



INDIAN, HIMALAYAN AND
SOUTHEAST ASIAN
WORKS OF ART

NEW YORK 22 SEPTEMBER 2021

CHRISTIE'S





INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

AUCTION

22 September 2021
at 8.30 am (Lots 401-473)

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PROPERTY FROM THE
INDIA HOUSE COLLECTION

NEW YORK

(Lots 401-405)

*India House is bound by every tradition with the adventurers of all ages
who went down to the sea in ships.*

Christie's is honored to sell the art collection of India House, a private club that has been a fixture of downtown Manhattan since the early twentieth century. The Club's Renaissance style building was constructed by builder Richard Carman after the fire of 1835 and, previously housing Hanover Bank, Maitland and Company, the New York Cotton Exchange and W.R. Grace and Company, the edifice has remained essentially unchanged since its construction. Founded in 1914 by James A. Farrell and Willard Straight, India House was conceived as a meeting place for the interests for foreign trade and its name paid homage to the Dutch West India Company, the first colonizers of Manhattan. Farrell and Straight envisioned that "New York should have a place, maritime

in spirit, purpose and atmosphere, where those interested in rebuilding a merchant marine worthy of American could meet." In this vein, many leaders in foreign trade and worldwide commerce have since gathered at India House, including Franklin D. Roosevelt, Harry Hopkins, Henry Morgenthau, Jr., James Byrnes, W. Averell Harriman, George C. Marshall, Henry Cabot Lodge and Cyrus Vance. Their meetings were held alongside India House's world-class collection of maritime art and objects. First begun by Dorothy Whitney and Willard Straight, the art collection grew to encompass marine pictures, model ships, maritime relics and Chinese works of art, which gave the club its stately atmosphere and reminded members and guests of its purpose.



401

A BRONZE FIGURE OF ACHALA
TIBET, 14TH CENTURY

6½ in. (16.5 cm.) high

\$5,000-7,000

PROVENANCE:

Willard D. Straight (1880-1918) Collection, acquired prior to 1914.

LITERATURE:

Himalayan Art Resources, item no. 24655.

西藏 十四世紀 銅不動明王像

來源:

Willard D. Straight (1880-1918年) 珍藏·入藏於1914年前。

PROPERTY FROM THE INDIA HOUSE COLLECTION
NEW YORK (LOTS 401-405)

402

**A COPPER- AND SILVER- INLAID BRONZE FIGURE
OF A LAMA**

TIBET, 13TH-14TH CENTURY

5 7/8 in. (14.9 cm.) high

\$6,000-8,000

PROVENANCE:

Willard D. Straight (1880-1918) Collection, acquired prior to 1914.

LITERATURE:

Himalayan Art Resources, item no. 24656.

The present bronze likely depicts an important early lama from a period when Buddhism was flourishing and expanding in Tibet. The elaborate use of precious-metal inlays suggests it was an important commission. The curved edges of the shirt the figure wears beneath his robe are telling of the period of origin, as square-edged shirts become the standard from the fourteenth century on. The quality of this casting is especially evident in the hems of his patchwork robe and shirt, and in eyes and lips, all of which are inlaid with strips of silver and incised copper. The meditation cape, with its incised foliate pattern, and the individually incised hair on the top of the head are also artfully implemented. Compare the present lot with a similarly-dated gilt-bronze figure of a lama sold at Christie's New York, 11 September 2018, lot 359 for \$15,000.

西藏 十三/十四世紀 銅錯紅銅及銀喇嘛坐像

來源:

Willard D. Straight (1880-1918年) 珍藏·入藏於1914年前。



A gilt-bronze figure of a Lama; Tibet, 13th-14th century; 5 1/8 in. (13 cm.) high; sold, Christie's New York, 11 September 2018, for \$15,000.



PROPERTY FROM THE INDIA HOUSE COLLECTION
NEW YORK (LOTS 401-405)



403
TWO GILT-BRONZE FIGURES OF BUDDHIST DEITIES
TIBET OR NEPAL, 14TH-15TH CENTURY

Vajradhara 7¾ in. (44.1 cm.) high
Amitayus 5¼ in. (13.3 cm.) high

\$8,000-12,000

PROVENANCE:
Willard D. Straight (1880-1918) Collection, acquired prior to 1914.

LITERATURE:
Himalayan Art Resources, item nos. 24657 and 24658.

西藏/尼泊爾 十四/十五世紀 鑿金銅佛造像兩件

來源:
Willard D. Straight (1880-1918年) 珍藏, 入藏於1914年前。

(2)



404
A GROUP OF THREE BRONZE 'PALA REVIVAL'-STYLE
BUDDHIST FIGURES
TIBETO-CHINESE, 18TH CENTURY

Tara 7 in. (17.8 cm.) high
Amitayus 6¾ in. (17.5 cm.) high
Ushnishavijaya 7¾ in. (18.1 cm.) high

\$12,000-18,000

PROVENANCE:
Willard D. Straight (1880-1918) Collection, acquired prior to 1914.

LITERATURE:
Himalayan Art Resources, item nos. 24659, 24660 and 24661.

中國 十八世紀 藏傳復興帕拉風格銅佛造像一組三件

來源:
Willard D. Straight (1880-1918年) 珍藏, 入藏於1914年前。

(3)

PROPERTY FROM THE INDIA HOUSE COLLECTION
NEW YORK (LOTS 401-405)

405

**A RARE GILT-BRONZE FIGURE OF
CHANGKYA ROLPAI DORJE (1717-1786)**
TIBETO-CHINESE, 18TH CENTURY

6¼ in. (15.9 cm.) high

\$15,000-20,000

PROVENANCE:

Willard D. Straight (1880-1918) Collection, acquired prior to 1914.

LITERATURE:

Himalayan Art Resources, item no. 24662.

The present bronze depicts Changkya Rolpai Dorje, the Third Changkya of the Changkya Khutukhtu lineage, and the preeminent lama of the Qing imperial court during the reign of the Qianlong Emperor in the eighteenth century. Born to a nomadic family in the Gansu region, Rolpai Dorje was recognized at an early age as the reincarnation of the First Changkya, and was invested at Gönlung Monastery in Amdo. After the monastery was destroyed by the Manchu army in retaliation for a rebellion, the young Rolpai Dorje was brought to the Qing court in Beijing at the insistence of the Yongzheng Emperor, where he was educated alongside the future Qianlong Emperor. In his travels to Tibet, Rolpai Dorje learned from the Fifth Panchen Lama and the Seventh Dalai Lama, and later became the personal Buddhist teacher of the Qianlong Emperor. His position as an important lama based in Beijing (his residence was in the Yonghe Monastery, formerly the Yonghegong Palace) meant he acted as an intermediary between the Qing court and Tibetan and Mongolian religious institutions. He was also an important scholar, translator and iconometrist, and helped to develop and codify the representation of Buddhist figures in imperial art.

Representations of Changkya Rolpai Dorje can be easily identified by his distinctive facial features and almost square facial shape. Additionally, the hat with folded lappets and the sword and book on lotuses at his shoulders (attributes of the bodhisattva Manjushri, of whom Rolpai Dorje was considered to be an emanation) are also used to identify him. His most distinctive feature, a congenital bump on his proper right cheek, is not found on the present work, although not all bronzes display this feature. Compare the present work with a similar representation in the collection of the Jacques Marchais Museum of Tibetan Art, illustrated by B. Lipton in *Treasures of Tibetan Art: The Collections of the Jacques Marchais Museum of Tibetan Art*, New York, 1992, p. 85, no. 31; both figures are shown with their hands held in the same *mudras*, each with the characteristic folded hat and the attributes of Manjushri, the sword and book, on lotus blossoms at the shoulders (although the lotus supporting the sword is missing from the Jacques Marchais example). The Jacques Marchais example does, however, bear the congenital mark on the proper right cheek, which as mentioned, is missing from the present example.

中國 十八世紀 藏傳鎏金銅章嘉·若必多吉(1717-1786年)坐像

來源:

Willard D. Straight (1880-1918年) 珍藏·入藏於1914年前。



PROPERTY OF THE VIRGINIA MUSEUM OF FINE ARTS
SOLD TO BENEFIT FUTURE ACQUISITIONS

406

A RARE BRONZE FIGURE OF PADMAPANI
NORTHEASTERN INDIA, PALA PERIOD, 11TH-12TH CENTURY
4¾ in. (12.1 cm.) high
\$40,000-60,000

PROVENANCE:
Nasli and Alice Heeramaneck Collection, New York, before 1968.
Virginia Museum of Fine Arts, accessioned in 1968 (acc. no. 68.8.39).

LITERATURE:
Himalayan Art Resources, item no. 24663.

Powerfully cast despite its small size, Padmapani Lokeshvara, the bodhisattva of compassion, is seated in a languid *lalitasana* pose. His benevolent gaze and slight grin both veer leftward, an assured expression surmounted by an elaborate topknot of dreadlocks (*jatas*). A long lotus stem wraps around his left wrist, while the other lotus stalk grows from the base. Two bands of wonderfully flared petals build the signature Pala-style double lotus base, framed by heavy beaded rims.

This refined and well-provenanced bronze is product of the important Pala dynasty that flourished in eastern India from the eighth to the twelfth century — one of the last strongholds of Buddhism in India, as the subcontinent became increasingly Hindu by the eleventh century. The period saw a surge in travel in the region among Buddhist practitioners and laypeople to sacred sites associated with Buddha Shakyamuni. With this came the expanded propagation of Buddhist texts and religious icons, particularly bronze sculpture, which were easily transported by pilgrims. As a result, Pala bronze work achieved an exceptional level of sophistication and to this day, is revered as one of the golden eras of the Indian sculptural tradition.

The Pala style traveled from India to Nepal, China and Tibet, and served as an important foundation for sculptural and painting traditions in subsequent centuries. The double-lotus base over the stepped plinth is, for instance, a widely-used style created during this period and emulated widely for many centuries thereafter. The lasting influence is clear as even much later Tibetan workshops continued to emulate Pala styles; for example, see a seventeenth-to-eighteenth century Tibetan bronze figure of Padmapani sold at Christie's New York 20 March 2019, lot 616 (Himalayan Art Resources, item no. 24470), demonstrating clear Pala influences through the figure's languid pose, double lotus base, and heavy lotus stalks flanking either shoulder, hallmarks of the Pala style. Also compare the present lot to a contemporaneous figure of Manjushri, also formerly in the Nasli and Alice Heeramaneck Collection, published by U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 2008, p. 282, no. 69B. Both works demonstrate the Pala artists' masterful casting of languorous poses and similar stylistic elements such as the flared petals, beaded rims, and fashioning of the lotus stalks.

印度東北部 帕拉王朝 十一/十二世紀 銅蓮華手觀音坐像

來源:
Nasli及Alice Heeramaneck伉儷珍藏, 紐約, 1969年前。
維吉尼亞州藝術博物館, 入藏於1969年 (館藏編號69.8.39)。



(reverse)



PROPERTY OF THE VIRGINIA MUSEUM OF FINE ARTS
SOLD TO BENEFIT FUTURE ACQUISITIONS

407

A RARE BRONZE FIGURE OF VAJRAPANI
NORTHEASTERN INDIA OR TIBET, 12TH-13TH CENTURY

7¾ in. (19.7 cm.) high

\$30,000-50,000

PROVENANCE:

Nasli and Alice Heeramaneck Collection, New York, before 1968.
Virginia Museum of Fine Arts, accessioned in 1968 (acc. no. 68.8.41)

EXHIBITED:

Iowa City, University of Iowa Museum of Art, *Pala Art: Buddhist and Hindu Sculpture from Eastern India, ca. 800-1200 A.D.*, 1969-70, no. 16.

LITERATURE:

W. Begley, *Pala Art: Buddhist and Hindu Sculpture from Eastern India, ca. 800-1200 A.D.*, Iowa City, 1969, no. 16.
Himalayan Art Resources, item no. 24664.

The present lot represents a rare and early form of Vajrapani, the Great Bodhisattva of Power. Vajrapani here holds his eponymous *vajra* upright in his proper right hand, while a *ghanta* bell balances atop a towering lotus on his proper left side. This standing figure is often misidentified as Vajrasattva, who is restrained to only seated meditation poses. A primary protective deity, Vajrapani is more often recognized in his wrathful stance, as seen in the following lot.

The figure can be attributed to northeast India or central Tibet as it shows significant borrowings from the art of the Pala period. Among these stylistic tendencies are the flared double lotus base, Vajrapani's heavy lidded eyes, the beaded and looped festoons fashioning his belt, and the heavy lotus stalks flanking the figure's shoulders. The figure's pose and composition can be closely compared to standing Pala period figures of Manjushri and Padmapani published by U. von Schroeder in *Indo Tibetan Bronzes*, Hong Kong, 2004, pp. 286-287, nos. 71D and 71E respectively. The figure of Manjushri is a particularly close comparison, styled in a similarly thin, conical headdress, and like the placement of Vajrapani's *ghanta* bell, manuscript pages rest on Manjushri proper left lotus blossom. Also compare the present work to a thirteenth century Tibetan figure of Vajrapani seated in *lalitsana* from the Nyingjei Lam collection (Himalayan Art Resources, item no. 68421). The figures are paced on similarly styled double lotus bases with beaded rims, similar *ghanta* and *vajra* iconography and placement, and share a serene facial expression.

