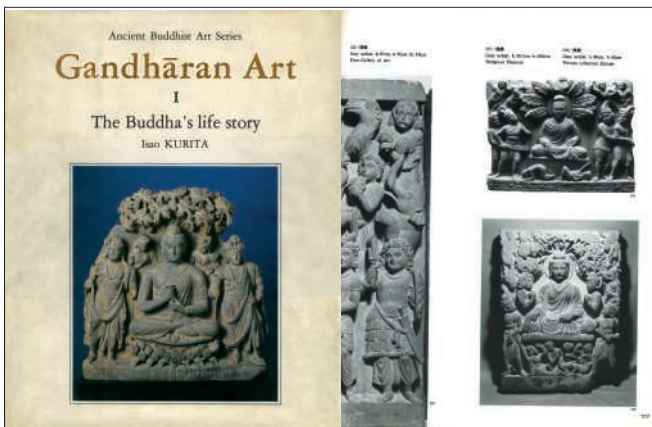
私人珍藏，歐洲，不晚於1988年（傳）。
重要私人珍藏，日本，不晚於1990年。

出版:

栗田功，《ガンダーラ美術〈I〉伝》，東京，1988年，頁117，圖228。

The present scene may represent Mara's army assaulting Buddha as he achieves enlightenment. In this narrative, Buddha meditates for forty days underneath the bodhi tree. The demon king, Mara sends warriors and beasts to distract Buddha, but their efforts fail: as the army approaches, Buddha touches upon the earth to witness his enlightenment, and the army is warded off. In this relief, Buddha is depicted in the center, seated in meditation pose. Two regally dressed men standing beside him carry swords, and at least one theriomorphic beast is depicted taunting Buddha from his proper left side. Both human and beastly figures trample below Buddha's seat. Contrary to how the scene is portrayed in later Buddhist art, Buddha is not depicted touching the earth; rather, his right hand is reaching downward, the other grasping his robe.

This scene is quite rare in Gandharan art, with few compositions to compare to the present work. A well-preserved narrative relief panel representing four scenes from the life of Buddha at the Freer Gallery of Art (acc. no. F1949.9a-d) includes a depiction of Mara's assault in a composition very similar to the present relief. In this representation, Buddha is seated upon a throne, with two warriors tumbling beneath him. Two men flank either side of Buddha, similarly attired, and sword-equipped. An array of armed and threatening beasts is mixed in with the human figures filling the background. In the Freer example, Buddha's left hand is clutching his robe, and his right hand is more clearly gesturing to the earth.



Cover and illustration from I. Kurita, *Gandharan Art*, Vol. I, Tokyo, 1988, p. 117.





A MAGNIFICENT AND MONUMENTAL BUDDHA



A MAGNIFICENT AND MONUMENTAL BUDDHA

The ancient region of Gandhara, straddling the Khyber Pass in what now spans eastern Afghanistan and western Pakistan, was for many centuries an important center of trade and commerce. Its position at the crossroads of Central Asia meant that it was exposed to goods and ideas from India, China and the Mediterranean world.

In the centuries before the Common Era (CE), the region came under Hellenistic control after Alexander the Great annexed Gandhara to his expansive empire; following his death, the region was controlled by a succession of kings of mixed Greek and Central Asian descent. Buddhism was already well established during this time, with the Indo-Greek King Menander and the Mauryan Emperor Ashoka both noted proponents of the faith.

It was not until the reign of the Kushan dynasty in the first centuries CE that profound changes in the religious art of the region were realized. The Kushan were nomadic horsemen from the steppes of Central Asia, pushed out of their homeland in Western China circa 160 BCE. After more than a century of migration, the Kushan seized power in the regions of Gandhara and Northern India. Astute rulers, the Kushan allowed religious freedom for their subjects and adopted local Hellenistic and Indian traditions, including the Buddhist faith. Prior to their rule, the presence of Buddha was depicted in art through aniconic symbols such as the *dharmachakra* (wheel of law) or *buddhapada* (footprints of the Buddha); upon their ascension to power, however, the first images of Buddha in anthropomorphic form began to appear.

In the ancient region of Gandhara, the sculptural tradition was strongly influenced by the Hellenistic style left in the wake of Alexander. Local artisans favored the principles of figural naturalism, in particular the athletic and heroic idealized body. The depiction of the Indian *dhoti* and *sanghati*, like that of the Greek *chiton* and *himaton*, presented an opportunity to reproduce voluminous folds of drapery with wondrous aplomb, as is evident in the present work.

This magnificent standing Buddha figure—nearly life-size in scale at almost two meters in height—exemplifies the mastery of the artist and the medium at a time when Buddhist stone sculpture in the region was at its most refined. The monastic raiment is draped across both shoulders with considerable backthrow, hanging naturalistically in u-shaped folds that reveal the contours of the powerful body. The faithful rendering of the deeply carved folds of the

garment, the face, and the ripples of the hair are particularly exquisite and are a testament to the skill of the sculptor.

This masterfully-carved figure embodies an idealized and transcendent male form. The heavy *sanghati* delicately models the muscular shoulders, torso, soft belly and rounded thigh; the elegant neck is slightly elongated and the left knee bends in preparation to step forward. This subtle gesture, along with the undulating folds of the robe, allows one to imagine the fabric fluttering as the Buddha moves. Heavy eyelids frame the almond-shaped eyes, the forehead remains perfectly unlined, and there is no tension in the rosebud mouth. While activated with energy, movement and life, the Buddha is simultaneously in a state of otherworldly tranquility.

Compare this masterwork with a contemporaneous standing Buddha in the Peshawar Museum, illustrated by H. Ingholt in *Gandharan Art in Pakistan*, New York, 1957, p. 111, fig. 207, in which the body is modeled with thick contours as seen in the deep folds of the robe, and stocky form beneath. In the present work, the drapery is softer, allowing the body's slender shape and elegant posture to emerge, enhancing the meditative mood.

Also compare the face of the Buddha with that of another standing figure also in the Peshawar Museum (*ibid.*, p. 113, fig. 223). In both examples, the artist has skillfully carved and polished the stone to imbue it with lifelike rather than idealized appearance, and the simulacrum of finely woven cloth. While the face of the published image has been carved in a rather formulaic manner, the present work has been carved by a master of naturalism. The quiet contours and gentle shadows model the flawless structure of the face, encapsulating the eternal youthfulness of the Buddha. For a further comparison, see W. Zwalf, *A Catalogue of the Gandhara Sculpture in the British Museum: Vol. II*, London, 1996, p. 10, pl. 3, wherein the physiognomy of both works is similarly executed; the proportions of the facial features are alike and the legs are modeled in the round beneath the drapery. Also note the comparable widow's peak hairline, the stylized undulations of the hair, and the heavily pleated u-shaped neckline of the robes with distinguishable backthrow.

The effect of the monumental carving of the current work provides tremendous sculptural presence, and together with its beautifully preserved condition, it stands as a significant and rare masterwork of Gandharan art.





GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

406

A MAGNIFICENT AND MONUMENTAL GRAY SCHIST FIGURE OF
BUDDHA SHAKYAMUNI
ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

69 in. (175 cm.) high

\$1,500,000-2,500,000

PROVENANCE:

Private collection, Europe, before 1990, by repute.
Important private collection, Japan, by 1990.

EXHIBITED:

Shizuoka Kenritsu Bijutsukan, Fukuoka Ajia Bijutsukan, Fukui-shi Bijutsukan,
"Gandhara Art & Bamiyan Site," 28 December 2007-6 July 2008, cat. no. 1.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 82, fig. 209, second edition 2003.
M. Akira, *Gandharan Art and Bamiyan Site*, Tokyo, 2006, p. 36, no. 1.
M. Akira, (trans. M. McClintock), "The Current State of Research on Gandharan
Art," *Kokka*, no. 1385, Tokyo, 2011, pl. 1.

古犍陀羅 三/四世紀 灰片岩雕釋迦牟尼佛立像

來源:

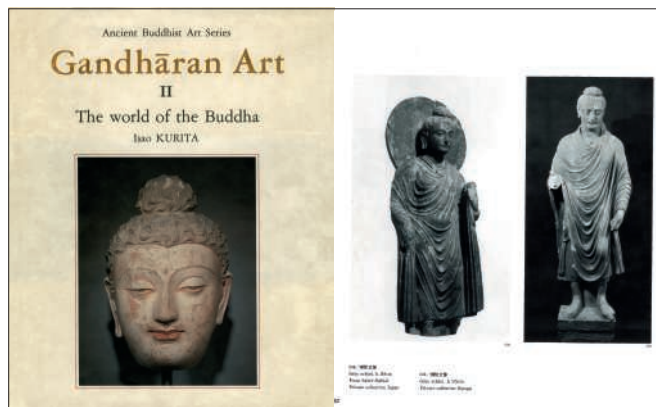
私人珍藏，歐洲，1990年前(傳)。
重要私人珍藏，日本，不晚於1990年。

展覽:

靜岡縣立美術館，福岡亞洲美術館，福井縣立美術館，「犍陀羅美術與巴米揚遺跡展」(ガンダーラ美術とバミヤン遺跡展)，2007年12月28日至2008年7月6日，圖錄編號1號。

出版:

栗田功，《ガンダーラ美術(II) 仏陀の世界》，東京，1990年，頁82，圖209，2003年第二版。
宮治昭，《ガンダーラ美術とバミヤン遺跡展》，東京，2006年，頁36，編號1。
宮治昭(M. McClintock譯)，〈The Current State of Research on Gandharan Art〉，《Kokka》，編號1385，東京，2011年，圖版1。



Cover and illustration from I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 82.



Cover and illustration from M. Akira, *Gandharan Art and Bamiyan Site*, Tokyo, 2006, p. 36.





GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

407

A GRAY SCHIST RELIEF DEPICTING GARLAND BEARERS
ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

7¾ in. (19.7 cm.) high; 13¾ in. wide

\$5,000-7,000

PROVENANCE:

Private collection, Japan, before 1990, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 222, fig. 655.

古犍陀羅 三/四世紀 灰片岩雕侍者與花環

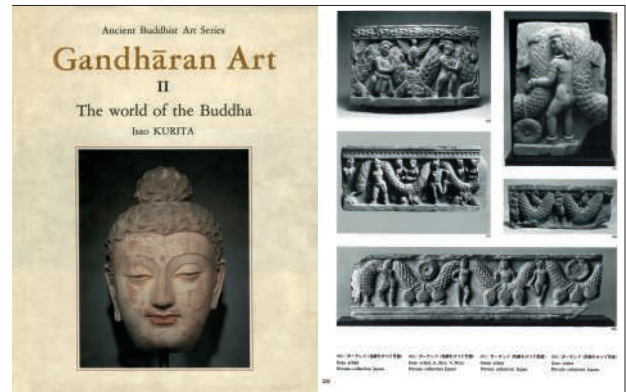
來源:

私人珍藏，日本，1990年前（傳）。
重要私人珍藏，日本，不晚於1990年。

出版:

栗田功，《ガンダーラ美術〈II〉仏陀の世界》，東京，1990年，頁222，圖655。

Continuous friezes of garland bearers were a popular component of Gandharan architectural design. The present example depicts two attendants hauling a large undulating wreath, with a thickly plumed bird with outstretched wings in the center. These lush garlands were frequently featured in depictions of Jataka tales, in which the Buddha was previously incarnated as a bird, didactically reinforcing the Buddhist approach to the interconnectivity of all sentient beings. See H. Ingolt, *Gandharan Art in Pakistan*, New York, 1957, plates 374-380, for further examples of the garland bearer motif.



Cover and illustration from I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 222.

408

A GREEN SCHIST RELIEF WITH DEVOTEES IN NICHE
ANCIENT REGION OF GANDHARA, SWAT VALLEY, 2ND-4TH
CENTURY CE

6½ in. (16.5 cm.) high; 12¾ in. (31.4 cm.) wide

\$3,000-5,000

PROVENANCE:

Private collection, Europe, before 1990.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 207, fig. 600.

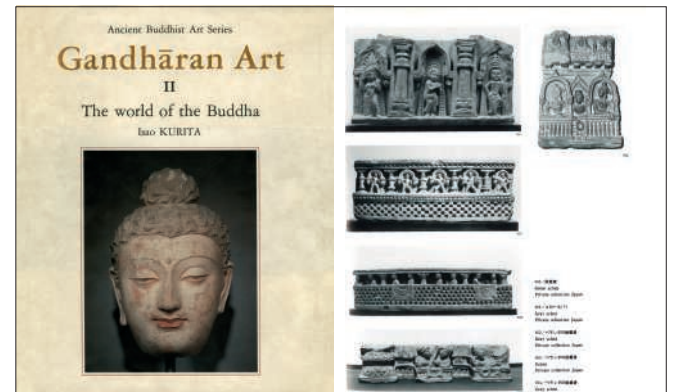
古犍陀羅 斯瓦特地區 二至四世紀 綠片岩雕佛教徒

來源:

私人珍藏，歐洲，1990年前。
重要私人珍藏，日本，不晚於1990年。

出版:

栗田功，《ガンダーラ美術〈II〉仏陀の世界》，東京，1990年，頁207，圖600。



Cover and illustration from I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 207.





407



408



409

A GRAY SCHIST RELIEF WITH FOLIATE SCROLL
ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

6 $\frac{5}{8}$ in. (16.8 cm.) high; 24 $\frac{1}{2}$ in. (62.2 cm.) wide

\$3,000-5,000

PROVENANCE:

Private collection, Japan, before 1990.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 220, fig. 648.

古犍陀羅 三/四世紀 灰片岩雕卷草紋

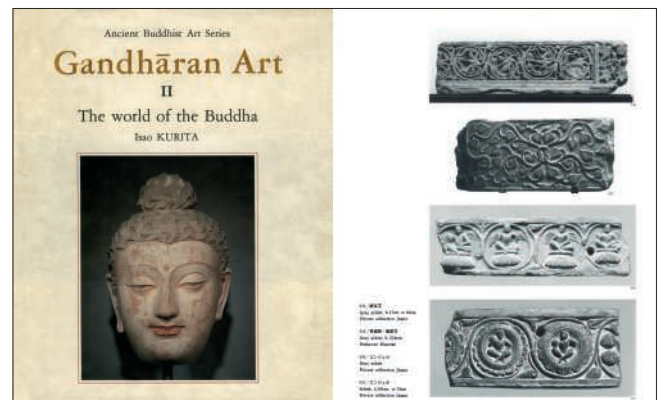
來源:

私人珍藏，日本，1990年前。
重要私人珍藏，日本，不晚於1990年。

出版:

栗田功，*《ガンダーラ美術(II) 仏陀の世界》*，東京，1990年，頁220，圖648。





Cover and illustration from I. Kurita, Gandharan Art, vol. II, Tokyo, 1990, p. 220.





GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

410

A RARE GRAY SCHIST RELIEF TRIAD OF BUDDHA SHAKYAMUNI FLANKED BY BODHISATTVAS

ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

29½ in. (74.9 cm.) high; 19¾ in. (49.2 cm.) wide

\$200,000-300,000

PROVENANCE:

Private collection, Europe, by 1988, by repute.
Important private collection, Japan, by 1990.

EXHIBITED:

Tokyo, Fujii Gallery, *Gift from Ancient - selected by N. Horiuchi*, 9-23 February
1988, no. 4.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. I, Tokyo, 1988, p. 201, fig. 405.

M. Akira, ed., *Iconography of Nirvana and Maitreya - from India to Central Asia*,
Tokyo, 1992, no. 129.

M. Akira, *Gandharan Art and Bamiyan Site*, Tokyo, 2006, p. 62, no. 27.

古犍陀羅 三/四世紀 灰片岩雕釋迦三尊

來源:

私人珍藏，歐洲，不晚於1988年（傳）。
重要私人珍藏，日本，不晚於1990年。

展覽:

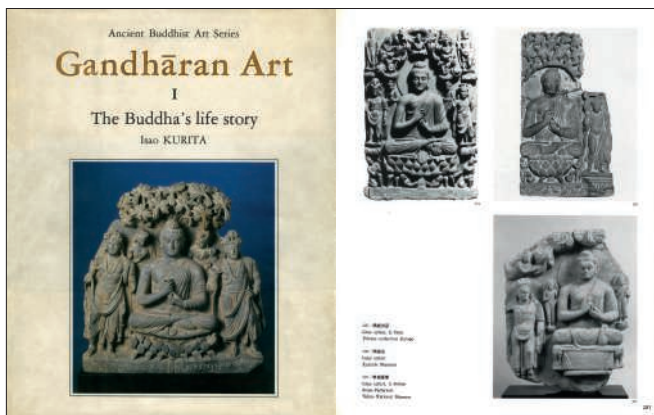
東京富士美術館，「Gift from Ancient – selected by N. Horiuchi」，1988年2月
9至23日，編號4。

出版:

栗田功，《*ガンダーラ美術* (I) 仏伝》，東京，1988年，頁201，圖405。

宮治昭編，《*Iconography of Nirvana and Maitreya – from India to Central Asia*》，東京，1992年，編號129。

宮治昭，《*ガンダーラ美術とバミヤン遺跡展*》，東京，2006年，頁62，編號27。



Cover and illustration from I. Kurita, *Gandharan Art*, vol. I, Tokyo, 1988, p. 201.



Cover and illustration from M. Akira, *Gandharan Art and Bamiyan Site*, Tokyo, 2006, p. 62.





Exceptionally carved in deeply detailed relief, this large stele depicts Buddha Shakyamuni in retinue with Avalokiteshvara, the Bodhisattva of Compassion, and Maitreya, the Buddha of the Future. Accompanied by splendid portrayals of nature, the figures of Buddha and his attendants are elegantly modeled, appearing as if to be nearly in the round.

The scene depicted in this relief and similar compositions has been the subject of dispute over the past century. The much-cited early scholar of Gandharan art, Alfred Foucher attributes the type to 'The Great Miracle at Shravashti,' where Buddha performs several miracles to refute challenges from the heretics (see A. Foucher, *The Beginnings of Buddhist Art*, London, 1917, pp. 147-184). Among his miracles, and perhaps the most significant, is Buddha's self-multiplication. According to Buddhist doctrine, Buddha sat cross-legged upon a lotus flower created by the *naga* kings Nanda and Upanda. As he entered a state of contemplation, a second lotus was created atop the first, and atop the new lotus, a second seated Buddha appeared.

While writing on the comparable Mohammed Nari Stele at the Lahore Museum (see A. Proser, *The Buddhist Heritage of Pakistan: Art of Gandhara*, 2011, New York, p. 163, cat. 68 for illustration) Juhyung Rhi questions the attribution to this triad type as the Miracle at Shravashti (see, J. Rhi, "Complex Steles: Great Miracle, Paradise, or Theophany" in *The Buddhist Heritage of Pakistan: Art of Gandhara*, 2011, New York, pp. 65-72). Rhi points out that the composition could alternatively be identified as Sukhavati, the paradise of Buddha Amitabha. The composition of the present triad, and similar examples, draws parallels to the depiction of Sukhavati in early East Asian art, which depict a seated Buddha flanked by standing Bodhisattvas. Reference the seventh-century Tang dynasty murals in Cave 332 at Dunhuang, or images of Amitabha with Bodhisattvas within Qianxisi Cave at the Longmen Grottoes for early Chinese Amitabha triads, which parallel the present configuration.