印度東北部/西藏 十二/十三世紀 銅金剛手菩薩立像

來源:

Nasli及Alice Heeramaneck伉儷珍藏·紐約·1969年前。
維吉尼亞州藝術博物館·入藏於1969年(館藏編號69.8.41)。



(reverse)



PROPERTY OF THE VIRGINIA MUSEUM OF FINE ARTS
SOLD TO BENEFIT FUTURE ACQUISITIONS

408

A GILT-BRONZE FIGURE OF VAJRAPANI
TIBET, 14TH-15TH CENTURY

5½ in. (13 cm.) high

\$6,000-8,000

PROVENANCE:

Nasli and Alice Heeramaneck Collection, New York, before 1968.
Virginia Museum of Fine Arts, accessioned in 1968 (acc. no. 68.8.34).

LITERATURE:

Himalayan Art Resources, item no. 24665.

The wrathful or *yidam* tutelary deity stands in a powerful lunge, or *alidhasana*. His face is modeled in a fierce expression, with sharp fangs, wide eyes, and fiery orange hair. His right hand brandishes a *vajra*, the left in *tarjani mudra*, as his arms are decorated with snake ornaments and his waist a tiger pelt. Vajrapani, originally a peaceful bodhisattva in the Mahayana tradition (see the previous lot), has a wrathful manifestation within the Tantric or Vajrayana Buddhist tradition.



(reverse)

西藏 十四/十五世紀 鎏金銅金剛手菩薩立像

來源:

Nasli及Alice Heeramaneck伉儷珍藏·紐約·1969年前。
維吉尼亞州藝術博物館·入藏於1969年(館藏編號69.8.34)。





Photograph of Christian Humann with Pratapaditya and Chitra Pal at the opening of *The Sensuous Immortals* at Los Angeles County Museum of Art, 1977.

THE PAN ASIAN COLLECTION

The Pan Asian Collection is perhaps the most prestigious collection of Asian art to have been assembled in the twentieth century. At its peak in the late 1970s, it was composed of over a thousand objects spanning almost two millennia, from the second century BCE to the nineteenth century and from across the entire Asian continent. The collection was formed by one individual, Christian Humann, a man remembered for his impeccable taste, character, and sensibility. Living between Paris and New York, Humann was comfortable among all the various company he kept, from the world of New York finance to the aristocracy of France, or the dealers and academics of the art world. A discerning and discreet collector, Humann never bought at auction; all of his pieces were acquired through personal meetings or during his weekly Saturday visits to New York's art galleries. The root of Humann's fascination with South and Southeast Asian art remains unknown, but his dear friendships with the former curator of Asian art at the Denver Art Museum, Mary Lanius, art historian Emma C. Bunker, and the esteemed curator of South and Southeast Asian Art at Los Angeles County Museum of Art, Dr. Pratapaditya Pal, encouraged his interests in Asian art, despite his family's more Western collecting history. Humann apparently had dreams of returning to France and establishing a museum of Asian art with the Pan Asian Collection at its core; however, his sudden death at the age of fifty-six meant those dreams were never realized.

Composed of some of the finest works of Asian art available at the time, the Pan Asian Collection represented decades of study and expertise in the region by the small, elite circle of scholars and intellectuals to which Humann belonged. Over roughly twenty-six years, Humann amassed the collection both piece-by-piece and by acquiring several major collections. The first integration was a number of outstanding works from Dr. J. R. Belmont's impressive collection of Chola bronzes in the late sixties. The second coup

was Humann's acquisition in 1974 of a large portion of the collection of Nasli and Alice Heeramanek, composing Indian and Himalayan stone and metal sculptures, Mughal and Rajput paintings, manuscripts, and thangkas hailing from the famed Tucci collection. The exponential growth of the collection after the Heeramanek acquisition inspired curator Dr. Pal to form *The Sensuous Immortals* exhibition that started at Los Angeles County Museum of Art in 1977, and subsequently traveled to Seattle Art Museum, Denver Art Museum, the Nelson Atkins Museum in Kansas City, the National Gallery of Ottawa, and the Toledo Museum of Art. *The Sensuous Immortals* was undoubtedly the most important exhibition of Indian, Himalayan, and Southeast Asian art to have been organized in the United States at that time.

After Humann's untimely death in the early eighties, renowned Asian art dealer and collector Robert Hatfield Ellsworth acquired the Pan Asian Collection, selling several works to prestigious institutions such as the Metropolitan Museum of Art, the Cleveland Museum of Art, the Philadelphia Museum of Art, and the Museum of Fine Arts in Boston, among other leading private collections. With much of the remaining works, he produced two auctions - the first at Christie's in 1982 and the second at Sotheby's in 1990, both setting world records and garnering international acclaim. Many other works still remained in Ellsworth's collection by the time his estate was sold through six auctions at Christie's New York in 2015, a groundbreaking sale that achieved a total of \$134 million and four world auction records. It is said that Ellsworth sold all of the collection's Tibetan paintings privately; very few have ever been offered at auction. This rare Lamdre lineage painting of two Sakya lamas, once part of the Pan Asian Collection, thus, represents not only the history of the rapid growth of the Asian art market and interest in Asian art in America from the mid-twentieth century but also Humann's extraordinary legacy as a collector, seeker and friend.



A DUAL-LINEAGE LAMDRE PAINTING

Two enthroned lamas gaze toward the center of this squarely-composed composition depicting a large host of human teachers and deities. Both central figures don the garb of esteemed lamas and hold lotus stems in each hand - a *vajra* and bell rest on those held by the teacher on the left while a flaming sword and book rest on those held by the teacher on the right. In contrast to the other figures in this composition, their identities are not revealed by inscriptions and their iconography is common. The deities in union perched on a lotus between the two lama's heads are also unlabeled, although easily recognizable as Chakrasamvara and Vajrayogini. Three labeled teachers float upon lotuses in the negative space between the top of the central lamas' throne-back and the top register of figures. The top register is composed of labeled human teachers and deities with the primordial buddha Vajradhara at center. Columns filled with images of additional labeled teachers descend down either side of the composition. The lowermost register depicts labeled human figures on either end and a host of labeled deities appear between them: Maha Ganapati, Kurukulla, and Takkiraja ("The Three Red Ones"), followed by Gonpo, Lhamo, and Yellow Jambhala. The first eight figures in one of the dual-lineages depicted here (moving counterclockwise beginning with Vajradhara), are easily identifiable based on the inscriptions: Vajravahri, Mahasiddha Laksminkara, Mahasiddha Virupa, Mahasiddha Avadhutipa, Newar pandit Devakaracandra, Newar pandit Paindatipika, and Hungdu Karpa (also known as 'Varendraruci'). The remaining figures' inscriptions are not only abbreviated versions of their names, but are also quite abraded (consistent with the great age of this object), making it impossible to firmly determine their identities at this time. Fortunately, the first eight lineage holders fit perfectly into the lineage of Chinnamasta Vajrayogini (see Taranata's *Rinjung Gyatsa*, pp. 1175-1176) so it is safe to assume that this portion of the composition depicts a Chinnamasta lineage. Essential Lamdre (Skt. Margapala) lineage holders are included therein, such as the main progenitor Virupa and the final figure and patron, Kunga Lekpa. The second lineage, which appears on the right side of this painting, is opaque in comparison to the first. One obstacle in illuminating this line of transmission is the challenge of determining who the final lineage holder on this side is (the figure in the bottom right corner of the composition). While the inscription beneath him begins with "*byas sem*" meaning "bodhisattva" in Tibetan, the remainder of the inscription is illegible. However, the greater difficulty in determining what teaching transmission is embedded here is not due to lack of clarity in the inscriptions (they are not abraded like those on the left side), but rather due to the names' abbreviated forms which may be interpreted in a variety of ways and the dearth of resources including those names. The final lineage holder on the left side (the figure distinguished by a yellow meditation cushion and his unique *mudra*) is, on the contrary, easily identifiable based on both the inscription just below him as well as the dedicatory inscription containing his name on the backside of this painting.

An inscription on the backside of this fine painting - beneath the standard consecration verses from the Heart of Dependent Arising Sutra (Tib. rten 'brel snying po) and Lantsa seed syllables - states that the present painting was sponsored by "Jangphugpa Lama Kunga Lekpa" for the fulfillment of his two guru's wishes. While patron Jangchubpa Kunga Lekpa's life dates are unknown, a number of allusions to the esteemed teacher places him in the first half of the fifteenth century (presumably born in the late-fourteenth). He is said, for instance, to have given novice vows, along with Ngorchen Kunga Zangpo (b. 1382 - d.1456) to the Fourth Ngor Khenchen, Kunga Wangchuk (b.1424 - d.1478; see his biography on *TreasuryofLives.org*). Moreover, according to the biography of Sharchen Yeshe Gyeltsen (written by the aforementioned Ngorchen Kunga Zangpo), Kunga Lekpa once requested Sharchen's presence at Jangphug monastery in Yeru (in Tsang Province). Sharchen's documented visit to Jangphug where he gave teachings just prior to his death, tells us that Kunga Lekpa's life dates coincided with Sharchen's - and Sharchen is depicted as a primary guru (in the top right corner) in this painting. Finally, Kunga Lekpa is named by inscription as the patron of a Mandala of Yamari in the Shelly and Donald Rubin Collection, illustrated on Himalayan Art Resources, item no. 1041, which cannot be dated any later than the fifteenth-century for a variety of reasons. David Jackson corroborates these life dates for Jangphugpa Lama Kunga Lekpa in his exposition on the Mandala of Yamari in *The Nepalese Legacy in Tibetan Painting*, pp. 187-190, and provides the most detailed information available on the patron:

He certainly was one of the most respected teachers of tantra in his generation. In about 1419, he received the longest and most detailed version of the Path with the Fruit instructions [Lamdre] that Ngorchen ever gave, when Ngorchen visited Tingkye (gTing skyes) and Changphuk [Jangphug] in southern Tsang. Sixteen years later, Changphukpa [Jangphuga] took part in Kunga Wangchuk's monastic ordination at the Sharpa lama palace in Sakya, which Ngorchen led. After that, Kunga Wangchuk studied the three Hevajra tantras under Kunga Lekpa at Changphuk (Byang phug), or the Northern Cave, which I presume was located south of Ngor in the vicinity of Tingkye....Kunga Lekpa of Changphuk was one of the most esteemed early advanced disciples of Ngorchen. By the mid-1430s his mastery of tantra was so highly regarded that the paramount expert of tantra, Ngorchen himself, entrusted him with training in tantric exegesis his nephew Kunga Wangchuk (who later became fourth abbot of Ngor). He certainly flourished during that period, though he may have lived even longer.

The widely respected commissioner of this painting, Jangphugpa Kunga Lekpa, is known to have commissioned a number of *Belri* ("Nepalese Style") paintings between 1415 and 1435, providing a possible date range for this very painting (*ibid*, p. 190). The painting style is defined by a red- and blue-dominant palette, the quintessential vegetal scrollwork motif (referred to in Tibetan as "tree-leave cloud design"), and the use of registers. Although this style of painting is often associated with Ngor monastery, Jangphugpa had no official association with Ngor monastery and no Ngor officials are explicitly labeled as such in this composition - two facts that reminds us that this is not a "Ngor style" of painting. Rather, Ngor monastery is known for preserving the *Belri* style of painting until the sixteenth century. Prior to the sixteenth century, however, the *Belri* ("Nepalese Style") had become a universal Tibetan style and this painting is demonstrative of the appeal to the greater Sakya realm. Given these facts and without identifying inscriptions, it is not possible to determine who the two lauded teachers are at the center of the present composition. Moreover, the present painting is likely part of a larger set of works depicting Lamdre lineage holders as the central figures and associated lineages surrounding them. Nonetheless, given the great influence he had on Jangphugpa's *Lamdre* practice, it does seem likely that one of the large central figures in this painting is the first Ngorchen Kunga Zangpo.

This commission by the tantric master, Jangphugpa, was clearly a time-consuming project for the anonymous artist. Though it is impossible to exclude the possibility that the artist was a Newar, the hexagonal pattern that appears on the shirt of the large gray-haired teacher on the left is one rarely seen in Newar compositions, but frequently seen in Tibetan ones. The quality and painstaking detail in the present painting tells us that this artist must have been familiarized with the *Belri* style with the help of Newar prototypes or a masterful Newar painter. Every aureole, no matter the size, is detailed with the aforementioned scrolling foliate design while each halo within the deities' and teachers' aureoles are rendered with a lovely gradation of blue or green. The minimal amount of blue background revealed between the small red aureoles lining the painting's perimeter is also embellished with small stippled floral designs, resulting in a completely full and rich composition that demands a closer look to fully appreciate. The impact of the composition and the gemstone-like color palette (derived from natural pigments) is, nonetheless, effective from a distance. These features, as well as the use of registers, can be observed on a number of central Tibetan paintings from the fifteenth century including a Chakrasamvara Mahdala Assembly collected by Guiseppe Tucci at Sakya Monastery published in Klimberg-Salter's *Discovering Tibet-The Tucci Expeditions and Tibetan Painting*, Milan, 2016, p. 180, no. 47, and a painting of Mahasiddha Virupa in the Carolyn and Wesley Halpert collection published on Himalayan Art Resources (item no. 90902), which exhibits the same exact balustrades on either side of the central figure.

PROPERTY FROM A VENERABLE PRIVATE COLLECTION

409

**A RARE LAMDRE LINEAGE PAINTING OF
TWO SAKYA MASTERS**
CENTRAL TIBET, FIRST HALF OF 15TH CENTURY
27½ x 23¾ in. (69.8 x 60.3 cm.)

\$250,000-350,000

PROVENANCE:

The Pan Asian Collection (Christian Humann), by 1976.
R.H. Ellsworth, Ltd., New York, by 1982.

EXHIBITED:

On loan to Denver Art Museum (L.76.24.266), 1976-1982.

LITERATURE:

Himalayan Art Resources, item no. 24666.

西藏中部 十五世紀上半葉 薩迦道果傳承兩祖師坐像圖

來源:

泛亞珍藏 (Christian Humann), 或不晚於1976年。
安思遠, 紐約, 不晚於1982年。

展覽:

在丹佛艺术博物馆 租借 (L.76.24.266)。



Inscription on Verso in Tibetan Uchen script:

***dpon chen sku mched 'di/ byang phug pa: bla ma kun dga'legs pas:
thugs daM gzhengs pa yin: maM ga laM//***

***For these two great authorities, Jangphugpa Lama Kunga Lekpa
sponsored this for the fulfillment of their wishes. May it be auspicious!***

The dual-lineage figures of the painting are identified below (numbered according to the diagram):

- | | |
|---|--|
| 1. Vajradhara | 19. Khasarpani |
| 2. Vajravarahi | 20. Dha Jangchub Sempa? |
| 3. Mahasiddha Laksminkara | 21. Shridhamaba? |
| 4. Mahasiddha Virupa | 22. Jangsem Dagyal, 12th century; "master of the avalokitesvara teachings; received the lam'bras teachings of the sa skya pa directly from sa chen kun dga' snying po" [P1617] |
| 5. Mahasiddha Avadhutipa | 23. Nying Phugpa, student of byang sem zla rgyal [P8LS13773] |
| 6. Newar pandit, Devakaracandra or Shunyatasamadhipajra, 11th/12th century Newar pandit [P4CZ10577] | 24. Manglampa Chenpo, 14th century [P6943; duplicated on left side] |
| 7. Newar pandit, Paindatika Jinadatta, 10th/11th century [P4CZ15257] | 25. Jangchub Wang, 15th century? [P3057] |
| 8. Hungdu Karpa aka Varendraruci | 26. Jangchub Leg [unidentifiable] |
| 9. [unidentifiable] | 27. Jangchug Choga [unidentifiable] |
| 10. [unidentifiable] | 28. Gyaltzen Tashi [unidentifiable] |
| 11. [unidentifiable] | 29. Wonchenpa [unidentifiable] |
| 12. Manglampa Chenpo, 14th century? [P6943] | 30. Jamgyang Tashi [unidentifiable] |
| 13. Sadonpa | 31. Jangsem.... [unidentifiable] |
| 14. [unidentifiable] | 32. Sharchen Yeshe Gyeltsen (b.1359 - d.1406), BDRC P3094 |
| 15. Kunga Lekpa aka Jangchubpa Lama Kunga Lekpa | 33. Jangchub Senge, 14th century [P3964] |
| 16. Kenchen Ta[shi] Chub [unidentifiable] | 34. Kal Wonpa [unidentifiable] |
| 17. Pandita Sadzana or Sazang Mati Panchen (1294-1376) aka Lodro Gyaltzen [P151] | |
| 18. Kunpa Cho-rin [unidentifiable] | |



PROPERTY FROM
THE JAMES AND MARILYNN ALSDORF COLLECTION

410

A BRONZE FIGURE OF PADMAPANI LOKESHVARA
KASHMIR OR WESTERN TIBET, 10TH CENTURY

6¼ in. (15.9 cm.) high

\$4,000-6,000

PROVENANCE:

Sotheby Parke Bernet, New York, 30 November 1982, lot 277.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Los Angeles, Neil Kreitman Galleries, "The Enlightened Ones,"
May 1980.

LITERATURE:

N. Kreitman, *The Enlightened Ones*, Los Angeles, 1980, pl. 10.
Himalayan Art Resources, item no. 24667.

喀什米爾或西藏西部 十世紀 銅蓮花手觀音坐像

來源:

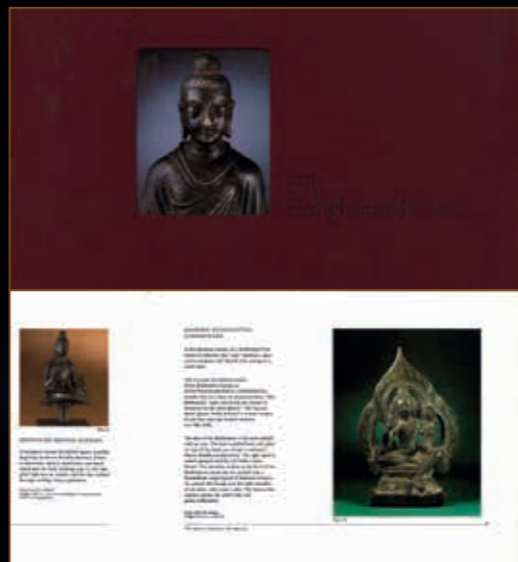
Sotheby Parke-Bernet, 紐約, 1982年11月30日, 拍品編號277。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。

展覽:

洛杉磯, Neil Kreitman藝廊, *The Enlightened Ones*, 1980年
5月。

出版:

N. Kreitman, 《*The Enlightened Ones*》, 洛杉磯, 1980年, 圖
版10。



N. Kreitman, *The Enlightened Ones*, Los Angeles, 1980,
cover and pl. 10.



411

A BRONZE FIGURE OF PADMASAMBHAVA
TIBET OR BHUTAN, 18TH CENTURY

6½ in. (15.6 cm.) high

\$6,000-8,000

PROVENANCE:

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

LITERATURE:

Himalayan Art Resources, item no. 24668.

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 lush lotus base with a beaded rim. He holds a *vajra* and *kapala* in his hands and wears thick robes patterned with a *ruyi* motif at the collar. His crown is topped with a half-*vajra* rather than his signature raven-feather cap.

西藏/不丹 十八世紀 銅蓮花生坐像

來源:

私人珍藏, 紐約, 1990年代(傳)。



A RARE AND IMPORTANT BRONZE FIGURE OF LUIPA

This finely-cast and important bronze is likely to belong to a larger set of bronzes depicting the Chakrasamvara lineage of the Sakya tradition of the Ngor Ewam monastery. The entire set was once contained within Ngor monastery, but was partially dispersed in the twentieth century. Bronzes from the set are distinguished by the treatment of the jewelry, facial features, and the double-lotus base, as well as the consistent location of dedicatory inscriptions, and the group has been dated by U. von Schroeder in his discussion of the group in *Buddhist Sculptures in Tibet*, vol. II, Hong Kong, 2001, p. 1206, to the late fifteenth or early sixteenth century. Four other bronzes from the set are held in Western collections: a bronze figure of Vijayapada in the Frey Collection in Zurich, illustrated by R. Linrothe in *Holy Madness: Portraits of Tantric Siddhas*, New York, 2006, p. 339, cat. no. 70; an image of Shavaripa in the Katimari Collection, illustrated on Himalayan Art Resources (item no. 59531); a bronze figure of Krishnacharya in the collection of the Museum der Kulturen in Basel (acc. no. #W.Ild13999.R0089), illustrated on Himalayan Art Resources (item no. 3313999) and by U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp. 480-481, pl. 134E; and a bronze figure of Jalandhara in the collection of the Rubin Museum of Art (acc. no. C2003.13.4), illustrated as **fig. 1**. Luipa is the sixth lineage figure from the Ngor Ewam set, and as such would have come directly after the image of Shavaripa from the Katimari Collection. The whereabouts of nine bronzes from the lineage, including the image of Luipa, had previously been unaccounted for until the reappearance of this work to the market.

Each of the figures in the set is adorned with a beaded harness that is joined at the center of the torso with a rhomboid shaped fitting, from which hang either three beaded pendants (in the case of the Shavaripa

and the Krishnacharya bronzes) or a single beaded pendant (in the case of the Jalandhara and Luipa). The necklace on each figure consists of the eight rectangular bone ornaments of a Heruka deity, joined by a double strand of beads. At the waist, the short *dhoti* is secured with an elaborate knot, particularly in the standing image of Jalandhara, where it billows down from his waist, but is also elegantly knotted in the images of Shavaripa and the present image of Luipa.

Certain characteristics of the face are found across all five images, adding a sense of coherence across the entire group. The mouth is typically held open in a slight smile, the tongue raised as if in speech and the teeth delineated, and in the case of the Jalandhara and Shavaripa, picked out in white polychromy. The heavily-lidded eyes are depicted with an expressive gaze, the pupils incised and the sclera again indicated with white polychromy – remaining in this case on the present work. The images of Luipa, Krishnacharya, Jalandhara and Shavaripa are cast with a short, triangular beard which juts out below the chin, and which is incised with vertical lines delineating the hair.

The base of the four figures is composed of two rows of wide lotus petals between beaded rims at top and bottom. In the case of the Luipa, both beaded rims but particularly the top, have been worn to such a degree that they appear plain – however, close inspection reveals they were once indeed beaded. Close inspection of the Luipa also reveals a short inscription at the top of the base in front of Luipa's proper right foot, as well as a longer inscription running alongside the lower edge of the base. Such inscriptions are typical of the lineage set, and can be in almost identical locations on all of the known bronzes from the set.



412

A RARE AND IMPORTANT BRONZE FIGURE OF LUIPA

TIBET, LATE 15TH-EARLY 16TH CENTURY

8 in. (20.3 cm.) high

\$120,000-180,000

PROVENANCE:

Private collection, New York, 1960s.

LITERATURE:

Himalayan Art Resources, item no. 90086.

西藏 十五/十六世紀 銅大成就者坐像

來源:

私人珍藏, 紐約, 1960年代。

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號90086。



A Bronze figure of Jalandhara; Tibet, circa 16th century; 9½ in. (24.1 cm.) high; Rubin Museum of Art, C.2003.13.4, HAR65218.



(reverse)



A RARE PAINTING OF PINDOLA BHARADVAJA

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

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

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

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

The present painting is undoubtedly directly derived from the early Yongle sets of *arhat* paintings. Although Pindola Bharadvaja was not represented among the well-known set of nine paintings, one of which was inscribed with a six-character Yongle mark, sold by Gisele Croës in 2002, and illustrated in *Splendor of Yongle Painting: Portraits of Nine Luohan*, Brussels, 2002, the composition of the painting of Pindola Bharadvaja in the eighteenth-century set in the National Palace Museum, Beijing (Himalayan Art Resources, item no. 34883), which was apparently directly based on a Yongle-period set, closely mirrors the present example: the *arhat* sits on an ornately-decorated textile on a rounded knoll, his left hand supporting a porcelain bowl and his right hand delicately holding a brush or stick with which he indicates towards an open book resting on another elaborate textile on a rocky crag, with a three-legged incense burner and circular box and cover nearby. An attendant with straight cropped hair garbed in blue robes and holding a fan of bird feathers stands to his proper left, looking off into the distance. The only major differences in composition between the present work and the Palace Museum example is the presence of the two birds in the bottom left corner, which are missing in the later example, and the diminutive images of Manjushri and a Tibetan lama in the sky above Pindola in the eighteenth-century example, which are not found in the present work.

Because of the large number of sets of *arhat* paintings that were created following a single, Yongle-period prototype, it can be difficult to assign individual paintings to a larger group. The present work, however, seems closely related to a painting of Angaja in the collection of the Cleveland Museum of Art (acc. no. 1993.306), tentatively dated to the seventeenth century: compare the treatment of the robes and textiles, particularly that which the *arhats* sit on, with foliate scroll similar to that found on Yongle-period blue-and-white porcelain, as well as the treatment of the tree behind the main figures, particularly the way the bark is delineated with long, parallel brush strokes and the leaves with short dabs. See, also, a painting of Vajraputra in the collection of the Metropolitan Museum of Art (acc. no. 1992.198), attributed to the fifteenth century; the treatment of the attendant figure and ritual objects between the Met example and the current work are remarkably similar, although the composition of the Met example differs slightly from that of the eighteenth-century National Palace Museum example, which was supposedly modeled upon a Yongle-period original.