Either assertion lends an interesting interpretation of the present relief. If the Miracle at Shravashti is indeed portrayed, the scene is reduced to its essential elements. In this work, Buddha is depicted seated upon a twice-layered lotus, stylistically reminiscent of bases accompanying bronze figures of Swat Valley (see lot 442). Two figures emerge waist-up from the bottom of the stele and appear to hoist the lotus out from the water. Two princely figures kneel in devotion from either lower corner, suggesting the presence of Nanda and Upananda. Buddha is flanked by bodhisattvas standing upon their own lotus bases, likely Avalokiteshvara, grasping a lotus, on the proper right and Maitreya, carrying a water vessel, on the left. Indra and Brahma are each nestled between the bodhisattvas and Buddha, emerging from the background, rather than firmly placed figures. A second figure of Buddha stands upon a lotus base in the top right corner. In the opposite, corner stands a bodhisattva, who may be identified as either Maitreya or Siddhartha, although it lacks definitive attributes in its present condition. Several proto-*yaksha* figures rest in the flowering tree, holding parasols and garlands over Buddha.

The present stele demonstrates the work of a highly skilled artisan; while only a few inches thick, the relief manages to incorporate considerable detail and depth. A stand out among more common lower-relief works depicting similar subjects, the present lot may be compared to a rare and well-published dated Buddhist triad from the same private collection sold at Christie's New York, 23 September 2020, lot 609. Also compare the work to a parcel gilt and polychromed gray schist stele of the Teaching Buddha sold at Christie's New York on 11 September 2012, lot 522; the present stele can be assumed to have had similar polychromy, although traces of such evidence rarely survive into the present day.



A rare and magnificent gray schist relief triad of Buddha Shakyamuni with Bodhisattvas; ancient region of Gandhara, dated by inscription to year 5, probably 3rd-4th century CE; 24 ¼ in. (61.6 cm.) high; 23 ¼ in. (59.1 cm.) wide; sold at Christie's New York, 23 September, 2020, for \$6,630,000.









A MONUMENTAL DONOR FIGURE

A MONUMENTAL DONOR FIGURE

Establishing an accurate chronology for Gandharan art has been one of the great challenges for South Asian art historians. Many of the most important archaeological sites were excavated in the nineteenth or early twentieth centuries, with methods far from the professional standards of contemporary archaeology. Even those few works that bear dated inscriptions are far from conclusive; the gray schist triad sold at Christie's New York on 23 September 2020, lot 609, for example, bears an inscription dated to 'year 5,' which has led scholars to propose dates as early as the first century CE and as late as the fifth. In "The Site of Sahri-Bahlol in Gandhara (Part III)," published in *South Asian Archaeology 1987*, Rome, 1990, p. 762, the scholar Francine Tissot proposes that the current figure represents "a Kidarite or Hephthalite donor... wearing the tunic and breeches of a horseman." The Kidarites, also known as the Kidara Huns or Chionites, and the Hephthalites, who were also called the White Huns, were semi-nomadic Central Asian tribes that came to rule the region of Gandhara following the decline of the Kushans. If the present figure represents a Kidarite chief or nobleman, it was likely to have been carved in the late fourth or even early fifth century, when the Kidarites assumed control of the region; a Hephthalite attribution would push the date of the present figure firmly into the fifth or sixth century. However, Tissot notes the close stylistic similarities between the present figure and that of a female donor discovered at the monastery of Sahri Bahlol, now in the Peshawar Museum the female donor figure was found alongside coins dating to the reign of the Sasanian king Shapur II (r. 309-379), thus suggesting a firm fourth-century dating. If one assumes the present figure is roughly contemporaneous to the female donor figure from Sahri Bahlol, then a fourth-century date and attribution of either a Kushan or Kidarite nobleman or chief would be likely.

The present figure supports an arched shrine facing outwards on his left hand at the center of his torso. Although the right arm is missing, the rough surface to the right of the shrine (and comparison with other known Gandharan donor figures) indicates that the right hand would have likely vertically supported the right side of the shrine; see, for example, a donor figure in the collection of the British Museum, acc. no. 1899,0609.2 illustrated by W. Zwalf in *A Catalogue of Gandhara Sculpture in the British Museum*, London, 1996, vol. II, fig. 433, or the Peshawar Museum female donor, in which the fingers of the right hand rest on the proper right side of the shrine. Within the Gandharan context, donor figures are shown to be holding a few different objects: some, such as the British Museum example, hold spherical boxes and covers probably representing reliquaries; others hold bunches of flowers; and others, such as the present figure and the Peshawar Museum female figure, hold niched shrines. While the shrine of the present figure is mostly missing, it would have likely resembled that on the Peshawar Museum female figure, which is carved to resemble a *chaitya* arch.

Although the exact function of the shrine itself is unknown, the fact that the Peshawar Museum female donor figure was found in a Buddhist monastery indicates makes it highly likely that both that figure and the present figure were practitioners of the Buddhist faith, rather than Brahminism or Zoroastrianism. The monumental size of the present figure indicates it was likely a high-level commission, and demonstrates the commitment to the faith by the ruling class. It is known that many of the Kushan rulers adopted Buddhism, including Kanishka I, who was said to have convened the Fourth Buddhist Council. The

Kushan rule was apparently marked by an attitude of religious tolerance, which, considering the various religions which were fervently practiced in the region, was perhaps a wise policy choice.

As briefly mentioned previously, the present figure is dressed in the traditional garb of a Central Asian horseman, be it Kushan or Huna: a long tunic falling to the knees, over britches cinched at the ankles, and boots suitable for riding a horse. In "A Gandharan Donor on Sale by Sotheby's New York," published in *East and West*, December 2000, vol. 50, no. 1/4, p. 523, the scholar Anna Maria Quagliotti consciously adopts the term 'Northern style' to refer to this outfit, as the previously common term, 'Kushan style' precluded the continuation of the style into the Kidarite and Hephthalite periods. The 'Northern style' dress is in stark contrast to the traditional costume of a local Indian prince or



Female benefactor holding a miniature shrine. Sahri Bahlol. 3rd-4th century CE. Schist. 64 ¼ in. high. Peshawar Museum, PM-3084.







Relief probably showing Huvishka making a donation to the Buddha. Gandhara, 2nd-3rd century. Museo d'Arte Orientale, Torino.

nobleman, who would have worn loose robes over a *dhoti* tied at the waist, and open-toed sandals (see, again, lot 426 for an example of a traditional Indian princely garb). The distinctive outfit indicates that the conquering Kushans and Huns, rather than adopt the local trappings of nobility (with the possible exception of some jewelry, as discussed later), adhered to the traditions of their equestrian warrior past. The presence of figures dressed in both the 'Northern style' and the local Indian style in a relief in the Museo d'Arte Orientale in Turin, demonstrates that, far from the local nobility (and their attendant traditional dress) being exterminated by the invading tribes, they lived alongside one another, with the Kushans and Huns in an elevated stature. The 'Northern style' dress served to distinguish the ruling elite from the locals. (In "Une peinture kouchane sur toile," published in *Comptes rendus des séances de l'Académie des Inscriptions et Belles Lettres*, Paris, 2006, p. 957, the scholar Frantz Grenet suggests the figure to the immediate proper left of the Buddha in the Turin relief is the Kushan king, Huvishka, who reigned following the death of Kanishka I, likely from 150-180 CE).

The tunic of the present figure is distinguished by the M-shaped beaded hem that runs from both shoulders to the center of the chest beneath the shrine. Quagliotti, in *ibid.*, understood this as a mantle or cape worn over the tunic, similar to a Latin *casula* or traveling cape. The M-shaped mantle can be seen on a diminutive donor figure in a sculpture of Panchika in the Lahore Museum, illustrated by H. Ingholt, in *Gandharan Art in Pakistan*, New York, 1957, pl. 338; the mantle is rendered with a different texture than that of the tunic below, suggesting two distinct fabric types. However, the line of the hem on the present figure is very narrow on the chest, and if it were a traveling cape, it would not have been effective in keeping the figure warm; furthermore, the texture of the surface above and below the hem is almost identical. It seems more plausible, then, to consider it as a decorative beaded hem stitched into the fabric of the tunic itself. Such beaded hems can be seen in the tunic of one of the figures depicted in a painted textile, apparently found in Xinjiang in China and carbon-dated to the late first century to mid-third century CE, illustrated by Frantz Grenet in *ibid.* The painting, which Grenet also suggests depicts Huvishka and attendants, conforms to the depictions of Kushans or Huns found in sculpture; the standing figure at center wears a tunic with what looks like stitched beads running down the center of the tunic and down both arms. The M-shaped hem continued to be a popular stylistic element of dress for centuries in the Gandharan region, Kashmir, and Central Asia, as

evidenced by the numerous Buddhist images decorated with the motif; see, for example, the terracotta figure of Buddha from Fondukistan in the collection of the Musée Guimet.

Another characteristic of the 'Northern style' is the conspicuous near lack of jewelry and other forms of adornment, in contrast to the richly adorned Indian princes. The necklace of the present figure is considerably worn, but is discernible as a relatively simple torq or collar, commonly found in the art of Gandhara, both on bodhisattvas garbed in the local dress of an Indian prince, and on figures dressed as Kushans or Huns. The standing figure of a bodhisattva offered in this sale (lot 426), for example, bears a torq necklace underneath the pendent, garland-style necklace. Meanwhile, another male donor figure in the 'Northern style' in the Peshawar Museum, illustrated by H. Ingholt in *ibid.*, pl. 417, also bears a collar necklace. Such a necklace can also be found in a depiction of Hariti on a silver roundel dated to the circa first century CE in the collection of The Metropolitan Museum of Art (acc. no. 1981.460.2), suggesting the necklace style was popular among the local nobility and perhaps adopted by the conquering Kushans, Kidarites, and Hephthalites.

The other element of adornment found on the present donor figure is the clasped belt just below the waist. Thanks to its excellent preservation, the decorative motifs, a series of geometric and foliate designs bordered by beaded rectangles, are clearly discernible. The belt sits high on the donor's hips, but dips at the center, where two semi-circular clasps join and are secured by a pendent chain or tie. The form is almost identical to the belt found on the male donor figure in the Peshawar Museum illustrated by Ingholt, and is similar to those worn by the figures dressed in the 'Northern style' in the relief in the Museo d'Arte Orientale in Turin.



Buddha adorned, dressed in the three-pointed camail. Ghorband Valley. Monastery of Fondukistan, niche D. 7th century. Earth (or clay). Musée national des arts asiatiques - Guimet, Paris.





GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

411

A VERY RARE AND MONUMENTAL GRAY SCHIST FIGURE OF A DONOR
ANCIENT REGION OF GANDHARA, PROBABLY 4TH CENTURY CE

68⅞ in. (175 cm.) high

\$800,000-1,200,000

PROVENANCE:

Spink & Son, Ltd., London, by 1985.
Important private collection, Japan, by 1990.

EXHIBITED:

London, Grosvenor House Fair, 11-21 June 1986.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 182, fig. 523.
F. Tissot, "The Site of Sahri-Bahlol in Gandhara: part III," *South Asian Archaeology 1987*, Rome, 1990, pp. 762-63, fig. 19.
A. Quagliotti, "A Gandharan Donor on Sale by Sotheby's New York," *East and West*, December 2000, p. 528, fig. 7.
M. Akira, *Gandharan Art and Bamiyan Site*, Tokyo, 2006, p. 115, no. 87.

古犍陀羅 可能為四世紀 灰片岩雕功德主像

來源:

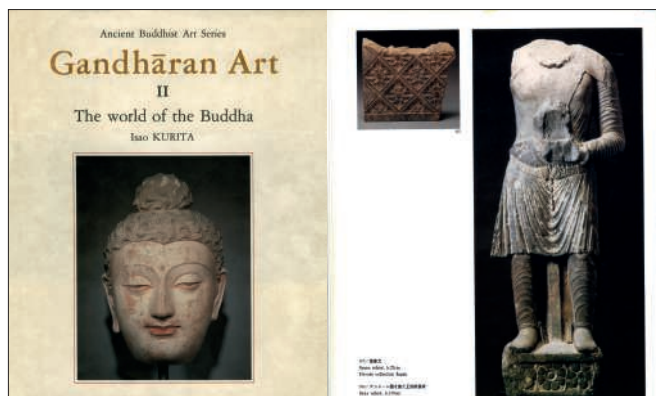
Spink & Son, Ltd., 倫敦, 不晚於1985年。
重要私人珍藏, 日本, 不晚於1990年。

展覽:

格羅夫納博覽會, 倫敦, 1986年6月11日至21日。

出版:

栗田功, 《ガンダーラ美術〈II〉仏陀の世界》, 東京, 1990年, 頁182, 圖523。
F. Tissot, 〈The Site of Sahri-Bahlol in Gandhara: part III〉, 《South Asian Archaeology 1987》, 羅馬, 1990年, 頁762-63, 圖19。
宮治昭, 《ガンダーラ美術とバミヤン遺跡展》, 東京, 2006年, 頁115, 編號87。



Cover and illustration from I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 182.



Cover and illustration from M. Akira, *Gandharan Art and Bamiyan Site*, Tokyo, 2006, p. 115.





GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

412

A GRAY SCHIST STAIR-RISER RELIEF OF A MYTHICAL BEAST ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

8⅝ in. (21.9 cm.) high; 9⅞ in. (25.1 cm.) wide

\$1,500-2,500

PROVENANCE:

Private collection, Japan, before 1990, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 247, fig. 745.

古犍陀羅 三/四世紀 灰片岩雕瑞獸梯斜梁

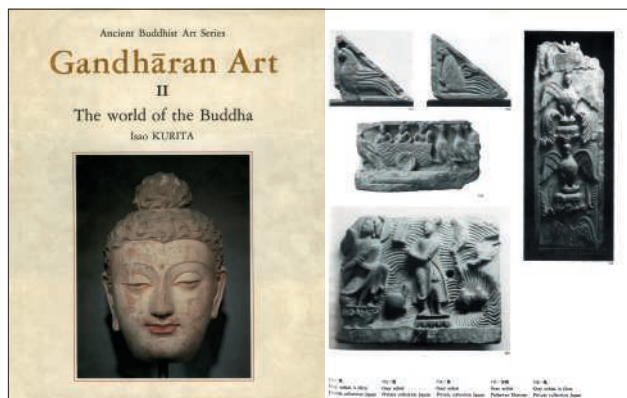
來源:

私人珍藏・日本・1990年前(傳)。
重要私人珍藏・日本・不晚於1990年。

出版:

栗田功，《ガンダラ美術〈II〉仏陀の世界》，東京，1990年，頁247，圖745。

This triangular relief likely once decorated the interior panel of the steps leading up to a stupa base. The subject, a mythical beast resembling a plump cockerel, suggests Hellenistic or Scythian influence and speaks to the intermixing of Indo-Greek and Indo-Scythian peoples in the Buddhist region of Gandhara. For a diagram replicating a riser's placement at a stupa and a further discussion, see K. Behrendt, *The Art of Gandhara*, 2007, p. 27, fig. II. A comparable pair of stair risers, including a similarly depicted mythical cockerel, was sold at Christie's New York on 12 September 2012, lot 517.



Cover and illustration from I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 247.





GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

413

A RARE GRAY SCHIST CAPITAL DEPICTING A BODHISATTVA
ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

35½ in. (89.2 cm.) wide

\$25,000-35,000

PROVENANCE:

Private collection, Japan, before 1990, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 216, fig. 633.

古犍陀羅 三/四世紀 灰片岩雕菩薩像柱頭

來源:

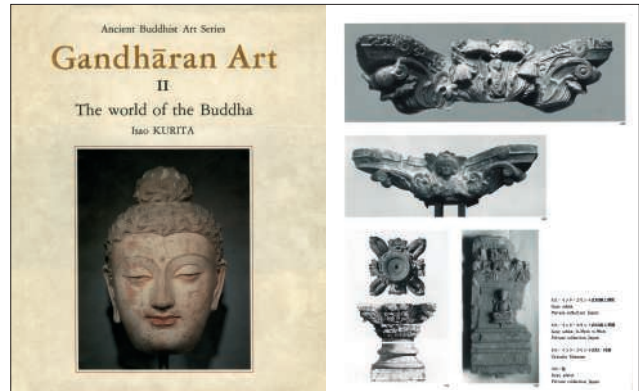
私人珍藏·日本·1990年前(傳)。
重要私人珍藏·日本·不晚於1990年。

出版:

栗田功·《ガンダーラ美術(II) 仏陀の世界》·東京·1990年·頁216·圖633。



Indo-Corinthian capitals, such as the present lot, once crowned columns and pilasters at important monuments, stupas, and temples. The present example presents a bodhisattva interspersed within lush Corinthian-style foliage. A similar capital, showing a Buddha with his hand raised in *abhayamudra* in the collection of the British Museum (acc. no. 1880.357) is illustrated by W. Zwalf in *A Catalogue of the Gandhara Sculpture in the British Museum*, London, 1996, no. 457. See also, an Indo-Corinthian capital sold at Christie's New York, 23 September 2020, lot 611, for \$25,000.



Cover and illustration from I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 216.



GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

414

A GRAY SCHIST RELIEF PANEL WITH A SCENE OF THE BIRTH OF THE BUDDHA

ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

7¼ in. (18.4 cm.) high; 18½ in. (47 cm.) wide

\$8,000-12,000

PROVENANCE:

Private collection, Japan, by 1988, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. I, Tokyo, 1988, p. 34, fig. 41.

古犍陀羅 三/四世紀 灰片岩雕佛教故事圖

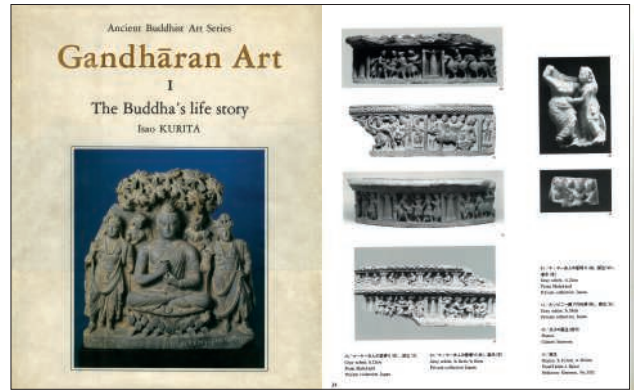
來源:

私人珍藏，日本，不晚於1988年（傳）。
重要私人珍藏，日本，不晚於1990年。

出版:

栗田功，*《ガンダラ美術（I）伝》*，東京，1988年，頁34，圖41。





Cover and illustration from I. Kurita, *Gandharan Art*, vol. I, Tokyo, 1988, p. 34.



GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

415

A GRAY SCHIST FIGURE OF BUDDHA SHAKYAMUNI ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

26¾ in. (67.9 cm.) high

\$30,000-50,000

PROVENANCE:

Private collection, Europe, before 1990, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 85, fig. 215.

古犍陀羅 三/四世紀 灰片岩雕釋迦牟尼佛立像

來源:

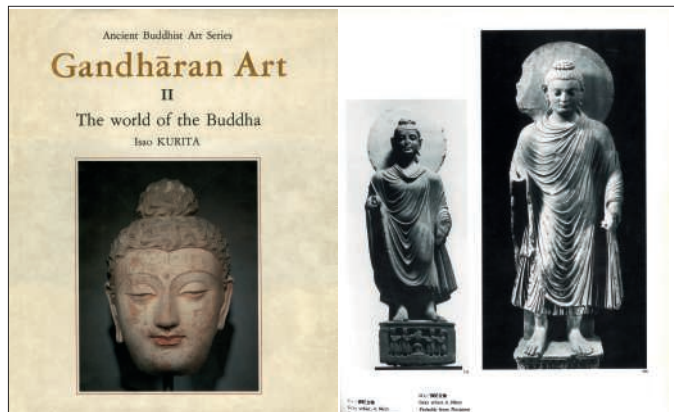
私人珍藏·歐洲·1990年前(傳)。
重要私人珍藏·日本·不晚於1990年。

出版:

栗田功,《ガンダーラ美術(II) 仏陀の世界》,東京,1990年,頁85,圖215。

This present figure of Buddha Shakyamuni is beautifully carved, with layered drapery revealing the masterful modeling of the body beneath. The naturalistic attention to the robes is characteristic of the Gandharan period and drawn from the earlier Graeco-Roman influence in the region. The figure's left knee is slightly bent, as if he has just taken a step forward, conveying a subtle sense of approaching the viewer.

Compare the present figure with a similarly scaled example at The Metropolitan Museum of Art (acc. no. 67.154.5). The physiognomy is similarly carved; the proportions of the facial features are alike, and the legs are modeled in the round beneath the drapery, with low bellies that protrude slightly. The configurations of the bases are also similar, although the present figure has devotees attending to a burning censor in place of Buddha, who is fully represented in The Metropolitan Museum of Art example.



Cover and illustration from I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 85.



Standing Buddha; ancient region of Gandhara, 3rd-4th century; 20 in. (50.8 cm.) high; The Metropolitan Museum of Art, Bequest of Adra M. Newell, 67.154.5.









A MONUMENTAL FIGURE OF BUDDHA

The present figure of the Buddha Shakyamuni is remarkable for its monumental scale and sensitively-rendered features. Even with the feet and base missing, the figure is larger than life-sized, and is further magnified by the fragmentary but nonetheless grandiose aureole that backs the figure's face. The presence of a kneeling adorant figure on the aureole distinguishes this work as part of a rare group of known sculptures.

Despite the magnificent size, the face carved with gentle features, including a small, bow-shaped mouth and almond-shaped eyes beneath elegant, arching eyebrows. The *urna* at the center of the forehead is rendered as a shallow circle, and may have once supported an inlaid jewel. The hair is carried out in luxurious 'snail-shell' curls, a seemingly later development from the earlier Gandharan convention of pushed-back wavy locks; such curls were considered one of the thirty-two marks of the Buddha, and became the predominant mode of representation in the almost contemporaneous Gupta period.

The folds of the *sanghati* fall in rhythmic arcs across the form of the body, which is revealed beneath the diaphanous fabric, in contrast to the heavily-rendered drapery of other Gandharan Buddha images (see, for example, lot 406). It is possible the carvers of the present work were familiar with the Gupta style that was beginning to take root throughout the Indian subcontinent: the sheer drapery and contoured form of the body beneath, coupled with the 'snail-shell' curls of the hair, are more in line with the Buddha images of Sarnath than with the classical contrapposto of typical Gandharan figures of Buddha.

Examples of Buddha figures with adorant figures carved on the aureole are exceedingly rare, but a few others aside from the current example are known. A seated figure of Buddha in the Tokyo National Museum, illustrated by I. Kurita in *Gandharan Art*, vol. II, Tokyo, 1990, p. 83, fig. 212, features figures standing on waisted lotus bases with their hands clasped in adoration, with two additional adorant figures found on the front of the throne. Another seated example in a private Japanese collection, illustrated by I. Kurita in *ibid.*, p. 92, fig. 232, depicts a kneeling figure on a blossoming lotus base. A standing figure of Buddha, at one time in the collection of Willard Clark, and illustrated by I. Kurita in *ibid.*, p. 84, fig. 213, is represented with two adorant figures on the aureole, each standing on waisted lotus bases and clad in the attire of Indian princes.

GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

416

**A MONUMENTAL GRAY SCHIST FIGURE
OF BUDDHA SHAKYAMUNI**
ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

70¾ in. (179.7 cm.) high

\$400,000-600,000

PROVENANCE:

Private collection, Europe, before 1990, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 93, fig. 235.

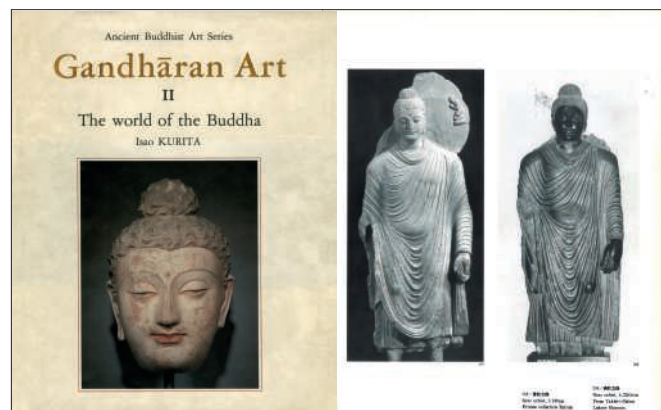
古犍陀羅 三/四世紀 灰片岩雕釋迦牟尼佛立像

來源:

私人珍藏，歐洲，1990年前（傳）。
重要私人珍藏，日本，不晚於1990年。

出版:

栗田功，《ガンダーラ美術〈II〉仏陀の世界》，東京，1990年，頁93・圖235。



Cover and illustration from I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 93.





GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

417

A GRAY SCHIST RELIEF DEPICTING THE BUDDHA'S FIRST SERMON ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

9 in. (22.9 cm.) high; 17% in. (44.1 cm.) wide

\$8,000-12,000

PROVENANCE:

Private collection, Europe, by 1988, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. I, Tokyo, 1988, p. 138, P3-II.

古犍陀羅 三/四世紀 灰片岩雕釋迦牟尼佛像

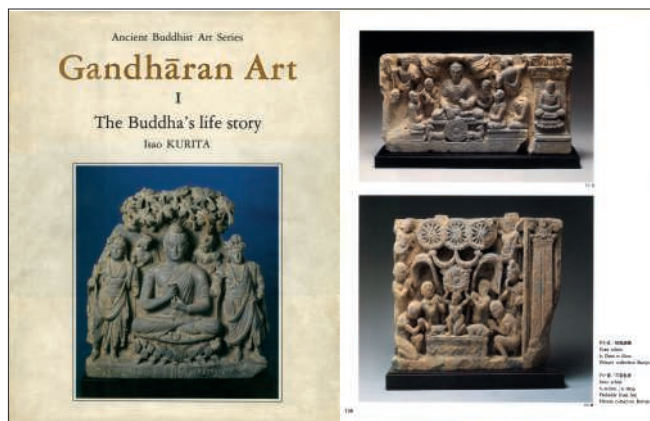
來源:

私人珍藏·歐洲·不晚於1988年(傳)。
重要私人珍藏·日本·不晚於1990年。

出版:

栗田功,《ガンダーラ美術(1) 仏伝》,東京,1988年,頁138,圖P3-II。

The present relief, with its depiction of Buddha Shakyamuni touching the wheel above two recumbent deer, represents the Buddha's first sermon in the deer park at Sarnath, when he was said to have first turned the wheel of the law (*dharmachakra*). He is surrounded in the present relief with attentive disciples and ethereal *apsaras*.



Cover and illustration from I. Kurita, *Gandharan Art*, vol. I, Tokyo, 1988, p. 138.





GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

418

A GREEN SCHIST HEAD OF A BODHISATTVA
ANCIENT REGION OF GANDHARA, SWAT VALLEY,
3RD-4TH CENTURY CE

13 $\frac{3}{8}$ in. (34 cm.) high

\$8,000-12,000

PROVENANCE:

Private collection, Japan, before 1990, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 71, fig. 184.

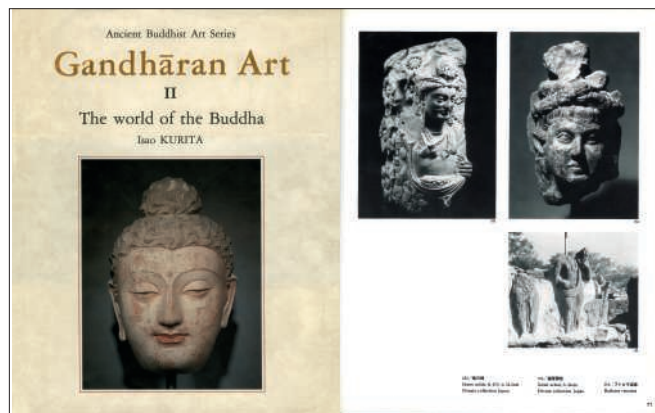
古犍陀羅 斯瓦特地區 三/四世紀 綠片岩雕菩薩頭像

來源:

私人珍藏，日本，1990年前（傳）。
重要私人珍藏，日本，不晚於1990年。

出版:

栗田功，《ガンダーラ美術〈II〉仏陀の世界》，東京，1990年，頁71，圖184。



Cover and illustration from I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 71.





BUDDHA SHAKYAMUNI



GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

419

A GRAY SCHIST FIGURE OF BUDDHA SHAKYAMUNI
ANCIENT REGION OF GANDHARA, SWAT VALLEY,
3RD-4TH CENTURY CE

49% in. (126 cm.) high

\$80,000-120,000

PROVENANCE:

Private collection, Europe, by 1988, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. I, Tokyo, 1988, p. 22, fig. 10.

M. Akira, *Gandharan Art and Bamiyan Site*, Tokyo, 2006, p. 41, no. 6.

古犍陀羅 斯瓦特地區 三/四世紀 灰片岩雕釋迦牟尼佛立像

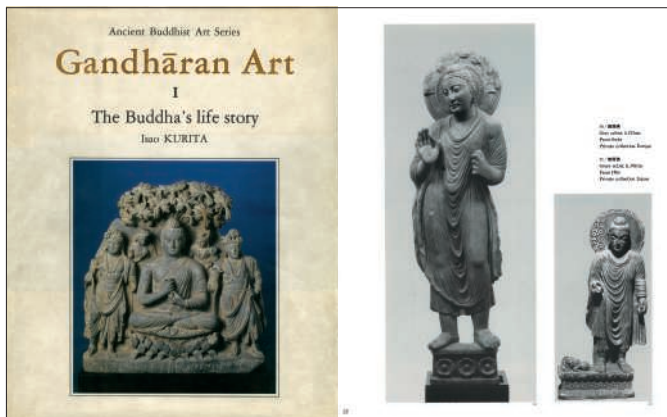
來源:

私人珍藏，歐洲，不晚於1988年（傳）。
重要私人珍藏，日本，不晚於1990年。

出版:

栗田功，《*ガンダーラ美術* (I) 仏伝》，東京，1988年，頁22，圖10。

宮治昭，《*ガンダーラ美術とバミヤン遺跡展*》，東京，2006年，頁41，編號6。



Cover and illustration from I. Kurita, *Gandharan Art*, vol. I, Tokyo, 1988, p. 22.



Cover and illustration from M. Akira, *Gandharan Art and Bamiyan Site*, Tokyo, 2006, p. 41.





A RARE FIGURE OF HARITI

Imbued with an aura of motherly guardianship, the present figure represents the *yakshi*-turned-Buddhist deity, Hariti. Perhaps the single most prevalent female deity in the ancient region of Gandhara, Hariti is revered as a grantor of wealth and fertility. She was likely integrated into the Buddhist pantheon as a direct adaptation of the Kushan protector goddess Ardhokhsho, although she is also seen as an indirect analogue to the Greek goddess Tyche, Roman Fortuna, Hindu Shri and Persian Anahita, all exhibiting similar iconographical qualities. Despite her prevalence, this more than four-foot tall figure abounding with children and jewels, is among the few large-scale sculptures of Hariti remaining in private hands.

Hariti derives her identity from a story of conversion. Born a ravenous *yakshi*, Hariti is said to have birthed over 500 children. To sustain her large family, day by day, she devoured a child in Rajagriha, Buddha's place of residence. Upon hearing of her activities, the Buddha concealed Hariti's own dearest child, Priyankara, underneath his offering bowl. Searching for her child, Hariti grew so distressed by the perceived loss of one of her own that she finally understood the pain she had caused the mothers of Rajagriha. Buddha convinced her to amend her destructive behavior, and in return, ensured that monasteries leave food out for her every day.

Consequently, images of Hariti with a child in her arms were commonly installed in food halls of Buddhist monasteries to ensure fertility and sustenance. In the seventh century travelogue, *A Record of Buddhist Practices Sent Home from the Southern Sea*, the Chinese Buddhist pilgrim Yijing described images of Hariti placed upon porches in dining areas across South Asian monasteries, and witnessed abundant food offerings made with wishes for fertility and wealth— which Yijing insisted were always fulfilled (see Junjiro Takakusu (trans.) *A Record of Buddhist Practises*, Oxford, 1896, p. 37). Reading this account, one would expect to see ample images of Hariti surviving to the present day; the reality, however, is quite contradictory, with the number of surviving figures of Hariti paling in comparison to monumental images of Buddha and the bodhisattvas Avalokiteshvara and Maitreya.

The importance of Hariti cannot be understated. While pregnancy, labor, and infancy are all highly precarious stages in human life, the archeologist and historian A.D.H. Bivar believes the development of Hariti as a primary image in the Buddhist pantheon resulted from a devastating pandemic known as the Antonine Plague in the second century of the Common Era (see A.D.H. Bivar, "Hariti and the Chronology of the Kushans" in *Bulletin of the School of Oriental and African Studies*, 1970, vol. 33, no. 1, pp. 19-20). Suspected to have been smallpox, Bivar posits the epidemic developed in South and Central Asia during the reign of the Kushan emperor Kanishka (c. 127-150 CE) and spread to pandemic-reaching proportions throughout the Roman Empire and China via the caravan routes of the silk road trade. Causing drastic social and political effects throughout the region, it is possible Hariti's popularity reflected a growing desperation to preserve a fragile population fraught by biological disaster.



A RARE FIGURE OF HARITI



The goddess Hariti with three children; Sikri, Khyber Pakhtunkhwa Province; dark schist, 36 ½ in. (92 cm.) high; Lahore Museum, G-102.

Iconographically, Hariti is almost always depicted surrounded by her children, often climbing and clinging to her figure. At times, she is represented with fangs, suggesting her pre-conversion *yakshi*-ogress identity. She is often paired with her consort Panchika, a *yaksha* chief and patron of wealth, together representing familial bliss. Representations of her seated upon a throne in the “European Style,” while holding a cornucopia, draws close comparison to the Greek goddess Tyche who is depicted with alike attributes. A finely carved gray schist sculpture at the British Museum (acc. no. 1950,0726.2, see Zwalf, *A Catalogue of the Gandhara Sculpture in the British Museum*, London, 1996, p. 98) perfectly encapsulates a Graeco-Buddhist representation of the tutelary couple, Panchika dressed as a Greek soldier and Hariti hoisting a large cornucopia. Images of Hariti survive in both large-scale gray schist statuary and smaller architectural reliefs. A gray schist bust of a bodhisattva, sold at Christie’s New York, 27 March 2003, lot 8, wearing a collar necklace centered with a pendant of Hariti holding a cornucopia suggests her image was also popularized on personal amulets.

The present figure of Hariti is wrapped in a clinging tunic, revealing a solid body type associated with fecundity and good health. Children beside both feet tug at her dress, while two more rest on either shoulder. A fifth child originally hung from her proper left breast, however only remains of her forearm exist in its present state. She holds a commanding stance to offer her protection to mothers and infants. A wealth-giving goddess, she is dressed in fine jewelry — a necklace, collar, weighty earrings, and a pair of coiled serpentine armbands, a favored motif of Greco-style jewelry. Her face is square, with wide eyes, an *urna* denoting her divine rank, and pursed lips with a rare and remarkable remnant of rosy polychromy in the recessed area. Upon her neatly coiffed hair and a wreath of tightly woven leaves, rests an unusual and informative headdress representing city walls, likely symbolizing her role as a protective deity.

Although her Japanese, Korean and Chinese Buddhist variants prospered into the modern era, Hariti all but vanished from Swat Valley, eventually succeeded by the bodhisattva Tara in the seventh-ninth centuries. Despite her allegedly universal monastic prevalence, surviving monumental examples of the deity are relatively limited. Comparable examples are preserved in public collections, including a well-modeled figure of Hariti at the Lahore Museum (acc. no. G-102) holding three children in a naturalistic pose. A seated image of Hariti surrounded by seven children at the British Museum (acc. no. 1886,0611.1, see Zwalf, *A Catalogue of the Gandhara Sculpture in the British Museum*, London, 1996, p. 90) bears resemblance to the present example, particularly in the rendering of the children and Hariti’s wreath and adornments. Finally, a dated and inscribed gray schist image of Hariti at the Chandigarh Museum (acc. no. 1625, see A. Proser, *The Buddhist Heritage of Pakistan: Art of Gandhara*, New York, 2011, p. 20, fig. 8) can be considered the closest known *comparanda* to the present example in terms of composition and style, exhibiting a similar firmness in her posture and demeanor and children held in identical positions.



GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

420

**A LARGE AND IMPORTANT GRAY SCHIST FIGURE
OF HARITI WITH CHILDREN**
ANCIENT REGION OF GANDHARA, SWAT VALLEY,
2ND-4TH CENTURY CE

49¼ in. (125.1 cm.) high

\$300,000-500,000

PROVENANCE:

Private collection, Europe, before 1990, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 169, fig. 493.
M. Akira, *Gandharan Art and Bamiyan Site*, Tokyo, 2006, p. 114, no. 86.

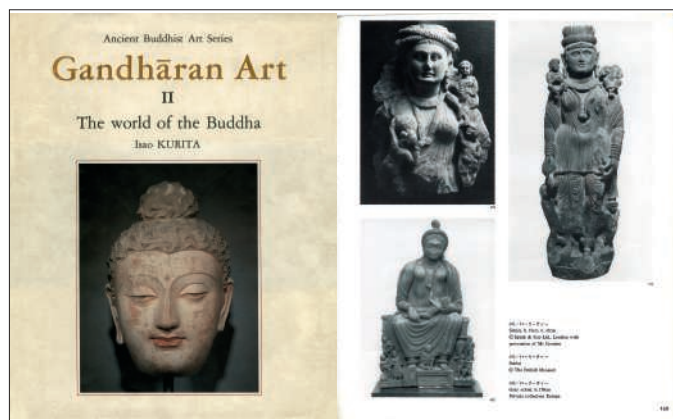
古犍陀羅 斯瓦特地區 二至四世紀 灰片岩雕詞梨帝母立像

來源:

私人珍藏，歐洲，1990年前（傳）。
重要私人珍藏，日本，不晚於1990年。

出版:

栗田功，《*ガンダーラ美術* (II) 仏陀の世界》，東京，1990年，頁169，圖493。
宮治昭，《*ガンダーラ美術とバーミヤン遺跡展*》，東京，2006年，頁114，編號86。



Cover and illustration from I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 169.



Cover and illustration from M. Akira, *Gandharan Art and Bamiyan Site*, Tokyo, 2006, p. 114.





GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

421

A GRAY SCHIST RELIEF OF BUDDHA SHAKYAMUNI
IN MEDITATION
ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

12 $\frac{1}{8}$ in. (30.8 cm.) high; 14 $\frac{1}{4}$ in. (36.2 cm.) wide

\$6,000-8,000

PROVENANCE:

Private collection, Europe, by 1988, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. I, Tokyo, 1988, p. 274, fig. 583.