413

**A RARE PAINTING OF THE ARHAT PINDOLA BHARADVAJA
TIBET, 16TH CENTURY**

31¼ x 19½ in. (79.4 x 49.5 cm.)

\$200,000-300,000

PROVENANCE:

Collection of Dr. Hans Werner Riedel and Dr. Ralf Dieter Loher-Riedel,
Munich, before 2015.

LITERATURE:

Himalayan Art Resources, item no. 24669.

西藏 十六世紀 賓度羅跋囉惰闍尊者坐像圖

來源:

Hans Werner Riedel博士暨Ralf Dieter Loher-Riedel博士珍
藏·慕尼黑·2015年前。



A painting of a Lohan; Tibet or China, 17th century; 33¼ x 29½ in. (84.4 x 52.2 cm.)
Cleveland Museum of Art, Bequest of Lillian M. Kern, 1997.306.



A painting of the Arhat Vajraputra; Tibet or China, 15th century
32 x 20 in. (81.3 x 50.8 cm.); The Metropolitan Museum of Art, 1992.198.



THE PROPERTY OF A DISTINGUISHED GENTLEMAN

414

A GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI
TIBET, 15TH-16TH CENTURY

3 $\frac{7}{8}$ in. (9.8 cm.) high

\$4,000-6,000

PROVENANCE:

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

LITERATURE:

Himalayan Art Resources, item no. 24670.

西藏 十五/十六世紀 鎏金銅釋迦牟尼佛像

來源：
於1990年代晚期入藏於香港。



PROPERTY FROM A PRIVATE ASIAN COLLECTION

415

A GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI
TIBET, 16TH CENTURY

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

\$6,000-8,000

LITERATURE:

Himalayan Art Resources, item no. 24671.

西藏 十六世紀 鎏金銅釋迦牟尼佛坐像



416

**A RARE GILT-BRONZE FIGURE OF DÜSUM KHYENPA,
FIRST KARMAPA**
TIBET, 16TH CENTURY

7¾ in. (18.7 cm.) high

\$80,000-120,000

PROVENANCE:

Acquired from Vallin Galleries, Connecticut.

LITERATURE:

Himalayan Art Resources, item no. 24672.

This highly individualized gilt-bronze portrait is identified by inscription as the First Karmapa, Düsum Khyenpa (1110-1193). Founder of the Karma brand of the Kagyu sect of Tibetan Buddhism, the Karmapa was Tibet's first consciously incarnating lama, as the First Karmapa believed to have foretold his future incarnations. The figure would have had particular significance in the sixteenth century, when the present lot was produced, as the Karmapas held esteem as the teachers of the Ming dynasty (1368-1644) emperors of China.

The First Karmapa is portrayed here seated upon a cushioned double lotus base in voluminous robes delicately incised with floral motifs. His face is pigmented with plump, bow-shaped red lips, white eyes outlined in burgundy, and faded black pigments employed at the pupils and arched brows. The face reveals high cheekbones and a prominently modeled chin, which is consistent with other painted and sculpted portraits of the First Karmapa; compare the present figure to a sixteenth century painting of Düsum Khyenpa with his teacher Lord Gampopa (1079-1153) from a Karma Kagyu lineage set (Himalayan Art Resources, item no. 561) with similarly exaggerated facial features. Most distinctively, Düsum Khyenpa is depicted wearing the Black Crown, an important symbol of the Karmapa, signifying his power to benefit all sentient beings. According to legend, in a former incarnation as a yogi, the Karmapa attained the eighth *bhumi* of enlightenment and 100,000 *dakinis* crafted the black crown out of their own hair to recognize his accomplishment.

西藏 十六世紀 鎏金銅第一世噶瑪巴·杜松虔巴像

來源:

入藏自Vallin 藝廊, 康涅狄格州。



417

A RARE PAINTING OF NANAM YESHE DE, ONE OF THE TWENTY-FIVE DISCIPLES OF PADMASAMBHAVA
CENTRAL OR EASTERN TIBET, 18TH CENTURY

34½ x 24½ in. (87.6 x 62.2 cm.)

\$150,000-250,000

LITERATURE:

Himalayan Art Resources, item no. 24673.

西藏中部/東部 十八世紀 尚·益西德畫像 (蓮花生二十五弟子之一)

This rare painting depicts Nanam Yeshe De, one of the twenty-five disciples of Padmasambhava, according to the Nyingma tradition of Tibetan Buddhism. Nanam Yeshe De is typically found as a secondary figure in single or multi-painting compositions of Padmasambhava's disciples, and it is rare to see him depicted as the primary figure, as he is in the present work. It is likely, therefore, that the current painting was originally part of a set of twenty-five or more paintings depicting the disciples of Padmasambhava.

Nanam Yeshe De (mid eighth-early ninth century) is identified based on a small inscription below the central figure; he is depicted in Nyingma paintings in a few different appearances, but is typically shown flying, as he is in the present work; here, he wears a red *pandita* hat and holds a *vajra* and a *ghanta*. Yeshe De of the Nanam clan was contemporaneous to the three most important figures in Tibet's earliest Buddhist history: king Trisong Detsen, an early royal patron of Buddhism; Santarakṣita, the founder of Tibet's first Buddhist monastery; and of course, Padmasambhava. He was an important translator in the period when Buddhism was first transmitted to Tibet, translating as many as three hundred Indian texts into Tibetan. Although much of his biographical information is now forgotten, his incorporation into the group of Padmasambhava's disciples meant that he became an important figure in the Nyingma sect. His ability to fly was said to have stemmed from his ability to visualize the deities of the Eight Pronouncements, and through his realization of the illusory nature of reality.

Surrounding the central figure of Nanam Yeshe De are several scenes from the mythologized life of Padmasambhava, according to the compiled traditions of the Nyingma sect. His experiences in the land of Zahor, for instance, or his meditation in the Maratika Cave with Princess Mandarava, are illustrated through small, inscribed vignettes. Similarly, the Nyingma tradition incorporated Indian *mahasiddhas* into its practice, making them emanations or reincarnations of Padmasambhava; the present work, therefore, depicts the *mahasiddhas* Dombi Heruka and Binasa. Presumably, the larger set of twenty-five paintings to which this work belongs would have included hundreds of such scenes.



The inscriptions on the painting can be translated as (numbered according to diagram):

1. "Dharma Sky-Soarer Nanam Yeshe"
2. "Binasa consuming beer from the tavern"
3. "Releasing the sun, because [he received] free beer"
4. "Dombi Heruka"
5. "Asking the seven-time-born Brahmin with conch earrings in person"
6. "Indrabhuti; Divine emanation Binasa; Binasa"
7. "Detering the army at the border of Zahor"
8. "Vision of the assembly of deities in the Maratika Cave"
9. [illegible]
10. "Meeting together"



418

A PAIR OF INLAID GILT-BRONZE BUTTER LAMPS
TIBET, 18TH CENTURY

Each 8 in. (20.3 cm.) high

\$10,000-15,000

LITERATURE:
Himalayan Art Resources, item no. 24674.

西藏 十八世紀 鎏金銅嵌寶酥油燈一對

(2)



PROPERTY FROM THE JAMES AND MARILYNN ALSDORF COLLECTION

419

A GROUP OF THREE METALWORK BUDDHIST RITUAL ITEMS

TIBET, 14TH CENTURY AND LATER

The *kapala* 5¼ in. (14.6 cm.) high

The *vajras* 7¼ in. (17.8 cm.) long and 3⅞ in. (7.9 cm.) long

\$10,000-15,000

PROVENANCE:
The *kapala*: Spink & Son, Ltd., London, 10 May 1983.
The *vajras*: The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

LITERATURE:
Himalayan Art Resources, item nos. 24675, 24676 and 24767.

The present lot includes a gilt-damascened iron *kapala*, cover, and stand, Tibet, 17th-18th century; a gilt- and silver-damascened iron *vajra*, Tibet, 17th-18th century; and an iron and bronze *vajra*, Tibet, 14th

西藏 十四世紀及以後 金屬佛教法器一組三件
西藏或蒙古 十七/十八世· 鐵·鎏金嘎巴拉蓋碗

來源:
嘎巴拉盤: Spink & Son, Ltd., 倫敦, 1983年5月10日。
金剛: 詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥, 1990年前入藏。

來源:
Spink & Son, Ltd., 倫敦, 1983年5月10日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥, 1990年前入藏。

century or later. The underside of the *kapala* is inscribed *mChod dPon* or "shrine master" in Tibetan U-Chen script, indicating previous use in ritual context. It is likely that this would have been part of a large set for exclusive use by the shrine master.



A RARE DENSATIL FIGURE OF
CHAKRASAMVARA AND VAJRAVARAHI

This large, powerfully-cast gilt-bronze image of Chakrasamvara and Vajravahni is an extraordinary example of Himalayan metalwork sculpture at its finest. The work once adorned one of the great *tashi gomang* stupas of Densatil Monastery, and the couple representing the virtues of wisdom and compassion would have towered over the worshippers of that institution from one of the top tiers of the stupa. As the deity at the heart of meditative vision that spawned the great stupas of Densatil, Chakrasamvara holds an especial importance in the context of Densatil sculpture.

The monastery of Densatil, established southeast of Lhasa in 1179, housed perhaps the most spectacular achievement of Himalayan bronze casting in all of Tibet. Its eight *tashi gomang* ("Many doors of Auspiciousness") stupas, each possibly up to five meters high, were arranged in tiers completely covered with gilt-bronze plaques and bedecked with a multitude of freestanding gilt-bronze Buddhist figures, an enormous display of the whole pantheon of Tibetan Buddhist deities, expertly crafted by the finest Newar artists and local craftsmen. Tragically destroyed in the second half of the twentieth century, all that remains now are a handful of photographs taken by the Italian Pietro Francesco Mele (who visited the site with the famed Tibetologist Giuseppe Tucci in 1948) and a small group of salvaged fragments which have been preserved in private collections and museums. Upon visiting the remote and immaculately preserved monastery in 1948, Tucci described the *tashi gomang* stupas as "smothered with a wealth of carvings and reliefs that knew no limits. The whole Olympus of Mahayana seemed to have assembled on those monuments."

The site of Densatil was established as a hermitage in the twelfth century by the esteemed Kagyu master and teacher, Dorje Gyalpo (1110-1170), a disciple of Gampopa Sonam Rinchen (1070-1153), himself a disciple of the famed poet, Milarepa (1040-1123). After the death of his

master, Gampopa, Dorje Gyalpo withdrew from civilization in search of a quiet locale for meditation. He eventually settled in an area near the Tsangpo (Brahmaputra) River named Phagmodru ("Sow's Crossing"), and as such he was later known by the epithet Phagmo Drupa ("One from Phagmodru"), a name also given to the entire lineage and religious house that he founded. Phagmo Drupa Dorje Gyalpo's teachings drew a considerable following, although he and his disciples lived simply in thatched huts high on the slopes above the Tsangpo. It was only after Phagmo Drupa's death that his two most important disciples, Taglung Tangpa Tashi Pel and Jigten Gampo, the founders of Taglung Monastery and Drigung Monastery, respectively, ordered the construction of a permanent building to honor their master. The building preserved Dorje Gyalpo's thatched hut in one corner, and at the center of its eastern wall, they interred his remains within a large Kadampa-style stupa.

The first *tashi gomang* was not constructed until 1208, and it was erected at Drigung Monastery rather than at Densatil. Dorje Gyalpo's disciple, Jigten Gampo, while in deep meditation, had a vision of Chakrasamvara surrounded by a retinue of 2800 deities, high on the slopes of Mount Tsari. Seeking to translate the ethereal into the worldly, Jigten Gampo ordered the construction of an enormous structure to support a commemorative stupa at Drigung. The design of the *tashi gomang* consisted of six stepped tiers, the sides covered in gilt-bronze plaques with doors and niches from which emerged freestanding gilt-bronze images of various mandala figures. The entire structure was in essence a series of mandalas contained within the overall mandala of the structure itself. Jigten Gampo had the commemorative stupa of Dorje Gyalpo removed from its spot at Densatil to surmount the Drigung *tashi gomang*, although unsurprising outcry from the monks at Densatil forced him to return it shortly thereafter. The first *tashi gomang* at Drigung, which was likely to have been the prototype for the eight *tashi gomang* at Densatil, was completely destroyed in 1290 when



Footprints of Drigungpa Jikten Sumgon (1143-1217); Tibet, 13th century
24 x 24 1/2 in. (61 x 61.9 cm.); Rubin Museum of Art, C2003.7.1, HAR65205.



the Sakya clan sacked and burned Drigung to the ground. A painting somehow preserved from Drigung's destruction, in the collection of the Rubin Museum (acc. no. C2003.7.1), illustrates the importance of Chakrasamvara to the iconographic program of the Drigung stupa, and thus those at Densatil; it shows Chakrasamvara flanked on either side by the footprints of Jigten Gampo, literally centering the deity within the spiritual lineage of the monastery's founder.

Throughout the latter half of the thirteenth century, meanwhile, the Phagmo Drupa of Densatil were slowly gaining independence from the Drigung, and beginning to assert themselves as a power in their own right. Under the Mongol rule of Tibet, they were elevated as one of the thirteen myriarchies (a unit of subdivision instituted by the Mongols) of Tibet, and Densatil was presented with gifts from Hulagu Khan, brother of Kublai Khan, the Yuan ruler of China. It was likely this influx of wealth and prestige that enabled the monks of Densatil in 1267 to build their first *tashi gomang* in memory of their recently deceased abbot, Dragpa Tsondu. Despite their growth in stature, the Phagmo Drupa only began to consolidate their power after the fall of the Yuan dynasty, and by the second half of the fourteenth century, were the dominant clan in Tibet. It is during this period, from 1360 to 1434, that the remaining seven *tashi gomang* were constructed, all roughly following the vision of Jigten Gampo, and thus, the original Drigung prototype of 1208. In the second half of the fourteenth century, however, the Phagmo Drupa were quickly displaced from power by other monastic houses, and despite the wealth interred in Densatil, the monastery was largely undisturbed, and thus unusually preserved, until the twentieth century.

As one can only rely on the few remaining photos of Densatil Monastery taken by Pietro Francesco Mele, it is almost impossible to establish a concrete art historical timeline for the development of style across the eight *tashi gomang*. Jean-Luc Estournel has made an admirable attempt in "About the 18 stupas and other treasures once at the Densatil Monastery," on asianart.com. Even with this invaluable resource, it is clear that each *tashi gomang* was built over a series of months or even years, with the gilt-bronze sculptures decorating the exterior of the stupas cast by more than one group of artisans at a time. The individual style of each *tashi gomang*, therefore, is somewhat variable, with both overlapping styles across *tashi gomang*, and contradictory styles on a singular *tashi gomang*.

In terms of direct comparable examples for the present work, a gilt-bronze figure of Chakrasamvara, now in a private collection, associated by Estournel with the *tashi gomang* of 1360 (fig. 80 in *ibid.*) shares many characteristics found in the present work: the crown in both works consists of tall and wide gem-inlaid foliate petals of alternating heights that are almost triangular in form. The lower bands of the crown in both examples terminate at each end with lotuses that separate the central face from the side faces, a feature not found in examples classified by Estournel as belonging to the later *tashi gomang* styles. Similarly, the treatment of Vajravarahi's jeweled belt is closely related in both examples: a U-shaped beaded chain falls across each upper thigh, interspersed by a single pendent chain, with a foliate gem-inlaid petal within each U. According to Estournel's timeframe, Vajravarahi's simple beaded belt increasingly becomes an ornate skirt, with either crossed chains or a multitude of long, pendent beaded loops (see, for an example of the latter type, a gilt-bronze figure of Chakrasamvara in the Tibet Museum – Fondation Alain Bordier, illustrated by G. Béguin in *Art Sacré du Tibet: Collection Alain Bordier*, Paris, 2013, p. 153, cat. no. 69). Compare, also, the facial features of the present work with a gilt-bronze seated female figure possibly representing Ekajati, sold at Sotheby's New York, 28 March 1996, lot 48 (fig. 70 in *ibid.*), which Estournel also associates with the 1360 *tashi gomang*.

However, as previously mentioned, the overall Densatil style was constantly evolving, and artisans working on a particular *tashi gomang* certainly would have been influenced by the style of the previously built *tashi gomang* stupas. Indeed, Estournel posits that the eighth and final *tashi gomang* of 1434 was built alongside the first stupa of 1267 and was intentionally evocative of that earlier thirteenth-century example. It is therefore important to remember that, with the exception of the first *tashi gomang* built in 1267, nearly all of the gilt-bronze sculptures that decorated the stupas of Densatil Monastery were cast within a roughly seventy-five year period, from 1360 to 1434, and as such are all relatively closely related stylistically.

As one of the most remarkable achievements in Himalayan bronze casting, the gilt-bronze sculptures of Densatil Monastery have always drawn interest from the market, particularly in recent years. A benchmark of value for comparable works was set when a gilt-bronze figure of Vajrakila Heruka and Dipta Chakra was sold at Christie's New York, 18 March 2013, lot 330 for \$2,139,750. The Vajrakila Heruka, which Jean-Luc Estournel stylistically identifies with the *tashi gomang* of 1386, was 10¾ in. (27.2 cm.), slightly smaller than the present work. In subsequent years, an 11 in. (27.9 cm.) gilt-bronze figure of Chakrasamvara and Vajravarahi, associated with the *tashi gomang* of 1407 by Estournel, sold at Sotheby's New York, 17 March 2015, lot 1029 for \$1,570,000. A couple of years later, a similarly-sized gilt-bronze figure of Chakrasamvara and Vajravarahi, which Estournel associates with the *tashi gomang* of 1408, sold at Sotheby's Hong Kong on 2 October 2017, lot 3123, for HK\$9,460,000 (approximately \$1,217,412).

The result of Daybreak Nuclear and Medical Systems, Inc. thermoluminescence test no. 101A15 (19 November 1980) is consistent with the dating of this lot.



A gilt-bronze figure of Vajrakila Heruka and Dipta Chakra; Tibet, 14th-15th century; 10¾ (27.2 cm.) high; sold, Christie's New York, 18 March 2013, for \$2,139,750.



西藏中部 丹薩替寺 十四世紀下半葉至十五世紀

上半葉 鎏金銅勝樂金剛像

本尊勝樂金剛與明妃鎏金銅像體積敦碩、鑄工一流，不愧為喜馬拉雅金屬工藝的主臬之作。丹薩替寺的吉祥多門塔聞名遐邇，本拍品是其中一座寶塔的裝飾，主題象徵智慧悲愍二德，它當年應高踞寶塔頂層，俯視來此參拜的芸芸信眾。丹薩替寺大寶塔以冥思靜觀為核心，而勝樂金剛作為這一信仰的主尊，在丹薩替諸像中地位尊崇。

丹薩替建寺於1179年，地處拉薩東南，寺內喜馬拉雅青銅像之精，可謂冠絕西藏。寺中有吉祥多門塔八座，各高約五米，層級分明，滿飾鎏金銅牌，其鎏金立體佛像森羅萬象，恍若一場藏傳佛教神祇的巡禮，盡顯尼瓦爾頂尖藝術家和地方巧匠的精湛技藝。令人扼腕的是，該批作品在二十世紀下半葉損毀殆盡，昔日盛況僅見於意大利人梅斐芳（Pietro Francesco Mele，1948年與西藏學名宿杜濟思（Giuseppe Tucci）共赴當地考察）拍攝的一系列照片，以及寥寥數件私人珍藏與博物館藏殘件。杜氏1948年造訪這座地處偏遠但保存完好的佛寺時提到，吉祥多門塔的「雕刻與浮雕洋洋大觀，讓人目不暇接，其陣容之鼎盛殊為罕見。這些寶塔看來仿如大乘諸佛雲集的『奧林匹克山』」。

丹薩替寺原是公元十二世紀噶舉派宗師多吉傑波（公元1110至1170年）的歸隱之所，多吉傑波師承岡波巴（法名「索南仁欽」，公元1070至1153年），而岡波巴則是詩雄密勒日巴（公元1040至1123年）的弟子。多吉傑波在師父岡波巴去世後，一心了卻紅塵，尋一處清靜所在潛心修行。最終，他在雅魯藏布江（即印度的布拉馬普特拉河）附近的帕摩竹（字面指「豕之渡」）落腳，故後人稱之為帕摩竹巴（意謂「來自帕摩竹的人」），此名亦泛指整個教派及其創立的修行之所。雖然帕摩竹巴·多吉傑波的主張追隨者眾，但他和弟子一如既往地，仍在雅魯藏布江畔高坡上的茅屋過着單食瓢飲的日子。帕摩竹巴辭世後，兩大門徒達隆塘巴·扎西華及直貢巴（分別為達隆寺與直貢梯寺的創始人）為紀念先師，始命人興建永久廟宇。寺內一角保留了多吉傑波棲身的茅屋，其舍利則安放於東牆中段一個大型噶當巴式寶塔之內。

1208年，首座吉祥多門塔始正式落成，但坐落於直貢梯寺，而非丹薩替寺。多吉傑波弟子直貢巴在冥思清修之際，眼前曾浮現身處匝日神山險峰的勝樂金剛，週遭環伺二千八百神祇。為將此虛幻之境化作凡塵實景，他命人在直貢梯寺內，興建一個能容納紀念寶塔的大型建築物。該吉祥多門塔合共六層，塔身滿嵌鎏金銅牌，並設多扇小門及佛龕，其間有諸多壇場神祇的鎏金銅像。實際上，整座寶塔形同大型壇場，內含眾多小型壇場。直貢巴曾命人移除丹薩替寺的多吉傑波紀念寶塔，以安設直貢梯寺的吉祥多門塔，但不出所料，此舉遭丹薩替寺僧侶大力反對，所以未幾便恢復原狀。作為首例吉祥多門塔，它很可能是丹薩替寺八座吉祥多門塔之原型，惟直貢梯寺於1290年遭薩迦族洗劫焚毀，寺內的吉祥多門塔亦付諸一炬。

與此同時，整個公元十三世紀下半葉，丹薩替的帕摩竹巴分支漸與直貢梯分庭抗禮，久而久之儼然自成一派。蒙古人統治西藏期間，帕摩竹巴獲提升為西藏十三萬戶（蒙古人設立的行政單位）之一，而丹薩替寺更獲元世祖忽必烈之弟旭烈兀多方賞賜。也許正因財雄勢大，丹薩替寺的僧侶方能於1267年興建首座吉祥多門塔，以誌辭世不久的住持尊珠扎巴。帕摩竹巴教派之勢力雖如日中天，但待到元滅後始整合實力，並於十四世紀下半葉稱雄西藏。在此期間（1360至1434年），餘下七座吉祥多門塔相繼落成，而且俱沿用了直貢巴

的構思，即以直貢梯寺1208年落成的寶塔為藍圖。及至十四世紀下半葉，帕摩竹巴的勢力很快被別的寺院取而代之，丹薩替寺珍藏雖豐，但鮮受外部侵擾，所以二十世紀之前大致完好無缺。

由於惟一的憑據便是梅氏當年拍攝的數幀丹薩替寺照片，若要以此為八座吉祥多門塔的風格嬗變，整理出具體的藝術史編年表，其難猶如登天。艾尚盧（Jean-Luc Estournel）在asianart.com網站發表的《關於丹薩替寺的十八座寶塔及其他珍品》(About the 18 stupas and other treasures once at the Densatil Monastery)，洵為此中力作。即使具備這份寶貴的資料，但無可否認的是，每座吉祥多門塔的建造過程累月經年，而裝飾寶塔外部的鎏金銅像，每每動用了不止一批鑄造工匠。因此，每座吉祥多門塔的風格都不盡相同，有時候某種風格見諸所有寶塔，有時則是同一座寶塔但卻風格迥異。

就直接可比的例子而言，有一尊私人珍藏勝樂金剛鎏金銅像（艾氏認為其出處是1360年的吉祥多門塔，見前述著作圖80），與本拍品頗多共通之處：譬如兩者寶冠的葉片皆修長飽滿並鑲有寶石，而且長短錯落、形如三角。此外，其寶冠底層兩端均飾蓮花，以此區隔正中和兩側的面孔，在艾氏歸納為年代較晚的吉祥多門塔之中，從未出現這一裝飾特徵。同樣道理，就明妃所繫的鑲寶腰帶，兩者的處理手法亦息息相關：其臀部左右各飾一U形珠串，中間一鏈飄垂而下，U形珠串內各飾一嵌寶葉片。根據艾氏年表，明妃腰繫珠串的簡單樣式，漸為繁縟的半裙所取代，後者或飾以交錯的長鏈，或環塔琳瑯垂掛，就此可參照卜雅倫基金會西藏博物館（Tibet Museum - Foundation Alain Bordier）珍藏的勝樂金剛鎏金銅像，圖見貝紐（G. Béguin）著作《西藏聖教藝術：卜雅倫珍藏》(Art Sacré du Tibet: Collection Alain Bordier) 頁153圖錄編號69（巴黎：2013）。此外，亦可比照本拍品與一尊鎏金銅像（其主題有可能是一髻佛母）的五官描寫，後者於1996年3月28日經紐約蘇富比拍出（拍品編號48，前述著作圖70），據艾氏推論，此像來自1360年的吉祥多門塔。

但如上所述，丹薩替寺整體的風格不斷更迭，而建造某座吉祥多門塔的工匠，無疑亦承襲了前期寶塔的若干影響。誠然，根據艾氏的推論，建於1434年的第八座也是最後一座吉祥多門塔，毗鄰1267年首座落成的寶塔，正是向前期十三世紀寶塔致意之作。所以尤須強調的是，除了1267年的吉祥多門塔之外，用於裝飾丹薩替寺寶塔的鎏金銅像，絕大部份鑄造於七十五年之內（即1360至1434年），故其風格相對來說皆密切相關。

丹薩替寺的鎏金銅像被譽為喜馬拉雅鑄銅藝術的巔峰之作，因此素來備受市場青睞，近年尤然。2013年3月18日，紐約佳士得拍出一尊份量相當的普巴金剛與佛母鎏金銅像（拍品編號330），以2,139,750美元成交，一舉成為了近似之作的參考價格。艾氏認為，這尊普巴金剛像的風格與1386年完工的吉祥多門塔相符，此例高10¼ 吋（27.2公分），比本拍品略矮。其後於2015年3月17日，紐約蘇富比以1,570,000美元拍出一例勝樂金剛與明妃鎏金銅像（拍品編號1029），高11吋（27.9公分），艾氏視之為1407年吉祥多門塔的作品。時隔數年，香港蘇富比於2017年10月2日亦拍出一件大小相若的勝樂金剛與明妃鎏金銅像（拍品編號3123），成交價9,460,000港元（約1,217,412美元），艾氏認為它來自1408年的吉祥多門塔。



420

A LARGE AND RARE GILT-BRONZE FIGURE OF
CHAKRASAMVARA AND VAJRAVARAHI
CENTRAL TIBET, DENSATIL MONASTERY,
SECOND HALF 14TH-FIRST HALF 15TH CENTURY

12¼ in. (31.3 cm.) high

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

PROVENANCE:

Private collection, New York, 1970s.