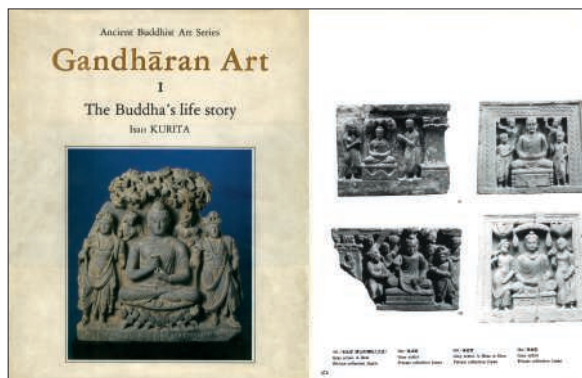
古犍陀羅 三/四世紀 灰片岩雕釋迦牟尼佛禪定像

來源:

私人珍藏，歐洲，不晚於1988年（傳）。
重要私人珍藏，日本，不晚於1990年。

出版:

栗田功，《ガンダーラ美術〈I〉仏伝》，東京，1988年，頁274，圖583。



Cover and illustration from I. Kurita, *Gandharan Art*, vol. I, Tokyo, 1988, p. 274.



422

A GRAY SCHIST RELIEF DEPICTING THREE BUDDHAS
ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

20 in. (50.8 cm.) high; 17 3/4 in. (44.1 cm.) wide

\$12,000-18,000

PROVENANCE:

Private collection, Europe, before 1990, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 107, fig. 287.

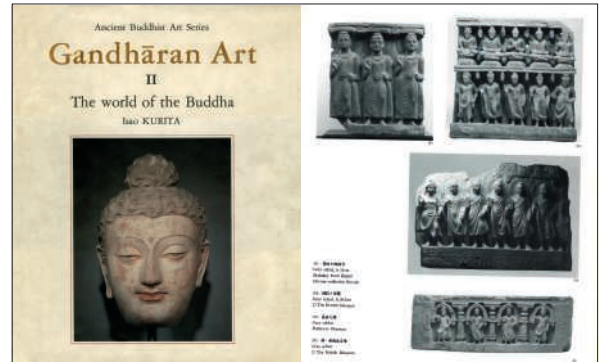
古犍陀羅 三/四世紀 灰片岩雕三佛立像

來源:

私人珍藏·歐洲·1990年前(傳)。
重要私人珍藏·日本·不晚於1990年。

出版:

栗田功·《ガンダーラ美術(II) 仏陀の世界》,東京·1990年·頁107·圖287。



Cover and illustration from I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 107.



GANDHARAN MASTERPIECES FROM A PRIVATE JAPANESE COLLECTION

423

A RARE GRAY SCHIST RELIEF WITH
WATER BUFFALO AND A HERDER
ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

19 in. (48.3 cm.) high; 17¼ in. (43.8 cm.) wide

\$8,000-12,000

PROVENANCE:

Private collection, Japan, by 1990, by repute.
Important private collection, Japan, by 1990.

LITERATURE:

I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 184, fig. 530.

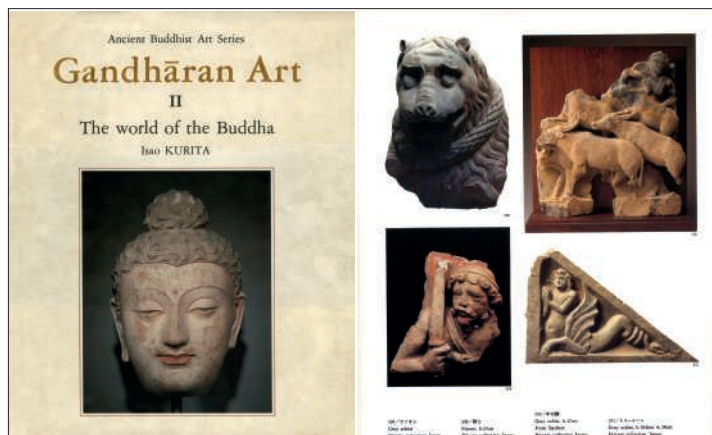
古犍陀羅 三/四世紀 灰片岩雕牧牛圖

來源:

私人珍藏，日本，不晚於1990年（傳）。
重要私人珍藏，日本，不晚於1990年。

出版:

栗田功，《*ガンダーラ美術*〈II〉*仏陀の世界*》，東京，1990年，頁184，圖530。



Cover and illustration from I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 184.





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

424

A GRAY SCHIST HEAD OF BUDDHA

ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

13 in. (33 cm.) high

\$10,000-15,000

PROVENANCE:

Private collection, United Kingdom, 1970s, by repute.

古犍陀羅 三/四世紀 灰片岩雕佛首

來源：
私人珍藏，英國，1970年代（傳）。



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

425

A GRAY SCHIST HEAD OF BUDDHA

ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

8¼ in. (21 cm.) high

\$10,000-15,000

PROVENANCE:

Private collection, United Kingdom, 1970s, by repute.

古犍陀羅 三/四世紀 灰片岩雕佛首

來源:

私人珍藏，英國，1970年代（傳）。



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

426

A GRAY SCHIST FIGURE OF A BODHISATTVA

ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

54¾ in. (139 cm.) high

\$150,000-250,000

PROVENANCE:

Private Collection, United Kingdom, by 1984.



古犍陀羅 三/四世紀 灰片岩雕菩薩立像

來源:

私人珍藏，英國，不晚於1984年。

The present figure of a bodhisattva is classic example of Gandharan sculpture. While an identification cannot be certain without surviving attributes, the figure might represent Maitreya, based on the hairstyle generally reserved for this bodhisattva. If this is the case, the present figure would have held a water vessel in his left hand. The iconic water vessel, *kumbha*, is found in many different contexts within Indian sculpture, but is almost always a symbol of fertility and life. 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. Thus, the vessel is an apt visual icon for his role as a progenitor of future peace and order.

When he is born on earth, Maitreya will be of Brahmin stock, and is depicted in rich robes similar to those of the historical Gautama Buddha prior to his renunciation of worldly goods. His vestments include a beaded hair ornament, geometrically-incised torq, a beaded necklace, and a cord with cylindrical amulet boxes of a type still in use in South Asia. The heavy folds of his *sanghati* display the naturalistic treatment of drapery characteristic of the Gandharan period that is a holdover from the earlier Greek influence in the region. The muscular definitions of his torso fully embody the virility of youth, while his handsome face, bearing a curled mustache, indicates his accumulated wisdom. He stands upon a base depicting Buddha in meditation among his devoted attendants.

The present bodhisattva may be compared with a similar figure in the collection of the Royal Ontario Museum (acc. no. 939.18.1), a standing figure of Maitreya at the Metropolitan Museum of Art (acc. no. 1991.75) and a similarly-scaled gray schist torso of Maitreya sold at Christie's New York on 11 September 2019, lot 320. All works in reference exhibit a comparable rendering of the figure's robes, ornaments, personal features. The example at the Metropolitan Museum of Art features a thematically similar base, with donor figures attending to a reliquary in place of Buddha himself.



Standing Bodhisattva Maitreya (Buddha of the Future); ancient region of Gandhara, 3rd century; 64 ¼ in. high; The Metropolitan Museum of Art Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1991.75.



427

**A BUFF SANDSTONE FRIEZE DEPICTING
THE AVATARS OF VISHNU**

INDIA, MADHYA PRADESH OR UTTAR PRADESH,
11TH-12TH CENTURY

14% in. (37.1 cm.) high; 22% in. (58.1 cm.) wide

\$6,000-8,000

PROVENANCE:

Sotheby's New York, 16 March 1988, lot 164.



印度 中央邦或北方邦 十一/十二世紀 砂岩雕毗濕奴碑

來源:

紐約蘇富比, 1988年3月16日, 拍品164號。

This charming sandstone frieze depicts seven of the ten avatars of Vishnu, each accompanied by a unique floral aureole carved in bas-relief. From left to right, the four theriomorphic forms are Matsya, the fish; Kurma, the tortoise; Varaha, the boar; and Narasimha, the lion. The represented anthropomorphic manifestations include Vamana, the dwarf, and two avatars holding either end of the snake coiled around the mountain atop Kurma. Although an identification of this pair can not be certain, they likely represent either Rama, Parashurama, or Krishna.







A RARE FIGURE OF SAMBANDAR

A RARE FIGURE OF SAMBANDAR

This large rare and important Chola bronze figure represents the beloved child saint, Sambandar. Sambandar belongs to a group of 63 Shaiva-bhakti saints known as *nyanmars*, or leaders, said to have traveled from temple to temple in South India to sing Shiva's praises. Along with Appar and Sundarar, Sambandar is one of the *muvar*, or three principle saints referred to as the Revered Three (or Revered Four when incorporating the later saint Manikkavachakar) of South India. These three poet-saints are considered responsible for writing the vast corpus of Shaiva hymns from the seventh through ninth centuries.

Much of what we believe about the historical Sambandar is dictated through Tamil poetry, including the *Periya Puranam*, an eleventh-century epic recounting the lives of the *nyanmars*. According to these sources, Sambandar was born of Brahmin parents in the seventh century at Sirkali, near Chidambaram, Tamil Nadu. As a young child, he frequently accompanied his father to the temple. One day, at the age of three, his father left him on the steps of the sacred tank as he entered to take his ritual bath. Outside the temple, Shiva's consort Uma found the child crying from hunger and served him a bowl of milk from her own breast. When his father returned, he found Sambandar playing contentedly with a golden bowl while trickles of milk ran down his chin. In response to his father's questions about the source of the milk, Sambandar burst into song and dance praising Shiva and Uma while raising his hand and pointed toward their image, thus earning his saintly status. From that moment on, he spent his days wandering South India, singing and dancing in Shiva's honor. Sambandar lived a brief life, perishing in his teenage years; nonetheless, he is credited with having composed thousands of hymns, many still recited today.

Owing to their significant impact on Shiva-Bhakti, images of Sambandar and other saints became common in the Pallava and Chola periods and continued in popularity to this day. These images are used in festival processions alongside principle deities, often while singing the songs the poet-saints composed themselves. Inscriptions describing the many benefactions the twelfth-century Chola general made to the Nataraja Temple in Chidambaram, nearby Sambandar's hometown, identify an image of Sambandar as well as a gold-embellished shrine to the child saint, used for the daily recitation of Sambandar's hymns. These records, as well as the impressive bronzes that survive from the period, imply an important independent role Sambandar maintained in temple worship.

Always depicted as a child, the style of the present figure of Sambandar is typical in the Kaveri Delta region of the Chola Empire. In this image, he holds Uma's milk cup between two fingers of his left hand, while subtly gesturing upward toward Shiva and Uma at their abode at Mount Kailash with his right. His hair is arranged in neat rows of curls, flanked by unornamented, yet elongated earlobes. He is naked, save for an infant's girdle charmed with bells draping his hips, a bejeweled collar necklace, and simple pairs of armbands and anklets. The curling lotus petals which form the base are in a quintessentially High Chola style. The figure maintains Sambandar's childlike qualities, with a softly modeled body and unpretentious adornment, while commanding the presence of a spiritual authority.

The present type has been previously erroneously identified as Shiva Bhikshatana (lot 429), since both representations share aspects of nudity and the *kapala*-like cup. Representations of Sambandar in the present form are rare; the child saint is easily more recognizable in bronze images of him in the dancing posture, likened to images of the child Krishna dancing and trampling the serpent Kaliya. Compare the present figure to a eleventh-century figure of Sambandar at the Metropolitan Museum of Art (acc.no. 2010.230). Both figures are impressive in their size, and are close comparisons in style and composition, differing only in subtle details such as Sambandar's necklace and curls.



Child Saint Sambandar; India, Tamil Nadu, late 11th century; 29 3/8 in. (74.6 cm.) high; The Metropolitan Museum of Art, 2010.230.



PROPERTY FROM A PROMINENT EAST COAST COLLECTION

428

A RARE AND IMPORTANT BRONZE FIGURE OF SAMBANDAR
SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, 12TH-13TH CENTURY

27½ in. (69.9 cm.) high

\$700,000-900,000

PROVENANCE:

The collection of Dr. J.R. Belmont, Basel.
Sotheby's London, 27 February 1967, lot 113.
Sotheby's New York, 26 March 1998, lot 62.

印度南部 泰米爾納德邦朱羅王朝 十二/十三世紀 銅桑丹達爾立像

來源:

J.R. Belmont博士珍藏，巴塞爾。
倫敦蘇富比，1967年2月27日，拍品113。
紐約蘇富比，1998年3月26日，拍品62。



(another view)



SHIVA BHIKSHATANA

The present figure represents Shiva in his form of the 'Supreme Mendicant,' or Shiva Bhikshatana. A guise of Shiva atoning for his sin of severing Brahma's fifth head, Bhikshatana is commonly depicted as a nude beggar, with mixed attributes of both Shiva and his fierce manifestation, Bhairava. In this state, he wanders the universe as naked vagrant, soliciting alms using Brahma's *kapala* as his begging bowl. While there are no temples dedicated to Bhikshatana, and relatively few bronzes compared to other manifestations of Shiva, the seventh-century Shaiva saint Appar references him as an early processional image (see V. Dehejia, *The Sensuous and the Sacred*, New York, 2002, p. 14):

*He goes on his begging rounds
amid the glitter of a pearl canopy
and gem-encrusted golden fans
devoted men and women follow him
along with Virati ascetics in bizarre garb
garlanded with white skulls
such is the splendor of Atirai day
in Arur, our Father's town*

This bronze figure of impressive size depicts the wandering beggar in a paradoxically splendid state. He wears several necklaces, armlets, elbow bands, bracelets, anklets, rings and jeweled waistbands. A *makara*-form earring hangs from his right earlobe and a large gauged disc in his right. The sacred thread runs across his torso. His matted hair is arranged into an elaborate headdress and embellished with further adornments. Although a standard iconographical feature of Bhikshatana is nudity, the present figure wears an animal pelt covering his loin. He is positioned as if he is in stride— his left leg firmly on the ground, the right slightly bent. His feet are clad in wooden *padukas*, an attribute not found in any other form of Shiva nor other god in the Hindu pantheon.

Each of the four arms carry Bhikshatana's proper attributes. His lower right hand extends downwards, pinching a branch of shrubbery in *katakamudra* near the mouth of the deer, who playfully leaps upward. His upper right arm is raised, grasping a *damaru*, or hand drum. His lower left arm is reached outward, holding Brahma's *kapala* as a beggar's bowl. Finally, his upper left arm carries a *trishula*, behind his shoulders. A *bhuta-gana*, or goblin attendant, to Bhikshatana's left hoists a large alms bowl. The deer, *bhuta-gana*, and *trishula* were frequently separately cast in bronze images of Bhikshatana, and for this reason, most comparable images do not retain all features.

The figure presents an impressive example of South Indian bronze casting from the Vijayanagara period, exemplary in size, detail, and the preservation of otherwise separately cast assets. Despite being a popularly cast processional image, relatively limited examples of Bhikshatana are published. Compare the present figure to a Chola period figure of Bhikshatana at the Rajaraja Art Museum (Cornell Digital Library no. MCD_02605), where Bhikshatana, missing his separately cast *trishula*, is depicted in the more standard nude representation, with a snake coiling his waist as a belt. Also compare the present figure to a contemporaneous example sold at Christie's New York, 12 September 2012, lot 587.



THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

429

A BRONZE FIGURE OF SHIVA BHIKSHATANA

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

25 x 15 in. (63.5 x 38 cm.)

\$200,000-300,000

PROVENANCE:

Spink & Son, Ltd., London, 20 July 1988.

EXHIBITED:

Asia Society, New York, "Devotion in South India: Chola Bronzes,"
6 October 2009-7 February 2010.

印度南部 泰米爾納德邦 毗奢耶那伽羅王朝晚期 十六世紀
銅行乞的濕婆像

來源:

Spink & Son, Ltd., 倫敦, 1988年7月20日。

展覽:

亞洲協會, 紐約, 「Devotion in South India: Chola Bronzes」,
2009年10月6日至2010年2月7日。





PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

430

A BRONZE FIGURE OF SHIVA

SOUTH INDIA, TAMIL NADU, VIJAYANAGARA OR NAYAKA PERIOD,
16TH-17TH CENTURY

19½ in. (49.5 cm.) high

\$50,000-70,000

PROVENANCE:

J.J. Klejman Gallery, New York, by July 1972.



印度南部 泰米爾納德邦 毗奢耶那伽羅王朝或納亞克時期
十六/十七世紀 銅濕婆坐像

來源:

J.J. Klejman Gallery · 紐約 · 不晚於1972年7月。

Seated in a regal posture, with poised dignity, the present bronze depicts Shiva in a frontal pose, his lower proper right hand in *abhayamudra* (conferring protection or reassurance) and the lower proper left in *ahuyavaradamudra* (inviting the conference of boons); in the other two he holds his weapon, the battle-axe, and his favorite companion, the antelope, the head of which is turned in to face his lord. He is dressed in a short and unadorned *dhoti* and is adorned with a sacred thread that is knotted at the center of the chest above a band strapped around the ribs, necklaces centered with a foliate medallion, and beaded armlets and anklets. His long dreadlocks of hair, *jata*, are braided into a high chignon atop his head.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

431

A LARGE BRONZE FIGURE OF SHIVA

SOUTH INDIA, TAMIL NADU, NAYAKA PERIOD, 17TH-18TH CENTURY

27¾ in. (40.5 cm.) high

\$20,000-30,000

PROVENANCE:

Collection of Avery Brundage, San Francisco, by repute.

Private collection, Los Angeles.

Private collection, New York, acquired from the above 12 July 1979.



印度南部 泰米爾納德邦 納亞克時期 十七/十八世紀 銅濕婆像

來源:

Avery Brundage珍藏，舊金山(傳)。

私人珍藏，洛杉磯。

私人珍藏，紐約，於1979年7月12日得自上述藏家。

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

Standing atop a lotus base, Shiva's animated stance is accentuated by robust shoulders and thighs and a tapered waist. His fleshy belly protrudes over his elaborate belts fastened over his short patterned *dhoti* with festoons and sashes trailing down his sides. He is adorned in elaborate jewelry, including a large disc earring in his left earlobe. His hair is piled into an extravagant headdress. His expression is benevolent and engaged.



PROPERTY FROM A PROMINENT EAST COAST COLLECTION

432

A BRONZE HEAD OF BUDDHA

THAILAND, AYUTTHAYA PERIOD, 14TH-15TH CENTURY

6¼ in. (15.9 cm.) high

\$6,000-8,000

PROVENANCE:

Collection of Alfred E. Mirsky, New York, by 1974.
Rockefeller University, by 1978 (acc. no. 78-107).
Christie's New York, 30 March 2006, lot 108.

During the fourteenth through sixteenth centuries, Thailand's Ayutthaya kingdom became one of the most powerful forces on mainland Southeast Asia. Continuing the artistic trajectory set forth under the Sukhothai, the Theravada polity sponsored the production of Buddha images fashioned in a new distinct style. The faces display a curvilinear contour with the hairline extending towards the sinuous browline accentuated by elongated ears flared at the upper and lower tips. The eyes, extending evenly across the width of the face, are three-quarters closed to endow the figure with a sense of serenity that is at once inwardly directed and also engaged with the world.

泰國 阿瑜陀耶王國 十四/十五世紀 銅佛首

來源:

Alfred E. Mirsky珍藏，紐約，不晚於1974年。
洛克菲勒大學，不晚於1978年（館藏編號78-107）。
紐約佳士得，2006年3月30日，拍品108。



PROPERTY FROM A PROMINENT EAST COAST COLLECTION

433

A BRONZE HEAD OF BUDDHA

THAILAND, AYUTTHAYA PERIOD, 15TH CENTURY

11½ in. (28.9cm.) high

\$8,000-12,000

PROVENANCE:

With J.B. Neuman, Munich, 18 August 1930.
Christie's New York, 30 March 2006, lot 109.



泰國 阿瑜陀耶王國 十五世紀 銅佛首

來源:

J.B. Neuman, 慕尼黑, 1930年8月18日。
紐約佳士得, 2006年3月30日, 拍品109。



PROPERTY FROM A PROMINENT EAST COAST COLLECTION

434

A LARGE ILLUSTRATED LEAF FROM THE *TARIKHNAME* OF ABU 'ALI MUHAMMAD BIN MUHAMMAD AL-BAL'AMI: AFSHIN AND BABAK ARRIVING AT SAMARA

PERSIA, SAFAVID DYNASTY, 16TH CENTURY

Image 10¾ x 8¾ in. (27.3 x 22.2 cm.)

\$10,000-15,000

PROVENANCE:

Collection of Ralph and Irene Beacon, before 1987.
Sotheby's New York, 25 March 1987, lot 200.



波斯 薩非王朝 十六世紀 ABU 'ALI MUHAMMAD BIN MUHAMMAD AL-BAL'AMI史書圖頁

來源:

Ralph暨Irene Beacon伉儷珍藏，1987年前。
倫敦蘇富比，1987年3月25日，拍品200。

The present leaf is from the tenth-century historical text the *Tarikhnama*, or "Book of History," by the Samanid vizier Abu 'Ali Muhammad bin Muhammad al-Bal'ami (d. 974). The book spans a period from the creation of the universe through the Islamic age at which it was recorded. The present scene represents the Persian revolutionary Babak Khorramin (c. 795-838) captured by Abbasid general Khaydhar ibn Kawus al-Afshin (d. 841). Afshin, upon the camel, parades Babak, upon the elephant, into Samara, as the town celebrates Afshin's military success. This large illustration is narrated in Persian with *nasta'liq* script upon an interlinear gilt ground.

PROPERTY FROM A PROMINENT EAST COAST COLLECTION

435

**A CONQUEROR, POSSIBLY ALEXANDER THE GREAT, RIDING
WITH HIS BODYGUARD AND OVERSEEING A BATTLE**

INDIA, SUB MUGHAL, CIRCA 1620-30

Image 10¼ x 5⅞ in. (22.9 x 14.9 cm.)

\$5,000-7,000

PROVENANCE:

Sotheby's New York, 21 March 1990, lot 48.



印度 蒙兀兒帝國 1620–30年前後 征服者（可能為亞歷山大大帝）與
其護衛官出征圖

來源:

紐約蘇富比，1990年3月21日，拍品48。

The present painting represents an elegant warrior upon his armored horse amidst military conquest. His retinue surrounds him on foot, one tailing behind with a *chauri*, or fly whisk, another sheltering the leader with a parasol, while others lead with banners alongside an elephant processor. An active cavalry engagement ensues in the foreground and an eclectic musical ensemble of trumpeters and drummers sound off in the horizon. It has been suggested that the military general represents Iskandar, or Alexander the Great, whose military campaigns are detailed in the *Iskandarnama* (Book of Alexander) in the *Khamsa* of Nizami as well as the great Persian epic, *Shahnama* (Book of Kings).



A 'LAMBAGRAON' GITA GOVINDA FOLIO





A 'LAMBAGRAON' GITA GOVINDA FOLIO

The present folio represents a tender scene from the *Gita Govinda*, or “Song of the Herdsman,” a lyrical poem by the twelfth-century East Indian poet Jayadeva. Filled with erotic imagery and luminous descriptions of the divine love between Krishna and Radha, the *Gita Govinda* was quickly woven into Vaishnav doctrine throughout North and South India. The lyrical epic became especially popular in North India, where it became a beloved subject in Rajput and Pahari painting workshops. Divided into 12 *sargos*, or cantos, of mixed length, the narrative is filled with visual metaphors and hyperbole likening earthly seduction and divine union.

For such enduring imagery, the *Gita Govinda*, was favored among painters and patrons in the Pahari Hills. Three notable *Gita Govinda* series from the region have resonated with scholars and collectors to this day. The first, circa 1730, is a boldly illustrated 150-folio set by the Guler Master Manaku (c. 1700-1760) in the Basohli style, admired for its evocative colors, rich ornamentation, and expert blending of the Basohli and Guler schools of painting. The second, the so-called 'Tehri Garhwal' series circa 1775, is an over 140 page series attributed to a Master of the First Generation after Nainsukh and Manaku at Guler or Kangra. Celebrated for its rich and complex delineations of emotion and expert execution, this large set is believed to have influenced the artist of the third notable series, the so-called 'Lambagraon' series. Completed circa 1820, the 'Lambagraon' series from which the present lot belongs, comprises an estimated forty-eight pages attributed to the Kangra court artist Purkhu (active c. 1780-c.1820). The comparably small series is widely praised for its lush depictions of nature and sultry eroticism.

Owing to the patronage of Maharaja Sansar Chand (r. 1775-1823) and the artistic direction of Purkhu, Kangra is remembered as a great center of Pahari miniature painting. A skilled portrait artist, Purkhu is lauded for his



Sakhi Persuades Radha to Meet Krishna, from the *Lambagraon* Gita Govinda series; Cleveland Museum of Art, Bequest of Mrs. Severance A. Millikin 1989.334.

distinguished and individualized portraits within his works, often noted for veering towards journalistic goals over idealized or fantastical qualities. His works documenting the public and private life of Sansar Chand are thus unsurprisingly rigorous in their attention to detail, and one can assume, loyalty to accuracy. Notwithstanding, Purkhu's works on religious themes have proved his capability for innovation and passion, creating large series on the *Harivamsa*, *Shiva Purana*, *Ramayana*, *Kedara Kalpa*, and of course, the *Gita Govinda*. His illustrations for the present *Gita Govinda* series showcase his otherwise unseen gift for conveying the moods of lust, longing, and seduction, so integral to the work. More so, the artist invented an idyllic landscape, a lush moonlight-drenched forest, which so perfectly encapsulates the privacy of each moment. For further biography on Purkhu and discussion of his works, see B.N. Goswamy and E. Fischer, *Pahari Masters*, New Delhi, 2009 (reprint), pp. 368-387.

The present leaf, numbered 40, accompanies verses from the twelfth and final *sargos*. Following Krishna's endless bouts of faithlessness with the *gopis*, or local milkmaids, Radha finally returns to her beloved. Krishna, willingly repentant and long awaiting her trust, yields to her every will. Their final reunion acts as a metaphor for the individuals absolute oneness with the divine, a lust and longing which reveals an incessant yearning for the Supreme Self, when one has become endowed with the Lord. The accompanying verses describe Radha's readiness for the return of her lover:

In a sign of passion, as their love-battle began, she went impulsively for victory and somehow came out on top – hips still, arm (previously a clinging vine) slackened, chest pounding, eyes closed – how can women succeed in a show of masculinity?

They were thwarted at every turn: their embraces by the hair bristling between them, the flirting of their eyes by a blink, the sipping of lip-nectar by their own repartee, even the contest of love's arts by the arrival of bliss. So began their long-due love making which spurred itself on.

Her braid swaying with straightened lotuses, cheek glistening with sweat, the radiant berry of her lower lip bruised, pearl necklace outshone by the luster of full breasts, her girdle glistening— all of a sudden, covering her breasts and her lap with her hand, a frozen lightning bolt, just then this girl with her disheveled garland trembled.

Isolated in the thick of the forest, the twilight dramatically illuminates the couple upon a bed of leaves. Krishna sensitively lifts Radha's downturned gaze, so their eyes might meet. The artist captures an acute sense of anticipation from both Radha, with a coy smile, and Krishna with a determined lust as he entreats her to make love. Their opulent adornments are heightened with gold leaf, while their garments rustle in the leaves. Two *gopis* whom Krishna had previously engaged with in romantic trysts, whisper about the young couple from a distance, after working tirelessly to persuade Radha to allow Krishna's return. In an earlier, daylight scene from the same series, now at the Cleveland



(detail)

Museum of Art (acc. no. 1989.334), Radha's Sakhi coaxes Radha to meet Krishna, as Krishna prepares a bed of leaves for their midnight romance.

As Goswami and Fischer have aptly noted, in the 'Lambagraon series,' "nature is celebrated with rare abandon" (see M. Beach, E. Fischer, and B.N. Goswami, *Masters of Indian Painting: 1650-1900*, Zurich, 2011, p.728 for a discussion on the series). The abundant landscape, with not a straight line in sight, echoes the rhythmic lyricism of the text. The cascading floral splays glisten in the moonlight and perfectly frame the spotlighted figures amid the cloak of the dusk sky. A stream from the Yamuna river, with thin white lining representing its banks, runs through the foreground.

The 'Lambagraon' *Gita Govinda* takes its name from the small princely-state of Lambagraon, the residence of the Katoch family, the former rulers of Kangra. The series first came to market in 1964, from the hands of Raja Dhruv

Chand of Lambagraon (r. 1935-1988), a direct descendant of Sansar Chand's brother, Raja Fateh Chand (d. 1828). While it is not known precisely when the series was commissioned, it is generally understood that either Sansar or Fateh Chand had been its patron. The present example once belonging the esteemed Ehrenfeld Collection, the forty seven remaining pages have since been dispersed into notable museum and private collections, including the Los Angeles Museum of Art (acc. no. M.71.49.7), the Cleveland Museum of Art (acc. no. 1989.334), The Brooklyn Museum (acc. no. 72.43), Museum Rietberg Zurich (acc. nos. RVI 1852 and B45), the San Diego Museum of Art (Edwin Binney 3rd Collection, acc. no. 1990.1297), The National Museum Delhi (acc. no. 65.304), and the Mittal Museum (acc. no. 76.300). Few folios have come to market since the 20th century. A folio from the 'Tehri Garwhal' series sold at Christie's New York on 17 September 2013, lot 366, for \$207,750. Most recently, an illustration from the 'Lambagraon' set sold at Sotheby's London, 19 October 2016, lot 28.

PROPERTY FROM A PROMINENT EAST COAST COLLECTION

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**AN ILLUSTRATION FROM THE 'LAMBAGRAON' GITA GOVINDA
SERIES: KRISHNA CHARMS RADHA IN A FOREST GLADE**

NORTH INDIA, PUNJAB HILLS, KANGRA, ATTRIBUTED TO PURKHU OR
HIS CIRCLE, CIRCA 1820

Image 9 x 12¼ in. (22.9 x 32.4 cm.)

\$150,000-200,000



PROVENANCE:

Lambagraon Darbar Collection, before 1964.
The Ehrenfeld Collection, San Francisco, by 1984.
Indian Paintings from the Ehrenfeld Collection; Sotheby's New York, 6 October
1990, lot 55.

EXHIBITED:

The American Federation of Arts, "Indian Miniatures from the Ehrenfeld
Collection," 1984-1988, cat. no. 126.

LITERATURE:

J.C. French, *Himalayan Art*, London, 1931, pl. XXII.
K. Khandalavala, *Pahari Miniature Painting*, Bombay, 1958, p. 173, no. 263.
D. J. Ehnborn, *Indian Miniatures, The Ehrenfeld Collection*, New York, 1987, pp.
250-251, cat. 126.

印度北部 旁遮普地區 坎格拉

PURKHU 或其相關畫家(傳) 1820年前後

《牧童歌》(GITA GOVINDA) 插畫KRISHNA於林間迷倒了RADHA

來源:

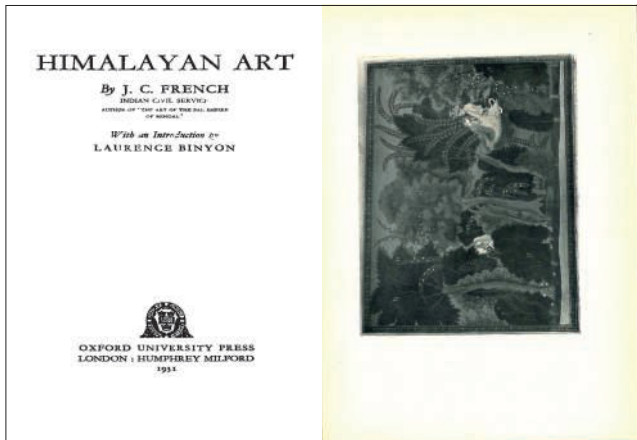
Lambagraon Darbar 珍藏, 1964年前。
The Ehrenfeld Collection, 舊金山, 不晚於1984年。
Indian Paintings from the Ehrenfeld Collection; 紐約蘇富比, 1990年10月6
日, 拍品55。

展覽:

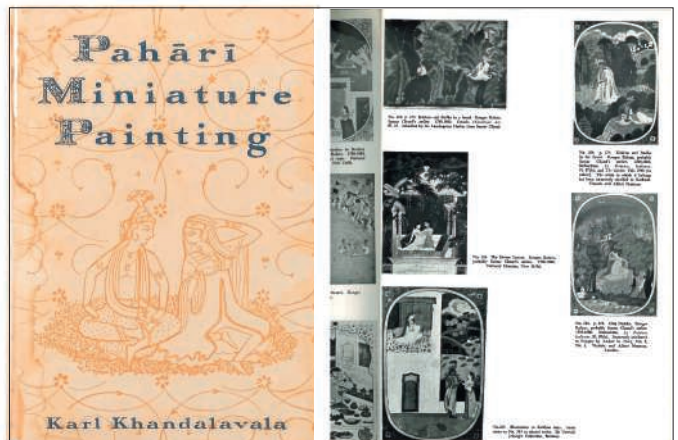
The American Federation of Arts, 「Indian Miniatures from the Ehrenfeld
Collection」, 1984至1988年, 圖錄編號126。

出版:

J.C. French, 《Himalayan Art》, 倫敦, 1931年, 圖版XXII。
K. Khandalavala, 《Pahari Miniature Painting》, 孟買, 1958年, 頁173, 編號
263。
D. J. Ehnborn, 《Indian Miniatures, The Ehrenfeld Collection》, 紐約, 1987
年, 頁250-251, 圖錄編號126。



Cover page and illustration from J.C. French, *Himalayan Art*, London 1931, pl. XXII.



Cover and illustration from K. Khandalavala, *Pahari Miniature Painting*, Bombay, 1958, p. 173.



PROPERTY FROM A PROMINENT EAST COAST COLLECTION

437

A PRINCE ON HORSEBACK PAUSING AT A WELL

NORTHEAST INDIA, WEST BENGAL, MURSHIDABAD, CIRCA 1840

Image 9¾ x 6¾ in. (23.8 x 17.2 cm.)

\$4,000-6,000

PROVENANCE:

Collection of Ralph and Irene Beacon, before 1987.
Sotheby's New York, 25 March 1987, lot 29.

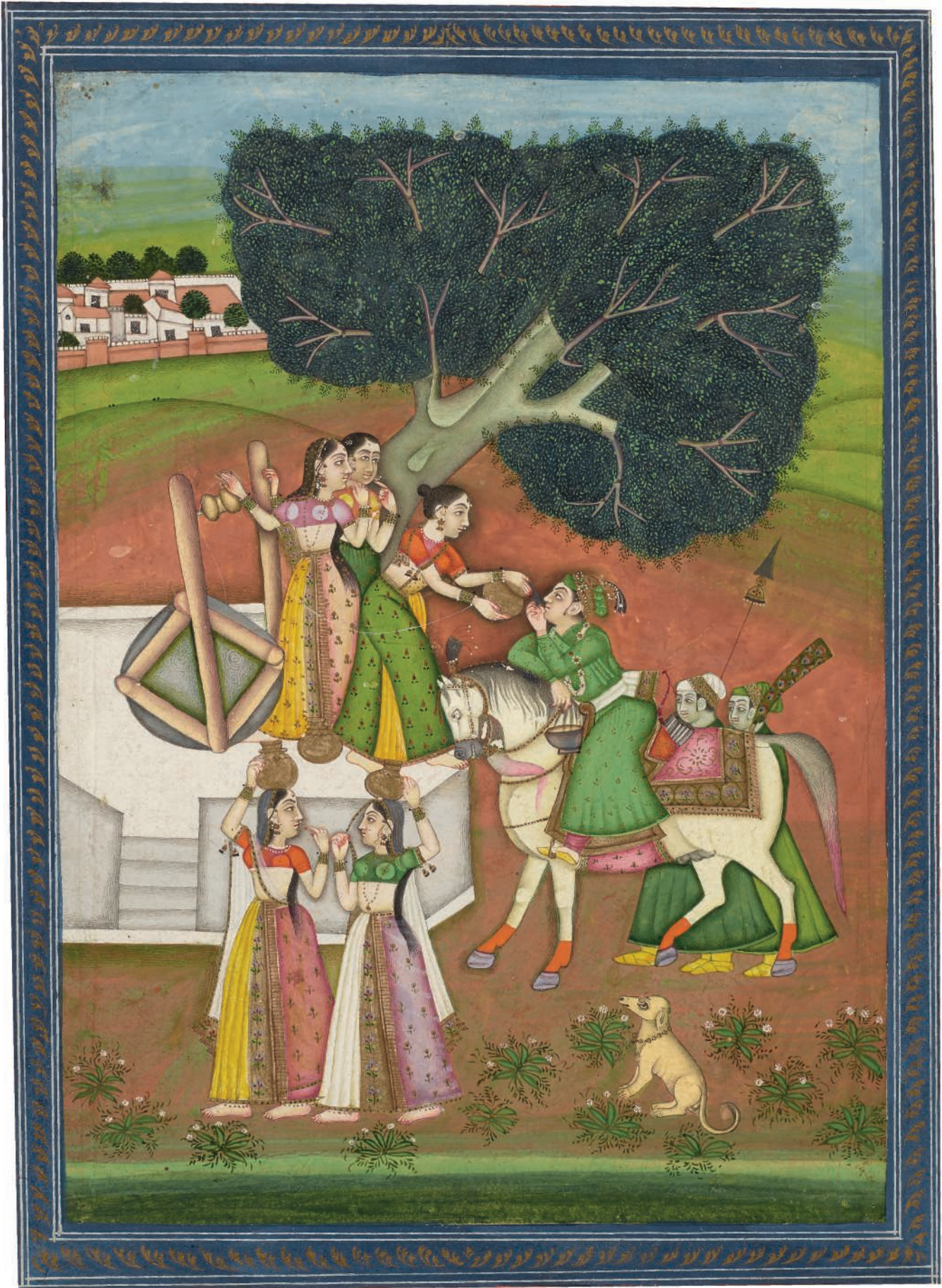


印度東北部 西孟加拉邦 穆爾斯希達巴德 1840年前後
王子騎馬圖

來源:

Ralph暨Irene Beacon伉儷珍藏，1987年前。
倫敦蘇富比，1987年3月25日，拍品29。

This charming painting stems from the Murshidabad school of painting, which flourished in the far-flung Mughal province in the eighteenth-century, as the imperial ateliers saw a decline in patronage. The present work depicts a group of eager maidens serving water to a young equestrian nobleman. The bright hues lend an eye-popping palette, while the women's water pots, along with the prince's personal ornaments, are all heightened with gold. The artist uses gentle shading, delineating the soft curves of the figures and the meandering tree, which ties together a simple and pleasing composition.



PROPERTY FROM A PROMINENT EAST COAST COLLECTION

438

**AN ILLUSTRATION TO A NALA AND DAMAYANTI SERIES:
DAMAYANTI SEEKS TO FIND NALA IN THE FOREST**

NORTH INDIA, PUNJAB HILLS, KANGRA, 1820-30

Image 9¼ x 14 in. (24.8 x 35.6 cm.)