EXHIBITED:

Taipei, Sun Yi Shuan Memorial Hall, "Wisdom and Compassion –
The Sacred Art of Tibet," 1998, no. 172.

LITERATURE:

M. Rhiie, R. Thurman, *Wisdom and Compassion –The Sacred Art of Tibet*,
Taipei, 1998, p. 199, no. 172.
Himalayan Art Resources, item no. 24678.

西藏中部 丹薩替寺 十四世紀下半葉至十五世紀上半葉
鎏金銅勝樂金剛像

來源:

私人珍藏，紐約，1970年代。

展覽:

臺北·國立國父紀念館·慈悲·智慧——藏傳佛教藝術大展·1998
年·編號172。

出版:

M. Rhiie, R. Thurman, 《慈悲與智慧：藏傳佛教藝術大展》，臺
北，1998年，頁199，編號172。



M. Rhiie, R. Thurman, *Wisdom and Compassion -The Sacred Art of Tibet*, Taipei, 1998, cover and p. 199, no. 172.



421

A PAINTING OF VAJRAYOGINI, DECHEN GYALMO
EASTERN TIBET, KHAM PROVINCE 18TH-EARLY 19TH CENTURY

26½ x 16¼ in. (67.3 x 41.3 cm.)

\$25,000-35,000

PROVENANCE:
Sotheby's New York, 15 October 2001, lot 48.

LITERATURE:
Himalayan Art Resources, item no. 90046.

Delchem Gyalmo, the "Queen of Great Bliss," is a supreme emanation of the *dakini* Vajrayogini, embodying the role of the mother of all buddhas. She is depicted in the center of this painting, red-bodied, holding a skull cup and hand drum in her hands and balancing a *khatvanga* in her left arm. She is flanked by four *yogini* attendant figures, identical to her in every way but color, as well as Varahi to her proper right and Simhamukha to her left. Vaishravana, seated upon his guardian lion, is depicted upon a lotus base below the mother goddess. The lay figure at the top left corner of the painting wears a hat associated with the Palyul monastery of the Nyingma lineage, in the southeastern Kham province of Tibet. The faint color palette, sparse open landscape, and uncluttered horizon are consistent with the Situ Panchen style of Tibetan painting, which was developed and popularized in Kham.

西藏東部 康區 十八至十九世紀初 金剛瑜伽佛母圖

來源:
紐約蘇富比, 2001年10月15日, 拍品編號48。

出版:
“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號
90046。



A RARE BLACK GROUND CHATURBHUJA MAHAKALA

This vivid and spectacular painting of the Buddhist protector deity, Chaturbhujā Mahākala ('The Great Black One with Four Arms'), is an exceptional illustration of the Tibetan black-ground painting tradition. With its fiery reds and oranges and rich hues of green and blues contrasted against the matte black ground, the painting exemplifies the tradition as it approaches its apotheosis in the second half of the eighteenth and the beginning of the nineteenth centuries.

At its center sits the ferocious Chaturbhujā Mahākala, his eyes bulging and his mouth agape with lolling tongue and bared fangs. In his lower hands, he holds a heart-shaped coconut and a blood-filled *kapala* (skull cup), and in his upper hands he holds aloft a flaming sword and *khatvanga* staff tipped with a trident. His torso is wrapped with writhing snakes and garlanded with a sinewy necklace of severed heads, while a tiger skin covers his thighs. A five-pointed skull crown sits before his wild mane of hair, and his overall form is backed by an aureole of flames. To the left and right of Mahākala are eight animal-faced wrathful female retinue figures as found on the mandala of Chaturbhujā Mahākala; all clutch curved knives and skull cups, are clad in leopard-skin skirts, and most are backed by cloud clusters. Below, from left to right, are Kakasyamukha ('The Raven-Faced One'), Simhamukha ('The Lion-Faced One'), and Chandika, the consort of Chaturbhujā Mahākala, depicted red in color, and a number of smaller retinue figures, including two monkeys standing on their hands and supporting offering bowls with their feet.

At the top center of the painting, Chakrasamvara strides in *alidhasana* and holds his consort, Vajravahni. On either side of Chakrasamvara are two seated figures, each identified by inscription: at top left, depicted with an *ushnisha* and backed by a halo with writhing snakes, is Arya Nagarjuna, an Indian monk of roughly the first or second century CE, and an important lineage figure. In the top right, wearing a red *pandita* hat, sits Gvalo, a Tibetan lama and another important lineage figure. Another black-ground painting from the collection of Senator Theodore Francis Green, now in a private collection, and almost certainly from the same set as the present painting, depicts Chakrasamvara at center and Phagmo Drupa Dorje Gyalpo and Taklung Tangpa Tashi Pel in the top left and right corners, respectively, helping to identify the set as belonging to Taklung Kagyu lineage.

Of the three dominant painting styles of the eighteenth century, the present work most closely follows the Khyenri style, originated by Khyentse Chenmo of Gongkar Chode in Central Tibet. Aspects of the Khyenri style, all apparent in the present work, include the open, uncrowded background, clouds rendered in multiple colors, and stylized and schematic flame mandorlas. See, for example, a non-black-ground painting of Chaturbhujā Mahākala in the collection of the Museum der Kulturen, Basel, illustrated by D. Jackson in *A Revolutionary Artist of Tibet*, Seattle, 2016, p. 53, fig. 2.10, and on Himalayan Art Resources, item no. 3314487, and closely identified with the Khyenri style by Jackson. Compare the palette and painting style with a black-ground painting of Danda Mahākala in the collection of Shelley and Donald Rubin, illustrated on Himalayan Art Resources, item no. 22: the treatment of the swirling clouds in vibrant hues of green and blue are closely related in both paintings, and the delicately painted golden foliate scroll on the cloak of the Danda Mahākala mirrors the circular ribbon surrounding the face of Chaturbhujā Mahākala in the present work. See, also, a black ground painting of Mahākala Panjarnata, sold at Christie's New York, 20 March 2019, lot 666; while stylistically different from the present painting, it demonstrates the vivacity of the black ground painting tradition in the eighteenth and early nineteenth centuries.

Senator Theodore Francis Green (1867-1966) was governor of the state of Rhode Island from 1933-1937, and served as the United States senator for Rhode Island from 1937-1961. At his retirement at the age of ninety-three, he was the oldest sitting United States senator in history, a record which was only surpassed by Senator Strom Thurmond, who served until his death at 100. Green, a lifelong bachelor from a wealthy New England family, was an avid collector of Asian art, especially paintings from China and Japan, many of which were sold as part of his estate across four auctions at Sotheby Parke Bernet in 1967 and 1968. The remainder of his collection was sold by his nephew, Robert C. Green, Jr.; a collection of Korean tile rubbings originally from the collection of Theodore Francis Green, accessioned by the Museum of Fine Arts, Boston (acc. no. 68.434.9), bear his handwritten description and inventory number, which matches the handwriting and inventory system of a tag found on the present work.



422

**A RARE BLACK GROUND PAINTING OF
CHATURBHUJA MAHAKALA**
TIBET, 18TH-EARLY 19TH CENTURY

30¼ x 22¼ in. (76.8 x 56.5 cm.)

\$250,000-350,000

PROVENANCE:

Collection of Senator Theodore Francis Green (1867-1966), Providence, inventory no. #2288, by repute.
Private collection, North Carolina, acquired from the estate of the above, by repute.

LITERATURE:

Himalayan Art Resources, item no. 24679.

西藏 十八至十九世紀初 黑地四臂大黑天圖

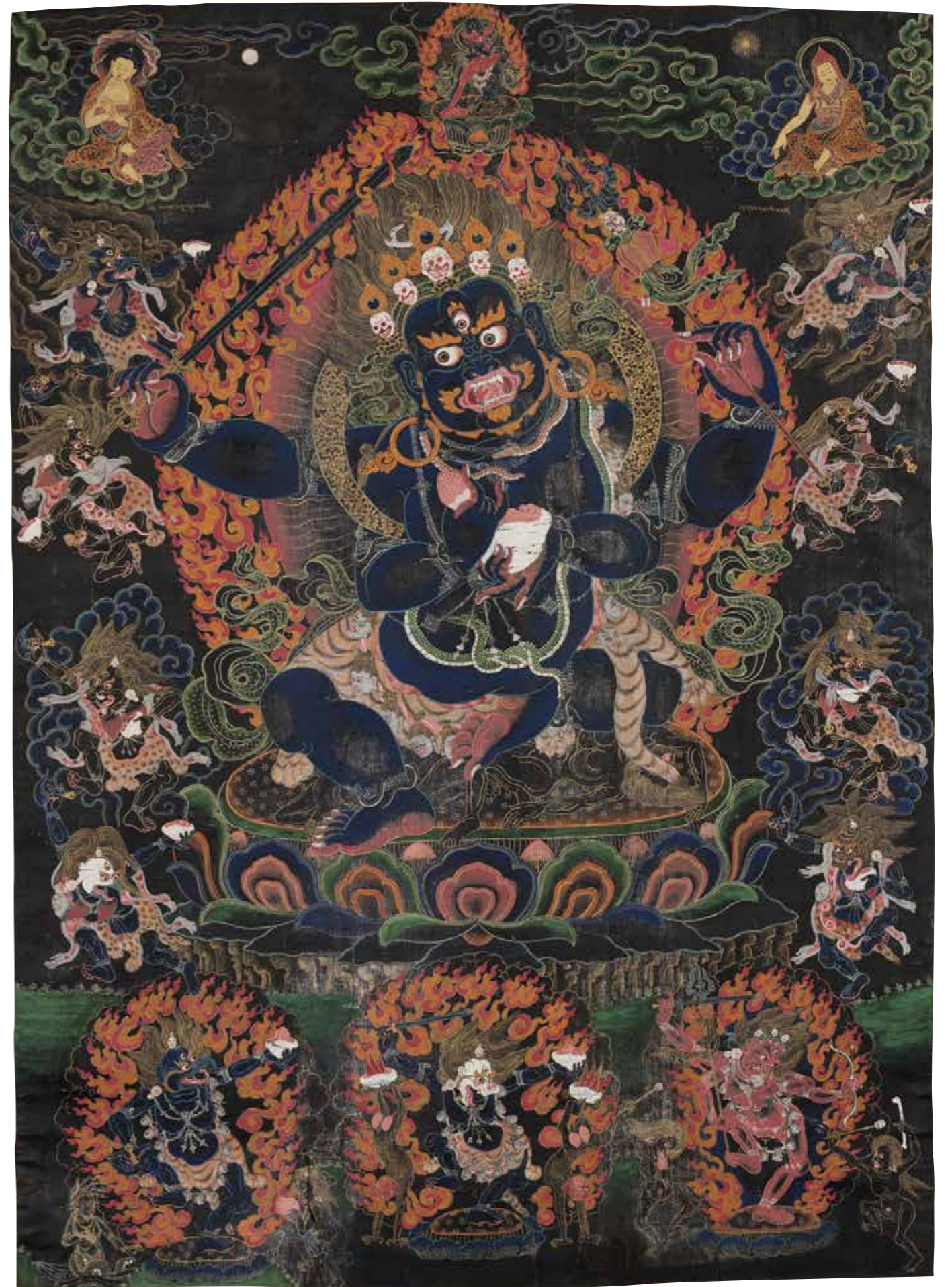
來源:

西奧多·F·格林參議員(1867-1966年)珍藏, 普羅維登斯, 編號 2288 (傳)。

私人珍藏, 北卡羅來納, 得自上述舊藏 (傳)。



A Rare Black Ground Painting of Mahakala Panjarnata; Tibet, 18th Century; 33 x 21¼ in. (83.8 x 56.2 cm.); sold, Christie's New York, 20 March 2019, lot 666, for \$300,000.