\$15,000-20,000

PROVENANCE:

Collection of Carter Burden, New York, by 12 February 1971
(collection no. 14.104).
The Carter Burden Collection of Indian Paintings; Sotheby's New York,
27 March 1991, lot 71.
The Paul F. Walter Collection; Sotheby's New York, 14 November 2002, lot 90.

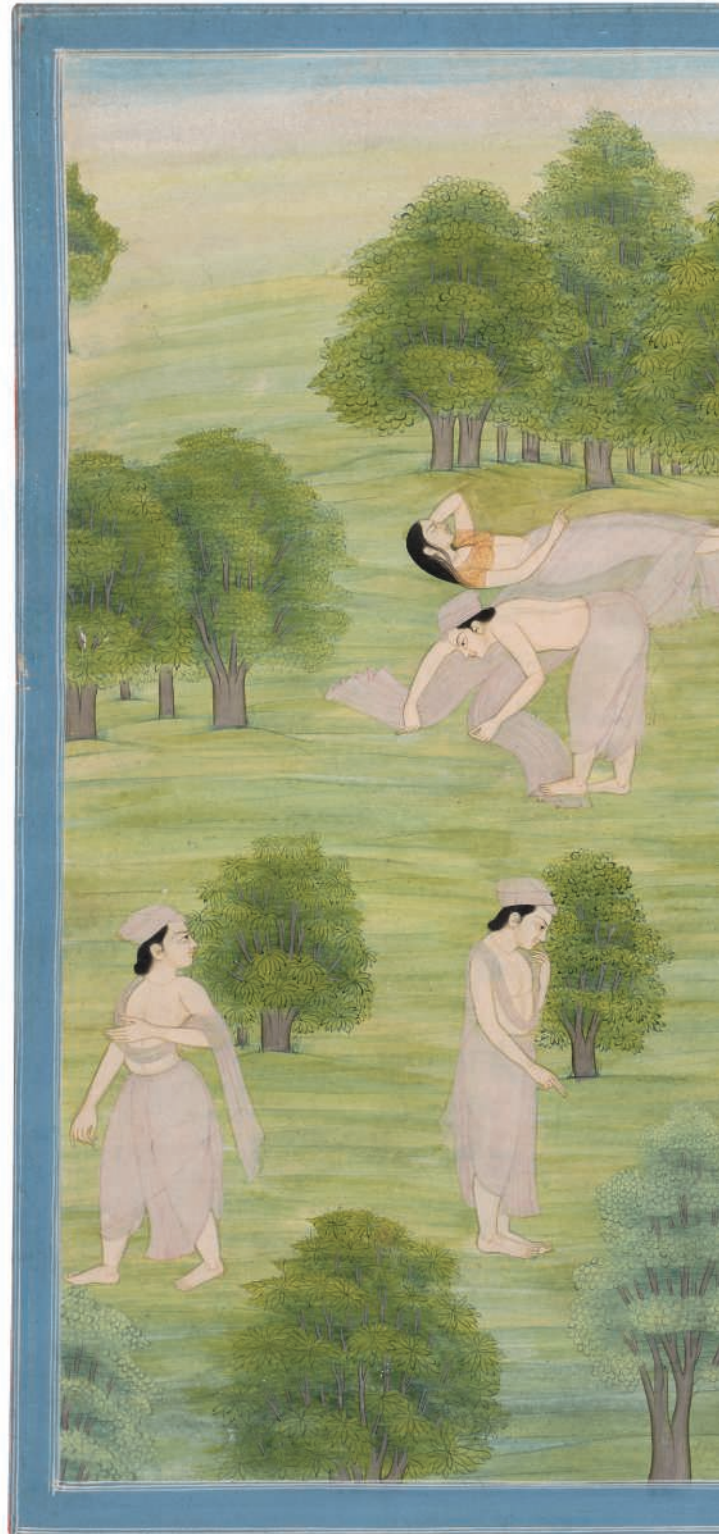
印度北部 旁遮普地區 坎格拉 1820-30年 《摩訶婆羅多》人物故事
圖：NALA與DAMAYANTI

來源:

Carter Burden珍藏·紐約·不晚於1971年2月12日(藏品編號14.104)。
The Carter Burden Collection of Indian Paintings; 紐約蘇富比·1991年3月27
日·拍品71。
The Paul F. Walter Collection; 紐約蘇富比·2002年11月14日·拍品90。

This well-provenanced painting from a *Nala and Damayanti* series depicts a succession of scenes after Damayanti awakes in the forest without her husband Nala. The clever illustration uses continuous narrative to convey the many moments of the story. In the top, left corner, Nala and Damayanti arrive at a resting place in the forest; after Damayanti falls deep asleep, Nala sneaks off, and in the lower left corner, regretfully makes the decision that it is for Damayanti's own good that he leaves her. In the top right corner, Damayanti awakens, and searches for Nala endlessly in an open landscape. In the lower right corner, she encounters a snake; a hunter quickly comes to her aid, but immediately falls in love with her and attempts to take her captive. Damayanti casts a curse on the hunter, who is depicted duplicitously in a pit of fire.

The twelfth-century epic poem, *Naishadha Charita*, which expands upon the love of Nala and Damayanti first detailed in the *Mahabharata*, is a favored subject of the Pahari painting schools. The text evokes the delicacy of their love and the intensity of their trials, themes best fit for the workshops celebrated for their similarly romantic *Gita Govinda* series. The series has been noted for its unusual use of a deep open landscape and areal perspective; another illustration from the present series can be found at the Brooklyn Museum (acc. no. 81.192.9), depicting Nala chariotting King Rituparna.





PROPERTY OF A GENTLEMAN, NEW YORK

439

**THREE KALIGHAT PAINTINGS: A COURTESAN; KALI;
SARASWATI**

INDIA, BENGAL, KALIGHAT SCHOOL, 19TH CENTURY

Courtesan 16 x 13 in. (40.6 x 33 cm.); Kali 14½ x 11½ in. (36.8 x 29 cm.);
Saraswati 14½ x 11½ in. (36.8 x 29 cm.)

(3)

\$5,000-7,000

PROVENANCE:

The Collection of Maharani Gayatri Devi, London.
Acquired from the above.



印度 孟加拉 十九世紀 卡利格特繪畫三幅 - 娼妓 ; 迦梨 ; 辯才天女

來源:

Maharani Gayatri Devi 珍藏，倫敦。
得自上述藏家。

Lots 439 and 440 comprise paintings from the Kalighat School, a unique style that blossomed in the 19th century out of an influx of traditional artists into the newly industrialized Calcutta. Admired for their charming spontaneity, and bold, calligraphic brushwork, these paintings were embraced by pilgrims, traders, and visitors from within and outside India alike, all of whom collected them at the bazaars adjacent to the city's Kali Temple. Kalighat themes traditionally focused on Hindu images, such as the examples offered here, but as their popularity expanded, grew to include secular figures.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

440

THREE KALIGHAT PAINTINGS: SHIVA AND GANESHA; SHIVA AND ANNAPURNA; GANESHA

INDIA, BENGAL, KALIGHAT SCHOOL, 19TH CENTURY

Shiva and Ganesha 17½ x 13¾ in. (44.5 x 35.2 cm.); Shiva and Annapurna 16 x 12¾ in. (40.6 x 32.7 cm.); Ganesha 16 x 12¾ in. (40.6 x 32.7 cm.) (3)

\$6,000-8,000

PROVENANCE:

The Collection of Maharani Gayatri Devi, London.
Acquired from the above.

印度 孟加拉 十九世紀 卡利格特繪畫三幅－濕婆與象頭神；濕婆與雪山女神；象頭神

來源：

Maharani Gayatri Devi 珍藏，倫敦。
得自上述藏家。





KENILWORTH - MIAMI
1950

James and Marilynn Alsdorf at the Kenilworth, Miami 1950.
Photographer unknown, courtesy of the consignor.

詹姆斯及瑪麗蓮·阿爾斯多夫於1950年攝於凱尼爾沃思·邁阿密。

THE JAMES AND MARILYNN ALSDORF COLLECTION

The Collection of James and Marilyn Alsdorf represents a notable achievement in the history of American connoisseurship. Steadily acquired throughout the latter half of the twentieth century by two of Chicago's most important civic and cultural patrons, the Collection is unparalleled in its breadth and quality, illuminating the remarkable feats of human artistry across time and geography. For the Alsdorfs, collecting represented a unique opportunity for exploration, adventure, and the pursuit of beauty, extending from the art-filled rooms of their Chicago residence to distant continents and historic lands. The couple's philosophy of collecting, as Marilyn Alsdorf explained, was simple yet profound: "We looked for objects," she said, "to delight our eyes and souls...."

Married in 1952, James and Marilyn Alsdorf would spend nearly four decades together building a life centered on art, philanthropy, and family. The son of a former Dutch diplomat and exporter, James W. Alsdorf joined his father's business after studying at the Wharton School of Business at the University of Pennsylvania. It was while working for his family's company, Alsdorf International, Ltd., that Mr. Alsdorf came upon the opportunity to acquire the Cory Corporation, a producer of coffee brewers and equipment. Under Mr. Alsdorf's leadership, Cory grew to become the nation's top manufacturer in the field, allowing him to expand the business into other areas of production and service. After successfully selling the company to the Hershey Corporation in the late 1960s, he re-joined the Alsdorf family's export firm, and worked together with his wife, Marilyn, to amass an exceptional private collection of fine art.

Raised in Chicago's Rogers Park neighborhood and educated at Northwestern University, Marilyn Alsdorf was a woman whose intelligence and passion for fine art left an indelible mark on the Alsdorfs' collection and the community in which they lived. The couple made their first acquisition at a Chicago auction shortly after their marriage. The work was a harbinger of greater things to come, prompting the couple to look deeper into the innumerable strands of art historical expression found throughout history—from the societies of ancient Egypt and Greece to the early Renaissance, Islamic art, Chinese and East Asian art, and Modern painting and sculpture. Through international travel, personal scholarship, and in conversation with leading curators, dealers, and living artists, the Alsdorfs honed a shared, astute connoisseurship, one driven by an ineffable, almost spiritual quality found in the works they chose to acquire.

It was this "love of the object," as the Alsdorfs described it, that resulted in an extraordinary, polymathic private collection. The couple's residence on Chicago's Lake Shore Drive became home to a striking *mélange* of works in which painting, sculpture, and decorative arts from around the world stood in art historical conversation—a curatorial achievement in its own right for which the Alsdorfs were widely celebrated. The couple were especially pioneering in their acquisition of Indian, Southeast Asian, and Himalayan art, areas that were largely undervalued when they first began to acquire these works in the 1960s. The Alsdorfs' first visit to India in 1968 was followed by numerous trips in the region, allowing them to expand both their expertise and their collection. Each new spark of art historical interest—in Old Master drawings, Buddhist sculpture, Chinese porcelain, Native American art, and beyond—set off a flurry of erudition and acquisition. "You have to love something before

you buy it," Mrs. Alsdorf explained. "Find something, some period or some venue that you really like and do research on it. Find something that you're passionate about and then start collecting."

While their collection included masterful pieces by unknown artists from across history, the Alsdorfs were also keen to advance the work of Modern and Contemporary figures, acquiring works by artists such as Mark Rothko, René Magritte, Frida Kahlo, Fernand Léger, Jean Dubuffet, and others. In 1967, the Alsdorfs joined other prominent Chicago collectors, including Edwin and Lindy Bergman and Robert and Beatrice Mayer, in founding the Museum of Contemporary Art Chicago, an institution to which they would provide extensive financial and personal leadership. The Alsdorfs' patronage of museums and cultural institutions extended across Chicago and the wider United States: Mr. Alsdorf was a member of the International Council of the Museum of Modern Art, the Collectors Committee of the National Gallery of Art, and a board member of Dumbarton Oaks, among others. Mrs. Alsdorf, for her part, served as president of the Arts Club of Chicago and in leadership positions at institutions including the Smart Museum of Art at the University of Chicago, the Snite Museum of Art at the University of Notre Dame, and the Mary and Leigh Block Museum of Art at Northwestern University.

With the passing of James Alsdorf in 1990, his wife and family sought to continue to build upon the legacy in art and philanthropy that had defined his life. From the 1950s, the Alsdorfs were especially ardent patrons of the Art Institute of Chicago, gifting or lending hundreds of works to the museum commencing in the earliest days of their collecting. A longtime AIC trustee, Mrs. Alsdorf served for a time as president of the museum's Women's Board, while Mr. Alsdorf served as AIC chairman from 1975 to 1978. The couple's decades of generosity toward the AIC would extend past Mr. Alsdorf's death and into the twenty-first century. In 1997, Mrs. Alsdorf presented the AIC with some four hundred works of Southeast Asian art, a transformative bequest celebrated by the landmark exhibition *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art* from the James and Marilyn Alsdorf Collection. Less than a decade later, Mrs. Alsdorf made yet another monumental gift when she supported the construction of the Alsdorf Galleries of Indian, Southeast Asian, Himalayan, and Islamic Art, an arresting Renzo Piano-designed space bridging the museum's Michigan Avenue building and Modern Wing. At the same time, Mrs. Alsdorf funded a dedicated curatorial position at the AIC in Southeast Asian art, ensuring that generations of visitors will continue to discover the wonders of the field through exhibitions and education.

In 2006, when Marilyn Alsdorf was presented with the Joseph R. Shapiro Award from the Smart Museum of Art, fellow collector John Bryan lauded her as "an art patron without equal in our time in Chicago." Together, the Alsdorfs had not only built a peerless private collection of fine art from around the world, but had also dedicated themselves to sharing that collection and the passion that fueled its acquisition. The James and Marilyn Alsdorf Collection now serves as the tangible representation of the wide-reaching curiosity and connoisseurship of its namesakes—an unwavering belief in the transcendent and timeless power of art.

441

A VERY RARE SILVER-INLAID BRONZE FIGURE OF GANESHA
PROBABLY SWAT VALLEY, 7TH-8TH CENTURY

6 in. (15.2 cm.) high

\$60,000-80,000



PROVENANCE:

The collection of Julian Sherrier (1929-2012), London, by 1983.
Spink and Son, Ltd., London, 1983.
The James and Marilynn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection," 2 August-26 October 1997, no. 56.
The Art Institute of Chicago, "Himalayas: An Aesthetic Adventure," 5 April - 17 August 2003; The Freer Gallery of Art & Arthur M. Sackler Gallery, 18 October 2003 - 11 January 2004, no. 56.
Asia Society Museum, "The Arts of Kashmir," 1 October 2007 - 6 January 2008, no. 81.

LITERATURE:

P. Pal, *A Collecting Odyssey*, New York, 1997, pp. 50 and 284, no. 56.
P. Pal, *Himalayas: an Aesthetic Adventure*, Chicago, 2003, p. 98, no. 56.
P. Pal, *The Arts of Kashmir*, New York, p. 83, fig. 82.
Himalayan Art Resources, item no. 24653.

可能為斯瓦特地區 七/八世紀 銅嵌銀象頭神像

來源：
Julian Sherrier (1929–2012) 珍藏，倫敦，不晚於1983年。
Spink and Son, Ltd.，倫敦，1983年。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

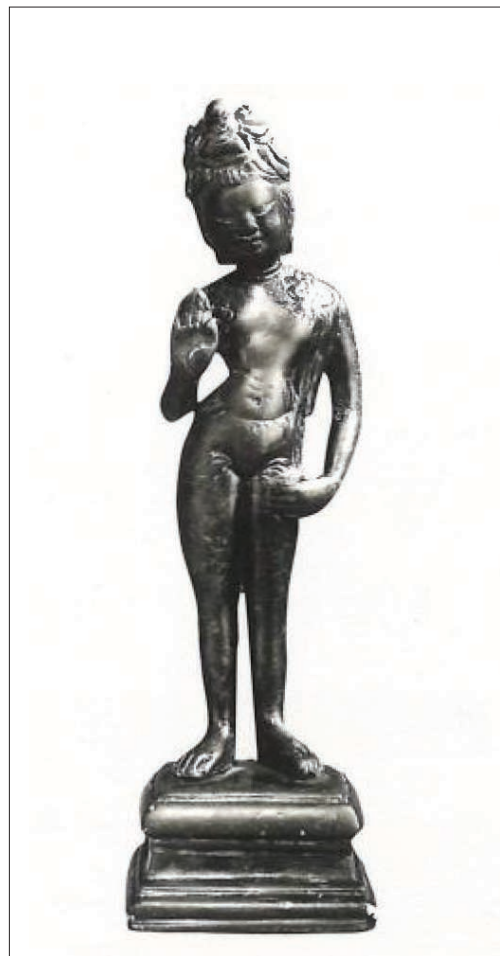
展覽：
芝加哥藝術博物館，「A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection」，1997年8月2日至10月26日，編號56。

出版：
P. Pal，《A Collecting Odyssey》，紐約，1997年，頁50及284，編號56。
“喜馬拉雅藝術資源”（Himalayan Art Resources），編號24653。

The present work belongs to a small corpus of bronzes which are believed to have been cast in the Swat Valley or the surrounding areas of the Hindu Kush in the centuries after the desolation of the Buddhist institutions of Gandhara by the Hephthalites in the fifth and sixth centuries. Such bronzes are distinguished by the dark, almost blackish color of the bronze alloy, and by the languid and curvaceous proportions of the figures, a direct influence of the burgeoning Gupta style that originated in central India. Compare, for example, with a bronze figure of Padmapani originally in the collection of Richard Ravenal, illustrated by U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 83, no. 5A. See, also, two additional bronze figures of Padmapani, one originally in the Pan Asian Collection, illustrated by U. von Schroeder in *ibid.*, p. 83 and 91, nos. 5C and 9D. The presence of Buddhist bronzes alongside images of Hindu deities, such as the present bronze or the famous Vaikuntha Vishnu in the collection of the Museum für Indische Kunst illustrated by U. von Schroeder in *ibid.*, p. 83, no. 5E, demonstrates that the practice of both religions was firmly established in the region despite the political and cultural strife of the Hunnic invasions.



Cover and illustration from P. Pal, *A Collecting Odyssey*, New York, 1997, p. 50.



Padmapani; Hindukush, 6th century; bronze, 6 ¼ in. (16 cm.) high, in U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 83, no. 5A.



THE PROPERTY OF A PRIVATE WEST COAST COLLECTOR

442

A COPPER- AND SILVER-INLAID BRONZE FIGURE OF PADMAPANI LOKESHVARA
SWAT VALLEY, 8TH-9TH CENTURY

4⅞ in. (12.4 cm.) high

\$40,000-60,000

PROVENANCE:

Collection of James and Marilyn Alsdorf, Chicago, by 1981.
Sotheby's New York, 23 March 2000, lot 21.

LITERATURE:

U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp. 84-85, cat. no. 6B.
P. Pal, *A Collecting Odyssey: Indian, Himalayan and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 132, 309-10, cat. no. 169.
Himalayan Art Resources, item no. 24606.

斯瓦特地區 八/九世紀 銅嵌紅銅與銀蓮華手觀音坐像

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，不晚於1981年。
紐約蘇富比，2000年3月23日，拍品21。

出版:

烏爾裡希·馮·施羅德，《印度與西藏的銅造像》，香港，1981年，頁84-85，圖錄編號6B。
P. Pal，《A Collecting Odyssey: Indian, Himalayan and Southeast Asian Art from the James and Marilyn Alsdorf Collection》，芝加哥，1997年，頁132及309-10，圖錄編號169。
“喜馬拉雅藝術資源”（Himalayan Art Resources），編號24606。

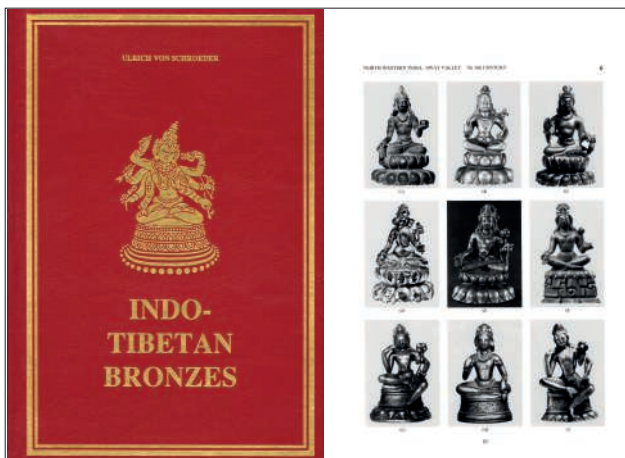
This widely published figure of Padmapani Lokeshvara displays classic stylistic elements from Swat Valley, including the almond-shaped eyes with delicate silver inlay, the pronounced modeling of the muscles around the navel with powerful upper torso, and the accentuated roundness of the beaded jewelry. A diminutive figure of Amitabha is visible on the crown of the head, further confirming the identity of the bodhisattva. The back of the lotus base bears an inscription.

Prototypes of the unusual double-lotus throne with overlapping petals in the Swat Valley can be seen as early as the seventh century, including a bronze figure of the bodhisattva Avalokiteshvara in the collection of the Metropolitan Museum of Art, acc. no. 2012.247, as well as a contemporaneous Swat bronze figure of Avalokiteshvara offered at Bonhams Hong Kong, 2 October 2018, lot 14.

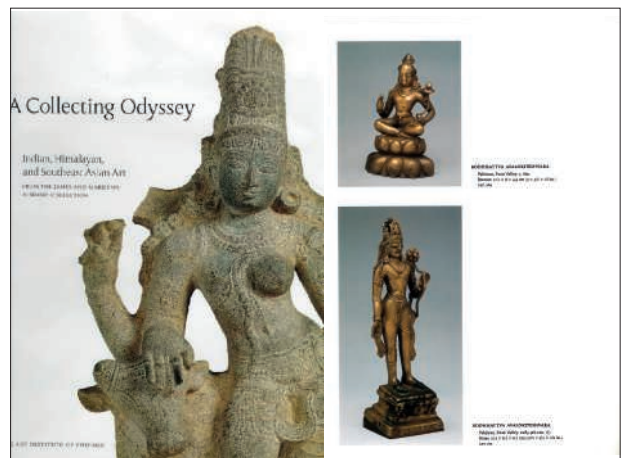
Compare the distinctive physiognomy, the right hand raised in *varada mudra* and the tiered lotus base of the current work with further contemporaneous bronzes depicting bodhisattvas, illustrated by U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp. 84-85, cat. nos. 6A, 6C-6E.



(inscription)



Cover and illustration from U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 85.



Cover and illustration from P. Pal, *A Collecting Odyssey: Indian, Himalayan and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, p. 132.



443

**A RARE SILVER- AND COPPER- INLAID BRONZE FIGURE OF
PRAJNAPARAMITA**

POSSIBLY WESTERN HIMALAYAS, GILGIT STYLE, 11TH CENTURY

8 $\frac{7}{8}$ in. (22.5 cm.) high

\$15,000-20,000

PROVENANCE:

Private Collection, New York, 1970s, by repute.

LITERATURE:

Himalayan Art Resources, item no. 24647.

可能為喜馬拉亞西部 吉爾吉特風格 十一世紀 銅嵌銀與紅銅般若 佛母 薩像

來源:

私人珍藏，紐約，1970年代（傳）。

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources) ，編號24647。

The present lot represents a highly unique figure of Prajnaparamita, ‘the Perfection of Wisdom.’ Cast in a style appearing to replicate a seventh century Gilgit bronze figure, this work was likely produced in the Western Himalayas several centuries later. As the Western Himalayan kingdoms adopted Buddhism, practitioners looked to the regions of Kashmir, Swat, and Northern India for artistic and religious influence. Patrons imported bronze works and artisans from these outside regions, and also commissioned works to be made in the likeness of collected antique figures.

The present figure closely resembles an inscribed seventh-century Gilgit bronze figure of Prajnaparamita sold at Sotheby’s New York, 1 April 2005, lot 50, also illustrated by O. von Hinüber in “Three New Bronzes from Gilgit,” in *Annual Report of the International Research Institute for Advanced Buddhology at Soka University for the Academic Year 2006, 2007*, p. 44, plate 3. Both stand upon a lotus base in the *abhanga* pose, prominently flexed at the hip. They wear a similar tight-fitting bodice which reveals their navels in a crescent-shaped pattern, a style of dress evidenced in many other Gilgit bronze images of females. The scarves hanging from their elbows and the skirts flanking their legs are executed in a similarly flat style, with the Western Himalayan example displaying an incised floral motif.

Another possible source of inspiration for the current work were the bronzes of Himachal Pradesh; compare, for example, with a large figure of Shakti Devi, the main image in the Shakti Devi Temple in Chatrarhi in Chamba, dated to the first half of the eighth century, and illustrated by U. von Schroeder in *Indo-Tibetan Bronzes*, 1981, Hong Kong, pp. 144-145, fig. 23E. Both the current bronze and the Chamba example are depicted with four arms holding the same implements in each hand. The representation of the headress fronting the chignon, with large stacked circular jewel motifs, and the beaded necklace that falls between the breasts and off to the side, are remarkably similar to those found in the current image.



PROPERTY FROM THE ESTATE OF BARONESS EVA BESSENYEY

444

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

KASHMIR OR WESTERN TIBET, 10TH-11TH CENTURY

7½ in. (19 cm.) high

\$15,000-20,000

PROVENANCE:

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

LITERATURE:

U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 133, fig. 23B.
Himalayan Art Resources, item no. 24487.

喀什米爾或西藏西部 十/十一世紀 銅嵌銀及紅銅釋迦牟尼佛像

來源:

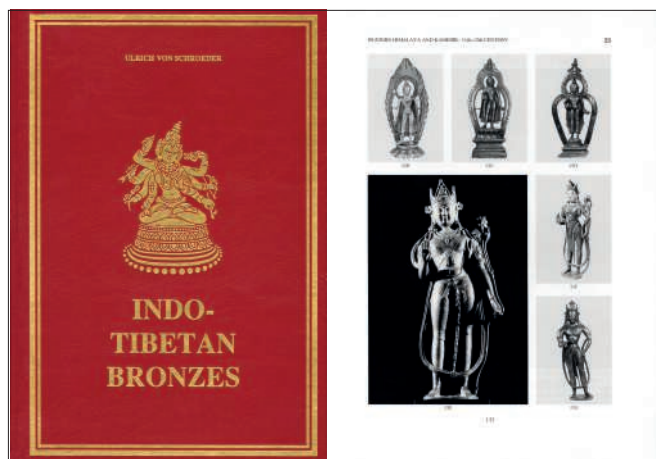
私人珍藏，倫敦，不晚於1981年（傳）。
紐約蘇富比，2004年9月24日，拍品57。

出版:

烏爾裡希·馮·施羅德，《印度與西藏的銅造像》，香港，1981年，頁133，圖錄編號23B。
“喜馬拉雅藝術資源”（Himalayan Art Resources），編號24487。

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

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



Cover and illustration from U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 133.



PROPERTY FROM THE ESTATE OF BARONESS EVA BESSENYEY

445

A BRONZE FIGURE OF VAIROCHANA

KASHMIR OR WESTERN TIBET, 10TH-11TH CENTURY

8⅞ in. (20.6 cm.) high

\$15,000-20,000

PROVENANCE:

Carlo Crsti, New York, 27 March 2004.

LITERATURE:

Himalayan Art Resources, item no. 24486.



喀什米爾或西藏西部 十/十一世紀 銅毗盧遮那佛像

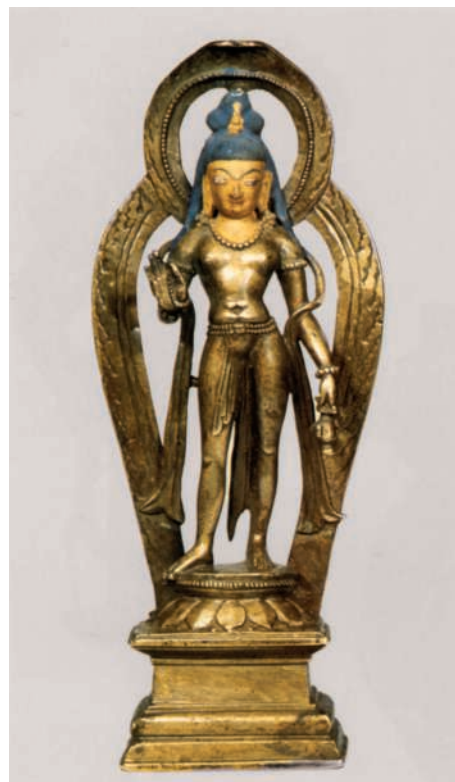
來源:

Carlo Crsti, 紐約, 2004年3月27日。

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24486。

The *tathagata* Buddha Vairochana, the lord of Akanistha Heaven, performs the teaching gesture or *dharmachakra mudra*, seated in *vajrasana* atop a double lotus base supported by a stepped platform. The figure's wide eyes, arched brows, tall crown, simple ornamentation, lobed belly, dual petal-shaped lotus base and flaming aureole identify this sculpture as either of Kashmiri or Western Tibetan origin. The profile of the present figure matches the Kashmiri style of modeling quite closely, wherein a straight line can be drawn from the forehead to the tip of the nose; while the tiered, square base is more common among Western Tibetan bronzes. The assimilation of artistic style from Kashmir into Western Tibet in the tenth-eleventh century, as well as the presence of Kashmiri artists in Western Tibet, make it difficult to determine provenance with certainty. Compare the present example to a figure of Maitreya attributed to a Kashmiri artist working in Tibet, in the collection of the Metropolitan Museum of Art (fig. 1).



Ascetic Bodhisattva Maitreya; Kashmir schools in Western Tibet, 11th century; Brass, 10 ¼ in. (26 cm.) high, in U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 160, fig. 44A.



PORTRAIT OF A TIBETAN LAMA



PROPERTY FROM A PROMINENT EAST COAST COLLECTION

446

A GILT-BRONZE FIGURE OF A LAMA

TIBET, 14TH-15TH CENTURY

8½ in. (21.6 cm.) high

\$150,000-200,000

PROVENANCE:

Sotheby's New York, 26 March 1998, lot 104.

LITERATURE:

Himalayan Art Resources, item no. 24644.

西藏 十四/十五世紀 鎏金銅喇嘛坐像

來源:

紐約蘇富比，1998年3月26日，拍品104。

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources) ，編號24644。

Brimming with exuberant presence, the present work is a masterpiece of Tibetan portrait sculpture. Likely depicting an early teacher or *lama* of the Kagyu order, the work perfectly captures the spiritual enlightenment of its subject. The teacher sits in *vajrasana* with his left hand hovering above his lap in meditation. His right hand is raised, with his index finger pressed to his thumb, in a gesture of teaching. The hand gesture is said to mimic the appearance of the spouted initiation vessel holding a peacock feather used in tantric practice; in this case, the index finger and thumb mirror the spout of the vase, and the three extended fingers resemble the vanes of the peacock feather.

The *lama* is dressed in a sleeveless monastic shirt in the style of a nun's vest, and is cloaked in a heavy sitting robe, which extends from the shoulders over the legs and is tucked in under the ankles. The hems of both the shirt and the sitting robe are picked out with light stippling, in imitation of stitch-work. The sitting robe is cinched at the top of the back, and superficial incised lines indicate the vertical folds at front and back.

Although the identity of the subject is unknown, the sensitively rendered facial features with benevolent expression and slight tilt of the head, and the articulated hairline, suggest this is a portrait of a historical *lama* rather than an idealized monk. Certain elements such as the slightly elongated earlobes and the three horizontal lines on the neck mimic physical traits of the Buddha Shakyamuni, and imply a sense of heightened enlightenment. The simple dress, and lack of hand-held implements or a hat, make the figure's attribution of a Kagyu *lama* more likely, in contrast to images of Sakya figures who were more often elaborately represented.



THE PROPERTY OF A PRIVATE WEST COAST COLLECTOR

447

**A GILT-BRONZE GROUP DEPICTING GUHYASAMAJA
AKSHOBHYAVAJRA AND ADHIPRAJNA**
TIBET, 15TH-16TH CENTURY

6% in. (16.2 cm.) high

\$25,000-35,000

PROVENANCE:

Estate of Leendert van Lier (1910-1995), Netherlands.
Christie's Amsterdam, 21 November 2001, lot 113.
Astamangala Gallery, Amsterdam, 24 March 2007.

LITERATURE:

Himalayan Art Resources, item no. 24605.

西藏 十五/十六世紀 鑲金銅密集金剛像

來源:

Leendert van Lier (1910-1995) 舊藏·荷蘭。
阿姆斯特丹佳士得·2001年11月21日·拍品113。
Astamangala Gallery·阿姆斯特丹·2007年3月24日。

出版:

“喜馬拉雅藝術資源”(Himalayan Art Resources)·編號24605。

Guhyasamaja Akshobhyavajra is seated in *dhyanasana* on a lotus base and embraces his consort Adhiprajna in *yab-yum*, representing the primordial union of wisdom and compassion. Both hold the same attributes underlining the concept of symmetry on which to meditate, as it is suggested that all physical and mental phenomena have a symmetrical nature. The complex deity and his consort both hold attributes that symbolize the five Buddha families: the *vajra* of Akshobhya, the wheel of Vairochana, the lotus of Amitabha, the jewel of Ratnasambhava and the sword of Amoghasiddhi. The *vajra* and *ghanta* held in Guhyasamja's principle crossed hands refer to Vajradhara who heads the five Buddha's or *tathagatas*.

The present lot was formerly in the collection of the late Leendert van Lier (1910-1995), a preeminent dealer of Modern, Oceanic and Asian Art. A selection from his private collection, "African, Oceanic & Indonesian Art from the van Lier Collection," was previously sold in a single-owner sale at Christie's Amsterdam in 1997.



Leendert van Lier photographed in his Amsterdam gallery.



448

A SILVER-INLAID BRONZE FIGURE OF PADMASAMBHAVA

TIBET, 16TH CENTURY

6½ in. (16.5 cm.) high

\$8,000-12,000

PROVENANCE:

Sotheby's London, 10 December, 1974, lot 11.

LITERATURE:

Himalayan Art Resources, item no. 24649.

西藏 十六世紀 銅嵌銀蓮華生坐像

來源:

倫敦蘇富比，1974年12月10日，拍品11。

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources)：編號24649。

Padmasambhava (literally 'lotus-born' in Sanskrit) is considered one of the principal early teachers to have brought Buddhism to Tibet in the eighth century. He is depicted in numerous forms with different names representing the outer, inner and secret aspects of his spiritual being. Here, he is seated in *dhyanasana* on a lotus base with a beaded rim. He holds a *vajra* and *kapala* in his hands and wears thick robes incised with floral and stippled motifs, his head topped with the famous raven-feather cap.



449

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

CENRAL TIBET, 16TH CENTURY

6 $\frac{7}{8}$ in. (17.5 cm.) high

\$25,000-35,000

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.
Himalayan Art Resources, item no. 2332.

西藏中部 十六世紀 銅嵌銀及紅銅羅俄堪干索南倫珠坐像
(1441-1532年前後)

來源:

紐約蘇富比，1994年11月20日，拍品203。
Portraits of the Masters: 108 Bronze Sculptures of the Tibetan Buddhist
Lineages；紐約邦瀚斯，2017年3月14日，拍品3276。

出版:

R.N. Prats及E. Lo Bue，《Monasterios y Lamas del Tibet : Exposició》，巴
賽隆納，2000年，頁205，編號171。
H. Stoddard及D. Dinwiddie，《Portraits of the Masters: Bronze Sculptures
of the Tibetan Buddhist Lineages》，芝加哥，2003年，頁270-1，編號76。
“喜馬拉雅藝術資源”（Himalayan Art Resources），編號2332。

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 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.



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



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

THE PROPERTY OF A DISTINGUISHED GENTLEMAN

450

A COPPER FIGURE OF A WINGED LION

NEPAL, 15TH CENTURY

4½ in. (11.4 cm.) high; 4⅞ in. (12.4 cm) wide

\$3,000-5,000



PROVENANCE:

Sotheby's London, 14 October 1992, lot 694.
The Longridge Collection, Connecticut, acquired from the above.
The Longridge Collection; Christie's New York, 22 March 2011, lot 470.

LITERATURE:

Himalayan Art Resources, item no. 24650.

尼泊爾 十五世紀 銅瑞獅

來源:

倫敦蘇富比，1992年10月14日，拍品694。
The Longridge Collection，康乃狄克州，得自上述藏家。
The Longridge Collection；紐約佳士得，2011年3月22日，拍品470。

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources)，編號24650。

The present figure represents a mythical winged lion. Lions serve diverse symbolism in Nepal, widely considered royalty, guardian and power figures in both Hinduism and Buddhism. In Buddhism, they are also symbolic of the bodhisattvas, or Buddha's lions, and recall Buddha himself, who was born a member of the Sakya ("lion") clan. Larger lion monuments, in a similar style to the present example, can be found outside temples and monasteries throughout Kathmandu Valley. Mythical winged lions like the present example are also found on Nepalese coins dating to as early as Licchavi dynastic ruler Amshuvarman's reign (c. 605-621 CE). Compare the present figure to a later, but similarly portable, bronze figure of a winged lion at the Asian Art Museum, San Francisco (acc. no. B60S246).



PROPERTY FROM A PROMINENT EAST COAST COLLECTION

~451

A GILT-BRONZE FIGURE OF AMITAYUS

MONGOLIA, 17TH-18TH CENTURY

9 $\frac{5}{8}$ in. (24.5 cm.) high

\$25,000-35,000



PROVENANCE:

Private collection, Europe.
Christie's New York, 21 March 2007, lot 332.

LITERATURE:

Himalayan Art Resources, item no. 24645.

蒙古 十七/十八世紀 鎏金銅無量壽佛坐像

來源:

私人珍藏，歐洲。
紐約佳士得，2007年3月21日，拍品332。

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources) · 編號24645。

The present bronze, with its tall chignon fronted by an elaborate headdress and three-petaled necklace, closely follows Nepalese prototypes of Amitayus from the same period, which in turn likely mirrored earlier Licchavi representations; see, for example, a gilt-bronze figure of Amitayus sold at Christie's New York, 14 September 2010, lot 64. The Mongolian political and religious leader and master artisan, Zanabazar, was said to have imported metal image casters from Nepal, so it is not surprising that such representations are found in the Mongolian context.

The baseplate, with gilt crossed *vajras*, is typically only found in Mongolian bronzes from the Zanabazar period, and the heavy casting and rich, vibrant gilding are also characteristic of Mongolian bronzes from this period. A closely-related example, with a similar raised single-lotus base and carried out in the Nepalese convention, was sold at Bonhams Hong Kong, 26 November 2019, lot 21.



(another view)



PROPERTY FROM A PRIVATE ASIAN COLLECTION

452

A GILT-BRONZE FIGURE OF BUDDHA RATNASAMBHAVA
MONGOLIA, ZANABAZAR STYLE, 17TH-18TH CENTURY

6⅞ in. (16.2 cm.) high

\$45,000-55,000

LITERATURE:

Himalayan Art Resources, item no. 24551.