PROPERTY FROM THE COLLECTION OF HAROLD AND BARBARA MARKO

423

**A LARGE AND RARE GILT-BRONZE FIGURE
OF USHNISHAVIJAYA**

TIBETO-CHINESE, 18TH CENTURY

14½ in. (36.8 cm.) high

\$40,000-60,000

PROVENANCE:

Collection of Louis Meyron Marko, Detroit, by 1985, by repute.

LITERATURE:

Himalayan Art Resources, item no. 24680.

The three-faced, eight-armed Ushnishavijaya is a goddess of longevity and is associated with the fulfillment of earthly desires. For this reason, she is often invoked in old age ceremonies such as Bhimaratha (see **lot 435**). She has three faces with fierce, serene, and benign expressions, said to carry the attributes of three goddesses. Here, she is seated in a meditative pose with both legs folded and the soles of her feet visible. Her six hands are held in various mudras, as she carries a *vishvavajra*, a small figure of Amitabha, and a longevity vase.

While close diplomatic ties between Tibet and Ming Dynasty (1368-1644) China had encouraged the exchange of motifs in the casting of Buddhist images, a far greater Tibeto-Chinese artistic collaboration was witnessed after the founding of the Qing Dynasty in the seventeenth century. The Qing emperors relied heavily on the support of other foreign ethnic groups within China, particularly Tibetans and Mongolians, for their reign. The Kangxi Emperor (r.1661-1722) became an important propagator of Tibetan Buddhism and founded important monasteries with Mongolian and Tibetan workshops at Beijing, an endeavor and tradition of artistic patronage that continued under the Yongzheng (r.1722-1735) and Qianlong (r. 1735-1796) Emperors.

Ushnishavijaya and her iconography are entirely drawn from the Tibetan pantheon; however, stylistic elements of the present lot closely associate it with the Qing period of China, when Tibetan, Mongolian, and Chinese art and culture were closely intertwined. Such elements include an overall richly gilt surface, smooth contours of the waist and detailed casting of the figure's flowing robes, ribbons and sashes. Like most works produced in China during this period, the back side of the lotus base is left decorated; comparable Tibetan bronzes generally had bases fully executed in the round.

Compare to a smaller figure of Ushnishavijaya in the State Hermitage Collection, Leningrad, illustrated by M.M. Rhie and R.A.F. Thurman in *Wisdom and Compassion. The Sacred Art of Tibet*, New York, 1991, no. 124. The two figures share similar modeling of the faces, robes, and jeweled ornaments. The present lot, however, is of a superb size, with few examples comparing in presence.

中國 十八世紀 藏傳鎏金銅尊勝佛母坐像

來源:

Louis Meyron Marko 珍藏, 底特律, 不晚於1985年(傳)。



(reverse)



PROPERTY FROM A PRIVATE COLLECTION

424

**A GILT-BRONZE FIGURE OF
VAJRABHAIRAVA AND CONSORT**
TIBETO-CHINESE, 18TH CENTURY

7¾ in. (18.7 cm.) high

\$10,000-15,000

PROVENANCE:
Sotheby's New York, 4 June 1994, Lot 180.

LITERATURE:
Himalayan Art Resources, item no. 24681.

中國 十八世紀 藏傳鎏金銅大威德金剛像

來源：
紐約蘇富比，1994年6月4日，拍品編號180。



(reverse)



425

A PAINTING OF VAJRABHAIKAVA
TIBET OR CHINA, 18TH CENTURY

15 7/8 x 11 1/4 in. (39.1 x 28.6 cm.)

\$20,000-30,000

LITERATURE:

Himalayan Art Resources, item no. 24682.

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

The present painting depicts Vajrabhairava in his solitary form, trampling on the pantheon of Hindu gods below his feet. At top center is Je Tsongkhapa, the founder of the Gelug sect, flanked on either side by two Gelugpa lamas. The figure at right, with the sword and book at each shoulder, and the suggestion of a wispy moustache and beard, resembles painted images of Changkya Rolpai Dorje (1717-1786), the personal Buddhist instructor to the Qianlong Emperor and one of the most important lamas in eighteenth-century China. For additional reading on Changkya Rolpai Dorje, refer to **lot 405**.

西藏/內地 十八世紀 大威德金剛圖



426

A PAINTING OF VAISHRAVANA
TIBET, 18TH CENTURY

28¾ x 20⅞ in. (72.1 x 53 cm.)

\$40,000-60,000

LITERATURE:

Himalayan Art Resources, item no. 24683.

The present painting depicts Vaishravana, chief among the Guardian Kings. Also known as the Four Heavenly Kings, or the Dharma Protectors, the Guardian Kings are employed as keepers of the four cardinal directions, with Vaishravana watching the North. The Guardian Kings represent the first Indian gods to be incorporated into the Buddhist pantheon, Vaishravana himself having descended from the Hindu benefactor god Kubera. As a result, in addition to his tutelary role, Vaishravana is at times admired as a wealth-giving deity. Vaishravana can be easily identified by his common attributes, the bannered staff and jewel-spewing mongoose cradled in his arm. Like depictions of other Guardian Kings, he is depicted in the heavy, layered armor of a Chinese warrior. This painting is likely one among a larger set of paintings depicting Shakyamuni Buddha, the Sixteen Great *Arhats*, the patrons Dharmatala and Hwashang, and the four Guardian Kings. Such sets were common throughout the history of Buddhism in both China and Tibet and the Guardian Kings were rarely painted as standalone works.

Compare the present work with an eighteenth century Tibeto-Chinese painting of Vaishravana sold at Christie's New York 20 March 2019, lot 672, for \$447,000. The sold lot closely resembles a painting of Vaishravana from an *arhat* set at the National Palace Museum, Beijing, see *The Complete Collection of Treasures from the Palace Museum 59: Buddhist Painting of Tibet*, Beijing, 2004, p. 204, cat. 189. Both paintings indicate more traditional Chinese influences than the present lot, including the use of unpainted raw silk as the sky, and the use of bamboo shoots and a gnarling peach tree to frame the central figure. The present lot incorporates elements of Chinese landscape painting, such as the rendering of the rocky bluff that serves as Vaishravana's base; however, the work also retains Tibetan painting styles, such as the flaming aureole framing wrathful deities, resulting in a more innovative multilayered composition.

西藏 十八世紀 多聞天王圖



A Painting of Vaishravana; Tibeto-Chinese, 18th century; image 40¾ x 24⅞ in. (103.5 x 61.4 cm.); sold, Christie's New York, 20 March 2019, lot 672, for \$447,000.



427

A LARGE GILT-BRONZE FIGURE OF A LAMA
CHINA OR INNER MONGOLIA, LATE 18TH CENTURY

13¼ in. (33.7 cm.) high

\$80,000-120,000

PROVENANCE:

Bonhams San Francisco, 21 June 2006, lot 3081.

LITERATURE:

Himalayan Art Resources, item no. 24684.

內地/內蒙古 十八世紀晚期 鎏金銅喇嘛坐像

來源:

舊金山邦瀚斯, 2006年6月21日, 拍品編號3081。



(reverse)





428

428
A GILT-BRONZE REPOUSSE FIGURE OF MAITREYA
INNER MONGOLIA, DOLONNOR STYLE,
18TH CENTURY
12½ in. (31.8 cm.) high, with associated *hongmu* throne
\$8,000-12,000

LITERATURE:
Himalayan Art Resources, item no. 24685.

內蒙古 多倫諾爾風格 十八世紀
銅錘鏤鎏金彌勒菩薩像



429

429
A BRONZE FIGURE OF PADMAPANI LOKESHVARA
TIBET OR CHINA, 18TH CENTURY
5½ in. (14 cm.) high
\$8,000-12,000

PROVENANCE:
Private collection, New Jersey, 1970s, by repute.

LITERATURE:
Himalayan Art Resources, item no. 24686.

西藏/內地 十八世紀 銅蓮華手觀音坐像

來源:
私人珍藏, 新澤西州, 1970年代(傳)。

430
A GILT-BRONZE FIGURE OF AMITAYUS
TIBETO-CHINESE, 17TH-18TH CENTURY
6¾ in. (16.2 cm.) high
\$8,000-12,000

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

LITERATURE:
Himalayan Art Resources, item no. 24687.

中國 十七/十八世紀 藏傳鎏金銅無量壽佛坐像

來源:
私人珍藏, 紐約, 1990年代(傳)。



431

A LARGE GILT-COPPER FIGURE OF VAJRADHARA
NEPAL, KHASA MALLA KINGDOM, 13TH-14TH CENTURY

11¼ in. (28.6 cm.) high

\$100,000-150,000

PROVENANCE:

Private collection, acquired in Hong Kong, 23 May 1990.

LITERATURE:

Himalayan Art Resources, item no. 24688.

This large and impressive figure of the primordial buddha, Vajradhara, displays characteristics of both Nepalese and Tibetan bronze imagery, and illustrates the confluence of styles present in the regions of western Nepal and Tibet that formed the kingdom of the Khasa Mallas.

The figure sits upright with his legs in *dhyanasana* and his arms crossed in front of his chest, holding the *vajra* and *ghanta*. The joints of each finger are delineated through incised lines, a characteristic common to bronzes associated with the Khasa Malla kingdom. The figure is adorned with various beaded jewelry, including a double-stranded beaded necklace with three foliate pendants that accentuates the broad neck with its horizontal lines echoing the physical traits of the Buddha; this representation of the neck resembles images associated with the Khasa Malla style, including a gilt-copper figure of Shadakshari Lokeshvara, illustrated by I. Alsop in "The Metal Sculpture of the Khasa Mallas of West Nepal/West Tibet," *Oriental Art*, Hong Kong, June 1994, fig. 9. Other aspects that can be compared between the two figures include the facial features that are delineated with raised casting, and the somewhat stylized, almost horizontal rendering of the ears. The reverse of the bronze also bears applied red pigments, particularly at the back of the base, a feature common to bronzes from the Khasa Malla kingdom.

The present bronze does display certain idiosyncratic features which cannot be definitively associated with any particular style or kingdom. One such feature is the representation of the terminals of the beaded jewelry, including at both shoulders and resting on the top of the base between the ankles; the bead chain splits into a V-shape, with the interior edge rendered with a scalloped form. Another feature is the symbol at the front of the base, 'attached' to the front edge of the base with a beaded chain. The symbol is formed with a crescent shape topped with a tear-drop. The exact meaning of the symbol is unclear, although it might possibly represent a form of offering to the deity a stylized lit butter lamp.

尼泊爾 卡薩馬拉王朝 十三/十四世紀 鎏金銅金剛總持坐像

來源:

私人珍藏，入藏於香港，1990年5月23日。





432

THE PROPERTY OF A DISTINGUISHED GENTLEMAN

433
A GILT-COPPER FIGURE OF A LION
 NEPAL, 14TH-15TH CENTURY

4¼ in. (10.8 cm.) high

\$3,500-5,000

PROVENANCE:
 Acquired in New York, late 1990s, by repute.

LITERATURE:
 Himalayan Art Resources, item no. 24690.

尼泊爾 十四/十五世紀 鑲金銅獅

來源:
 於1990年代晚期入藏於紐約。



433

432
A RARE GILT-BRONZE FIGURE OF
SHADAKSHARI LOKESHVARA
 NEPAL OR TIBET, 16TH CENTURY

5 in. (12.7 cm.) high

\$6,000-8,000

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

LITERATURE:
 Himalayan Art Resources, item no. 24689.

Shadakshari Lokeshvara is the bodhisattva of compassion, Avalokiteshvara, in his role as the lord of the six realms of existence— hell beings, hungry ghosts, animals, humans, demigods, and gods. In the present bronze, two figures flanking Shadakshari wear unusual eye coverings with versatile benefits. The eye shades used in the Himalayas were typically made from thick or thin horse hair which protected wearers from the harsh glare of the sun off of the high snowy mountains or from eye strain while scholars worked for hours on written texts. The figure at proper right is perhaps Jamyang Lodro Senggye, a Drukpa Kagyu lama of the fourteenth century. Compare the figure with a sixteenth-century bronze of the lama who wears a similar cap with inlaid stones, illustrated on Himalayan Art Resources, item no. 65407.

尼泊爾/西藏 十六世紀 鑲金銅四臂觀音坐像

來源:
 私人珍藏, 紐約, 1990年代 (傳)。

434
A COPPER FIGURE OF SHADAKSHARI LOKESHVARA
 NEPAL, 14TH CENTURY

5 in. (12.7 cm.) high

\$15,000-20,000

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

LITERATURE:
 Himalayan Art Resources, item no. 24691.

The present example of Shadakshari Lokeshvara, a ubiquitous four-armed emanation of Avalokiteshvara, associated with the pervasive six-syllable mantra *om mani padme hum*, is cast with a very human and serene expression. This bronze figure is an exceptional example of fine Nepalese metal casting, with well modeled and detailed floral ornaments.

尼泊爾 十四世紀 銅四臂觀音坐像

來源:
 私人珍藏, 紐約, 1990年代 (傳)。



435

A PAINTING OF BHIMARATHA JATRA

NEPAL, DATED BY INSCRIPTION TO SAMVAT 915 (1795)

36% x 28 in. (93 x 71.1 cm.)