蒙古 札那巴札爾風格 十七/十八世紀 鎏金銅寶生佛坐像

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources) , 編號24551。

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.

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.







453

A RARE PAINTING OF THE PATRON, HVASHANG
TIBET OR CHINA, 17TH-18TH CENTURY

31¾ x 18½ in. (79.7 x 47 cm.)

\$200,000-300,000

PROVENANCE:

Private collection, Princeton, New Jersey, by repute.

LITERATURE:

Himalayan Art Resources, 24654.

西藏或內地 十七/十八世紀 哈香尊者畫像

來源:

私人珍藏，普林斯頓·新澤西州（傳）。

出版:

“喜馬拉雅藝術資源”（Himalayan Art Resources），編號24654。

The present painting, depicting the Buddhist patron, Hvashang 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 and again during the Qing dynasty in the seventeenth and eighteenth centuries.

The origins of the figure of Hvashang are somewhat unclear. He is not mentioned in any Indian texts, and does not appear in Tibetan art until at least the fifteenth century, when he is depicted alongside images of Buddha Shakyamuni, the disciples Shariputra and Maudgalyayana, the Sixteen Great Arhats, the four Guardian Kings, and the attendant, Dharmatala. After the fifteenth century, Hvashang becomes an established member of this group of twenty five figures, and is only represented in this context. Referred to as the patron of the *arhats*, the name Hvashang is a Tibetan approximation for the Chinese word for monk, *hēshàng* and perhaps relates to the myth that the Tang emperor, Taizong asked him to invite the Buddha Shakyamuni to teach in China; although the Buddha had already passed away, the Sixteen Great Arhats apparently flew to China and taught the *dharma*.

In terms of appearance, Hvashang is nearly always represented as a rotund and joyful man, holding a *mala* and a fruit, with children playing nearby or climbing on him. His depiction closely mirrors that of Budai, a semi-historical Chinese monk who practiced in the tenth century and is considered to be Maitreya Buddha in the Chan Buddhist tradition (and is therefore known colloquially as the ‘Laughing Buddha’ or ‘Fat Buddha’). It is possible Hvashang’s appearance and codification with the larger Sixteen Arhat group was an attempt to synthesize the Taizong myth and the Budai tradition with the Tibetan-style Buddhism that was practiced at the imperial court in the fifteenth century.

The *arhat* paintings of the early Ming dynasty owe much to the secular tradition of landscape literati painting in China, and break from the earlier Tibetan compositional practice of Buddhist paintings, in which deities and other important figures are set within a regimented and prescribed hierarchy. In most of the *arhat* painting sets, and as in the present painting, 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 painting sets, figures who represented wisdom and enlightenment, were placed within the tranquil confines of a natural landscape.

The Qing dynasty witnessed a revitalization of the cultural contacts between Tibet and imperial China, and the Manchu ruling class officially patronized Tibetan-style Buddhism in the capital of Beijing. This period also witnessed an explosion in production of Buddhist art, particularly during the reign of the Qianlong Emperor (r. 1735-1796), thanks to innovations such as the printing press (for producing thangkas) and industrial molds (for producing sculptures). Stylistically, painting sets of the Sixteen Great Arhats from the seventeenth and eighteenth centuries continued to follow the early Ming style, with *arhats* set in Chinese-style landscapes; such works had a profound influence on Tibetan painting styles of other subjects as well, particularly that of the Karma Gardri style, which was directly modeled on Yongle *arhat* paintings.

The present work is a masterful example of an early Qing-period Sixteen Great Arhats group painting. The patron sits within a rich landscape, shaded by the boughs of a pine tree with delicately-rendered pine needles and gnarled, lichen-covered bark. In the middle distance, roiling waters lead the eye to hills dotted with additional pines, and in the distance, tall peaks recede into the mist. The sky is unpainted, leaving the raw silk to evoke the ethereal qualities of the mist, a feature common to Chinese landscape painting.

The present painting is almost certainly from the same set as a painting of Chudapanthaka from the Hahn Kwang-ho collection, illustrated in *Art of Tibet: A Catalogue of Special Exhibition*, Seoul, 1999, p. 79, no. 55. The decoration of the mat underneath the central figure, with a hem decorated with *ruyi* motif in red and blue, is almost identical between the two paintings. Compare, also, the green and white clouds at the left of the painting, and the landscape at right with unpainted silk sky, tall, receding mountains, and bunches of pine trees on v-shaped hills.



A Painting of Chudapanthaka; Tibeto-Chinese style; gouache on cotton, 30 ¾ x 18 in. (78 x 46 cm). Hwajeong Museum, Seoul.



454

A GILT-BRONZE FIGURE OF PADMAPANI LOKESHVARA
TIBET OR CHINA, 17TH-18TH CENTURY

10 in. (25.4 cm.) high

\$20,000-30,000

PROVENANCE:

Collection of J.J. Klejman, before 1974.
Sotheby Parke-Bernet, New York, 26 October 1974, lot 2.

LITERATURE:

Himalayan Art Resources, item no. 24646.



西藏或內地 十七/十八世紀 鎏金銅蓮華手觀音坐像

來源:

J.J. Klejman珍藏，1974年前。
紐約蘇富比（Parke-Bernet），1974年10月26日，拍品2。

出版:

“喜馬拉雅藝術資源”（Himalayan Art Resources），編號24646。

The newly established Qing dynasty, themselves Manchus, relied heavily on the support of other foreign ethnic groups within China, particularly Tibetans and Mongolians, for their reign. In pursuit of this goal, the Manchus heavily patronized Tibetan-style Buddhism, leading the Kangxi Emperor (r.1661-1722) himself to eventually become a devout Buddhist and admirer of the Mongolian lama and master artist, Zanabazar (1635-1723). Under the Kangxi Emperor, Zanabazar oversaw the construction of several Buddhist monasteries in Inner Mongolia and Beijing, an endeavor and tradition of artistic patronage that continued after both figures' time under the Yongzheng (r.1722-1735) and Qianlong (r. 1735-1796) Emperors.

Bronze image foundries associated with these new monasteries came to be heavily influenced by the Zanabazar school's style. Elements of the present figure show strong Mongolian influence, including the overall richly gilt surface, smooth contours of the waist, treatment of the ribbons and sashes, and minimalist aesthetic. The turquoise inlays, although modestly applied, indicate additional influence of Tibetan craftsmanship. Unlike most bronzes produced in China during this period, the lotus base is fully executed in the round.



(another view)



455

A PAINTING OF THE ARHAT KALIKA

TIBET, 18TH CENTURY

36½ x 23½ in. (92.7 x 59.7 cm.)

\$80,000-120,000

LITERATURE:

Himalayan Art Resources, item no. 24651.



西藏 十八世紀 迦理迦尊者畫像

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources) · 編號24651。

The current painting depicts the *arhat* or *luohan*, Kalika as indicated by the inscription at the center of the bottom edge of the painting, which translates as "Homage to Arya Kalika." The figure can also be identified by the gold earrings he holds, one of the iconographic details mentioned in the Sakya liturgical verse: "On the good continent of Jambudvipa is the noble elder Kalika, surrounded by 1,100 arhats; homage to the One holding a pair of gold earrings." *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).

The present work belongs to a set of twenty-three paintings depicting the Sixteen Great Arhats, the Buddha Shakyamuni, the attendant Dharmatala, the patron Hvashang (see lot 452) and the Four Directional Guardians - Vaishravana, Virupaksha, Dritarashtra, and Virudhaka. While the subject of this painting set was quite popular, and numerous examples are known, the presence of the red cartouche housing the inscription at the bottom of the painting, and the painting style of the figures, trees, and fruit, help to associate this particular painting with four other known paintings, all likely from the same set.

The four paintings, all illustrated on Himalayan Art Resources, depict the *arhat*, Angaja (HAR item no. 24114), *arhat*, Nagasena (HAR item no.36291), *arhat*, Kanakavatsa (HAR item no.36292), and *arhat*, Bakula (HAR item no.36293). In the paintings of Bakula and Kanakavatsa, the red cartouche housing the inscription is located at the center of the bottom edge of the painting, as found in the present work; in the paintings of Angaja and Nagasena, the cartouche is located underneath the central figure.

Compare the depiction of the fruit above the head of Kalika with the fruit found in the painting of Angaja: both are painted in light shades of pink, green, and orange, and are depicted as plump orbs with curled tips. The fruit in the painting of Kalika are distinguished only by little brown spots.

Note the overexaggerated physiognomy of the attendant figure in the present painting, including the wavy lines indicating the furrowed forehead and neck, and the spiral motif delineating the shoulder muscle. Such an eccentric style can be compared with the central figures of the other four paintings. See, for example, the forehead and chest of Nagasena or the bridge of the nose of Kanakavatsa. The attendant figures in the paintings of Bakula and Nagasena in particular also mirror the exaggerated features of the attendant figure in the present painting.



PROPERTY FROM THE ESTATE OF BARONESS EVA BESSENYEY

456

A BRONZE FIGURE OF WHITE TARA

TIBET, 17TH CENTURY

5½ in. (14.3 cm.) high

\$8,000-12,000



PROVENANCE:

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

LITERATURE:

Himalayan Art Resources, item no. 24476.

西藏 十七世紀 銅白度母坐像

來源:

紐約佳士得，1995年3月24日，拍品102。

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources)，編號24476。



PROPERTY FROM THE ESTATE OF BARONESS EVA BESSENYEY

457

A BRONZE FIGURE OF SARASWATI
TIBETO-CHINESE, 18TH CENTURY

5 in. (12.7 cm.) high

\$10,000-15,000

PROVENANCE:

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

LITERATURE:

Himalayan Art Resources, item no. 24493.

中國 十八世紀 藏傳銅辯才天女坐像

來源:

紐約佳士得，1999年3月25日，拍品93。

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources)，
編號24493。

Tibetan Buddhism was patronized by the Qing emperors, particularly the Kangxi Emperor (1662-1722) and his grandson, the Qianlong Emperor (1736-1795), both for personal and political reasons, resulting in a surge in the production of Buddhist sculpture and painting. During the reign of Qianlong, the artisans of the Beijing workshops emulated sculpture from different periods and geographic areas, using as models the bronzes given as gifts from Tibetan dignitaries to the Qing court. Examples of Pala-style sculpture, from ninth-twelfth century Northeastern India, as well as seventeenth-eighteenth century works reviving that earlier style, still remain in The Palace Museum Collection; see, for example, a near identical bronze figure of Saraswati, also in the Pala Revival style, illustrated in *Buddhist Statues of Tibet - The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2003, p. 199, cat. no. 190.



458

A PAINTING OF GANAPATI

TIBET, 18TH CENTURY

23½ x 16 in. (59.7 x 40.6 cm.)

\$20,000-30,000

LITERATURE:

Himalayan Art Resources, item no. 24652.



西藏 十八世紀 象頭神畫像

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources) , 編號24652。

A derivative of the Hindu god Ganesha, the Buddhist deity Ganapati is a disseminator of wealth and destroyer of obstacles. *Ganapati Maha Rakta*, or The Great Red Lord of Hosts, the form of Ganapati illustrated here, is regarded as an emanation of Avalokiteshvara. Along with the deities Kurukulla and Takkiraja, this form belongs to a trio of wealth deities known as *mor chen kor sum*, or the Three Great Red Deities, included in the Thirteen Golden Dharmas of Sakya. Resplendent paintings of Ganapati, such as the present, were often accompanied by companion paintings of Kurukulla, Takkiraja, and the remaining groups within the Thirteen Golden Dharma set.

Ganapati lifts his proper right leg in dance, his left foot trampling a white rat, whose expelled jewels pile beneath the lotus platform. Each of his twelve hands hold a prescribed attribute: starting from the right upmost hand, he holds an axe, arrow, trident hook, sword, spear and *vajra*; in the left, a pestle, bow, *khatvanga*, *kapala* filled with flesh, and *kapala* filled with blood. Ganapati's lowermost left and right hands, holding the *vajra* and *kapala* with blood, are held to the heart in a peaceful manner. The remaining ten attributes are waved in a threatening manner upon the backdrop of a fiery aureole.

Face cocked slightly downward, Ganapati widely expands his jaw, exposing his teeth and a long, curling tongue. Long, sharp tusks flank either side of his unpretentious trunk. His three white eyes hold contrast to his vibrant red skin. His black hair is gathered into a top knot and embellished with a bejeweled crown. Fine silks drape around his shoulders and layer the lower half of his body. His figure throughout is abundantly adorned with bracelets, armlets, necklaces, and foot charms.

Above Ganapati, the spirit subduing deity Bhutadamara Vajrapani is represented trampling a corpse. The lower right corner represents Rakta Vasudhara carrying a *kapala*, while the lower left corner depicts Tinuma Vajrayogini in a dancing posture which parallels Ganapati.

Compare the present painting to a sixteenth-century painting of dancing red Ganapati at the Rubin Museum (acc. no. C2005.11.1, Himalayan Art Resources, item no. 89964). While the Rubin example dates much earlier, and exhibits influence from Nepalese painting traditions, both are strikingly similar in their representation of Ganapati. See the referenced painting's entry on Himalayan Art Resources for a translation of Ngorchen Konchog Lhundrug's (1497-1557) dictation on the iconographical and compositional features of Ganapati, which the present painting adheres to closely.



THE PROPERTY OF A DISTINGUISHED FAMILY COLLECTION, NEW YORK

•459

A PAINTING OF SHAKYAMUNI BUDDHA WITH LIFE SCENES

TIBET, 17TH CENTURY

37 x 28 in. (94 x 71.1 cm.)

\$6,000-8,000

PROVENANCE:

Collection of Don José Cargas, Madrid, before 2000.
Christie's New York, 18 September 2013, Lot 263.

LITERATURE:

Himalayan Art Resources, item no. 30644.



西藏 十七世紀 釋迦牟尼佛唐卡

來源:

Don José Cargas珍藏，馬德里，2000年前。
紐約佳士得，2013年9月18日，拍品263。

展覽:

“喜馬拉雅藝術資源” (Himalayan Art Resources) ，編號30644。

The Buddha's life story begins at the top right and proceeds in a clockwise manner around the composition to finish at the top left side. The scenes are arranged in registers that are separated by horizontal red bars containing one long line of Tibetan text. This text is divided into a single sentence or a brief phrase that contextualizes the story located immediately above the inscription. The noteworthy life events are depicted as blocks of continuous narrative with repeated figures and iconic elements.

A donor figure wearing monastic robes and a red hat is located at the bottom left corner. The donor is likely to belong to the Drugpa Kagyu Tradition of Tibetan Buddhism. The painting style is common for the southern and southwestern Himalayas - popular with the Drugpa Kagyu Tradition.



460

A PAIR OF GILT-BRONZE FIGURES OF DEER

TIBET OR CHINA, 18TH CENTURY

10½ in. (26.7 cm.) high; 9½ in. (24.1 cm.) wide

5¾ in. (13.7 cm.) high; 9½ in. (24.1 cm.) wide

(2)

\$6,000-8,000

PROVENANCE:

Collection of Paul W. Doll, North Carolina, 1970s, by repute.

LITERATURE:

Himalayan Art Resources, item no. 24655.

西藏或內地 十八世紀 鎏金銅鹿一對

來源:

Paul W. Doll珍藏，北卡羅來納州，1970年代（傳）。

出版:

“喜馬拉雅藝術資源”（Himalayan Art Resources），編號24655。





CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to

bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com 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. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(f), 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\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

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

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

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

- In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction.

Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 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 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.
 - 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 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. 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**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these

materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

- 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.
- 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.
- Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

- 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**.
- 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
 - 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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

8 WAIVER

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

9 LAW AND DISPUTES

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

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

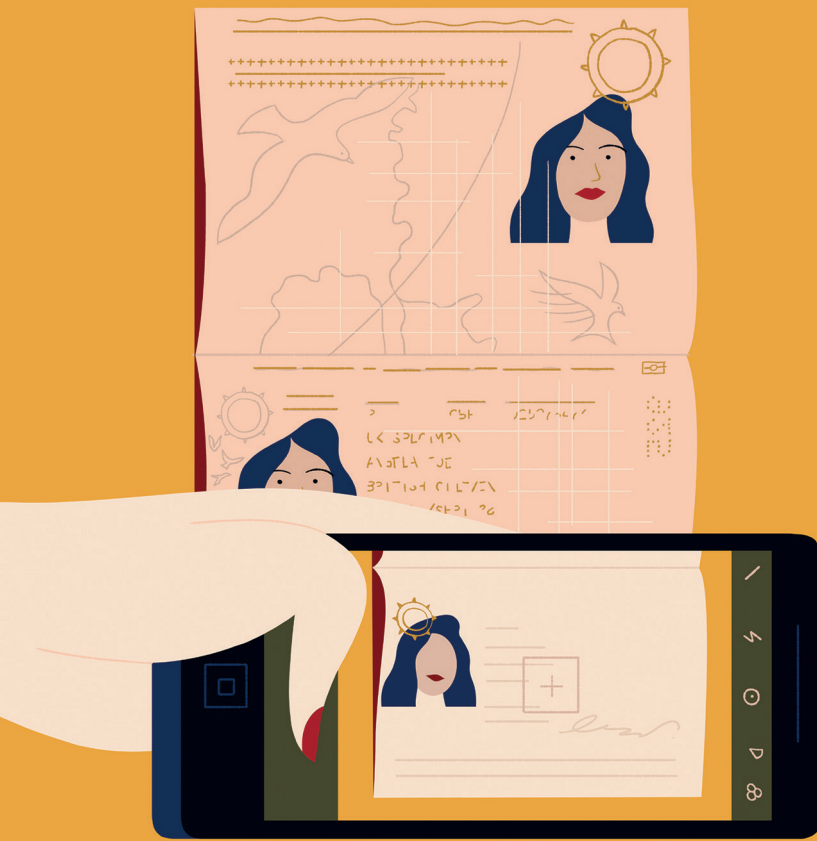
reserve: the confidential amount below which we will not sell a **lot**.

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

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

UPPER CASE TYPE: means having all capital letters.

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



IDENTITY VERIFICATION

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

Private individuals:

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

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

Organisations:

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

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

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JAGDISH SWAMINATHAN (1928-1994)
Untitled (Bird, Tree and Mountain Series)
oil on canvas
33 $\frac{1}{8}$ x 48 $\frac{1}{8}$ in. (84.1 x 122.2 cm.)
Painted in 1982
\$80,000 - \$120,000

**SOUTH ASIAN MODERN
+ CONTEMPORARY ART**

INCLUDING WORKS BY BENODEBEHARI MUKHERJEE FROM
THE MRINALINI MUKHERJEE FOUNDATION

New York, 17 March 2021

VIEWING

12-16 March 2021, by appointment only
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Nishad Avari
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CHRISTIE'S

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

29/03/19

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 made loans or advanced money to consignors or prospective purchasers 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.

23/02/21

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

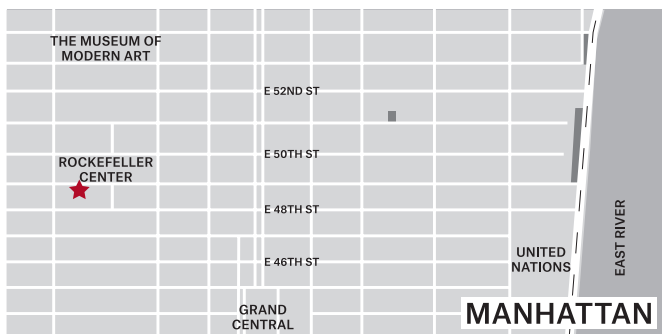
Email: PostSaleUS@christies.com

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

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