\$40,000-60,000

PROVENANCE:

Sotheby's New York, 21 March 2012, lot 310.

LITERATURE:

Himalayan Art Resources, item no. 24692.

This brilliantly colored *paubha* was commissioned to commemorate a performance of the Bhimaratha rite, celebrating a married couple when either partner reaches the age of seventy-seven years, seven months, and seven days. According to the inscription, dated to 20 May 1795, this painting commemorates the Bhimaratha of Dhanasimha and his wife Jasavati, a couple from the Nardevi neighborhood of Kathmandu. The Inscription reads:

Om salutation to goddess honorable Ushnishavijayā. Let it be good! This Paubha was made collectively by these family members; the son Mateṅasimha, the grand-sons Bhājusimha, Bekhāsīmha, the great-grand-sons Jhānavantasimha, Bahādurasimha, Harshanarasimha, others Guhyeśavari, Thikayamatī, Bhīmakhvāla, Dhantalakshmi, Tārāvati, Gunelakshmi [and] Helamatī for two persons Dhanasimha Tuladhar [and his] wife Jaśavati residing at Yamkulavihāra of Nata locality in Wednesday, NS 915 in the month of Jyeshtha, in waxing fortnight, second lunar day. Blessed Cikidhika of Itumbahal, the main Vajracharya priest, Assistant priests Sisi, Harsha(.).ju of Toache had consecrated. The Bhimaratha procession was done towards Tengal, Asan tole, Rājākula and even Etakhā. Let it be auspicious in all times. [Let it be] Good!

Translation by Kashinath Tamot

The lower register of the painting depicts the ceremony in three parts. At the right, a Vajracharya priest, whose high rank is denoted by his gilt-copper crown, performs a fire ritual, *agni puja*. To the left, two more Vajracharya priests consecrate the couple with water from a conch

尼泊爾 維克拉姆歷915年 (公元1795年) 尊勝母佛塔圖

來源:

紐約蘇富比·2012年3月21日·拍品編號310。

shell. Afterward, the couple is depicted once more in a chariot procession surrounded by the couple's sons, daughters, siblings and cousins. Their voyage through Kathmandu symbolically represents their voyage to the celestial realm. Strikingly, the seventy-seven-year-olds are not depicted as members of the elder generation, as this passage is also said to regain their youth.

Above the ceremony, a monumental stupa emerges from a lotus-filled lake, surrounded by a landscape of rolling mountain peaks. In the center, the six-armed deity Ushnishavijaya, to whom the inscription is dedicated, sits within the dome of the multi-tiered stupa, where textually she is said to reside. Her association with long life and immortality allows her a central role in the milestone Bhimaratha rite. Shrines with images of Buddhist guardian deities, Buddhas, and bodhisattvas, including large and detailed images of Manjushri and Lokeshvara seated upon their vehicles, fill the land surrounding the stupa.

Compare the present work to a similarly composed painting formerly in the Jucker Collection, illustrated by H. Kreiger in *Kathmandu Valley Painting: The Jucker Collection*, Boston, 1999, p. 82, cat. 28. The Jucker example is dedicated with an inscription assigning a date of 1830, probably two generations later than the present example, but commemorating a couple from the same locality, Nardevi. Most examples of this type either lack inscription or are associated with a mid-to-late nineteenth century date, making the present inscribed example rare by its relatively early dating of 1795.



436

**A PARCEL GILT-COPPER FIGURE OF SHAKYAMUNI BUDDHA
NEPAL, 18TH CENTURY**

6 7/8 in. (16.8 cm.) high

\$15,000-20,000

PROVENANCE:
Private collection, New York, 1980s, by repute.

LITERATURE:
Himalayan Art Resources, item no. 24693.

尼泊爾 十八世紀 銅局部鎏金釋迦牟尼佛坐像

來源:
私人珍藏, 紐約, 1980年代 (傳)。



436

437

**A GILT-COPPER FIGURE OF A
PANCHARAKSHA DEITY**

NEPAL, DATED BY INSCRIPTION TO 1749

6 1/4 in. (15.9 cm.) high

\$15,000-20,000

PROVENANCE:
Estate of Pierre Louis-Dreyfus, Paris, acquired in the 1920s, by repute.
William Louis-Dreyfus Collection, New York, by repute.
Bonhams New York, 18 March 2013, lot 145.

LITERATURE:
Himalayan Art Resources, item no. 24694.

尼泊爾 公元1749年 鎏金銅護法神坐像

來源:
Pierre Louis-Dreyfus 舊藏, 巴黎, 1920年代入藏 (傳)。
William Louis-Dreyfus 珍藏, 紐約 (傳)。
紐約邦瀚斯, 2013年3月18日, 拍品編號145。



437

The present figure appears to be a deity from the group of Pancharaksha, or Five Protector Goddesses. The Pancharaksha are a group of five female deities personifying five *sutra*; however, they are difficult to identify individually as their iconography and attributes lack consistency. The present figure is depicted with three faces and six arms carrying a *vajra*, arrow, parasol and bow, with the two empty hands held in *varadamudra* and *vitarkamudra*. Pancharaksha

are particularly popular in Nepal where the present work was cast. The inscription on the lower rim of the base dates the work to the year 1749 and likely attributes the donor as Radravari Mavi. It reads:

May it be good. Radravari Mayi. (on the) fourth of the bright half of Baisakh, may it be good. (Nepal) sam(vat) 869(1749 CE)

Translation by Ian Alsop

THE JAMES AND MARILYNN ALSDORF COLLECTION



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

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 Collection of James and Marilynn 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 Marilynn Alsdorf explained, was simple yet profound: "We looked for objects," she said, "to delight our eyes and souls...."

Married in 1952, James and Marilynn 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, Marilynn, to amass an exceptional private collection of fine art.

Raised in Chicago's Rogers Park neighborhood and educated at Northwestern University, Marilynn 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 Marilynn 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 Marilynn 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 Marilynn 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.

PROPERTY FROM THE JAMES AND
MARILYNN ALSDORF COLLECTION

438

A LARGE GRAY SCHIST FIGURE OF A BODHISATTVA
ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE
62 in. (157.5 cm.) high
\$60,000-80,000

PROVENANCE:
Parke Bernet Galleries, New York, 3 April 1971, lot 65.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:
The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August-26 October 1997, cat. no. 154.

LITERATURE:
P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 125 and 307, cat. no. 154.

The present figure, as indicated by the lotus held in the left hand, represents Padmapani, a manifestation of the bodhisattva, Avalokiteshvara. The origins and importance of Padmapani and other bodhisattvas were developed with the rise of Mahayana Buddhism; he represents the compassion of all Buddhas. Alongside the Buddha and the bodhisattva Maitreya, Avalokiteshvara is considered one of the principle deities of early Gandharan Buddhism. The base of the figure displays a scene depicting a *homa*, or fire ritual, performed by a monk with three participants, one of whom is female. During such rituals, the priest would pour *ghee*, or clarified butter, and various ointments onto the blaze lit within the cauldron.

古犍陀羅 二/三世紀 灰片岩雕菩薩立像

來源:
Parke Bernet 藝廊, 紐約, 1971年4月3日, 拍品編號65。
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 Marilyn Alsdorf Collection, 1997年8月2日至10月26日, 圖錄編號154。

出版:
P. Pal: 《A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection》, 芝加哥, 1997年, 頁125及307, 圖錄編號154。



P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, p. 307 and cover.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

439

A GREY SCHIST BUDDHAPADA

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

19½ in. (49.5 cm.) high

\$20,000-30,000

PROVENANCE:

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

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

In a preliterate era, a work of art such as the present lot would have played a powerful role in the transmission of Buddhist philosophy. In the center of each foot print, is a many-spoked *dharma chakra* or wheel of law, which represents Buddha's first sermon, known as "Turning the Wheel of Dharma." Such symbolism consciously eludes to the early, foundational principles of Buddhist philosophy and the Four Noble Truths. Compare the work to a grey schist *buddhapada* from a private collection in Japan, illustrated below, depicting the veneration of the footprint symbol.



A grey schist Buddhapada; ancient region of Gandhara, 2nd - 3rd century; Private Collection, Japan; published in A. Sensabaugh, "Footprints of the Buddha," *Yale University Art Gallery Bulletin*, 2017, pp. 84-89.

古犍陀羅 三/四世紀 灰片岩雕佛足印

來源:

紐約蘇富比, 1997年3月20日, 拍品編號36。



PROPERTY FROM AN IMPORTANT COLLECTION

440

A RARE GREY SCHIST HEAD OF A BODHISATTVA
ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

12½ in. (31.8 cm.) high

\$12,000-18,000

PROVENANCE:

Private collection, West Coast, by 1999.

This crisply carved head of a bodhisattva features a rare and unusual motif at the center of the turban crest: the depiction of Garuda capturing a *nagini*, a beautiful female representation of a naga, in his peak. The bird-like creature is said to eat snakes daily in vengeance against the Naga tribes, the serpents who captured his mother. This scene mirrors the event in Greek mythology when Zeus turns into an eagle and kidnaps the boy Ganymede. This motif is known to be depicted in the headdresses of images of Avalokiteshvara, although it is rarely found in surviving examples. See I. Kurita, *Gandharan Art II: The World of the Buddha*, 2003, p.311 and D. Klimburg-Salter, *Buddha in Indien. Die fruehindische Skulptur von Koenig Asoka bis zur Guptazeit*, 1995, cat. No. 138 for comparable figures of bodhisattvas with this turban motif. Also compare to a small, but well-preserved fragment of a Garuda turban ornament sold at Christie's New York 18 March 2015, lot 4009, for \$13,750.

古犍陀羅 三/四世紀 灰片岩菩薩首

來源:

美國西岸私人珍藏，不晚於1999年。



A grey schist turban ornament with Garuda and Nagini; ancient region of Gandhara, 2nd-3rd century; 4½ in. (11.4 cm.) high; sold, Christie's New York 18 March 2015, lot 4009, for \$13,750.

441

A GREY SCHIST FIGURE OF A BODHISATTVA
ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE
22¾ in. (57.8 cm.) high
\$30,000-50,000

PROVENANCE:
Sotheby's New York, 22 March 1989, lot 10.

The present figure can tentatively be identified by the characteristic topknot of hair as the bodhisattva, Maitreya; as such, he would have held a pendent water vessel in his proper left hand. Maitreya is considered the Buddha of the future - when the *dharmā* is forgotten on Earth, he will descend from the Tushita Heaven to be born in our realm as the next Buddha. His iconic water vessel, the *kumbha*, is found in many different contexts within Indian sculpture, but is almost always a symbol of fertility and life. It is an apt visual icon for Maitreya's 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 that of the historical Gautama Buddha

古犍陀羅 三/四世紀 灰片岩雕菩薩像

來源:
紐約蘇富比, 1989年3月22日, 拍品編號10。

prior to his renunciation of worldly goods. His vestments include a foliate torque, a rope-work necklace with a *makara*-head pendant, and a cord with cylindrical amulet boxes of a type still in use in South Asia. The heavy folds of his *sanghati* display the naturalistic treatment of drapery characteristic of the Gandharan period that is a holdover from the earlier Greco-Roman influence in the region.

The present work is distinguished by the Buddhist creed which is incised in Kharosthi script along the outer edge of the aureole, a rare feature found on only a few known examples. Compare with a figure of Maitreya, also bearing a Kharosthi inscription along the aureole, sold at Christie's New York, 21 March 2008, lot 518.



An important grey schist figure of Maitreya; ancient region of Gandhara, 2nd-3rd century; 54 in. (134 cm.) high; sold, Christie's New York, 21 March 2008, lot 518, for \$217,000.



A GREY SCHIST FIGURE OF A BODHISATTVA

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

442

A GREY SCHIST FIGURE OF A BODHISATTVA
ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE
54¾ in. (139 cm.) high
\$100,000-150,000

PROVENANCE:
Private collection, United Kingdom, by 1984.

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, and facial 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.

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。



PROPERTY FROM AN IMPORTANT COLLECTION

443

A PALE SANDSTONE HEAD OF A TIRTHANKARA
INDIA, PROBABLY RAJASTHAN, 11TH-12TH CENTURY

10¼ in. (26 cm.) high

\$6,000-8,000

PROVENANCE:

Private collection, West Coast, by 1999.

Jainism is propagated through the stories of twenty-four *tirthankaras*, figures who have conquered *samsara* (the cycle of death and rebirth) and provide others a bridge to follow them to *moksha* (liberation). Each *tirthankara* has a distinct emblem, which allows worshippers to distinguish similar idols; however, with only the head, it is difficult to identify the figure in the present lot.

This charming head carved in pale sandstone epitomizes the elegance of Northwest Indian sculpture of the period. Features are idealized and youthful, highlighted by the fleshy cheeks, small bow-shaped mouth, and round protruding chin. The soft facial contours are juxtaposed with strongly pronounced features, with well defined, elongated eyes emphasized by undulating arched brows. Even the symmetrically arranged tight curls of the hair are both precise and delicate, the overall effect creating an image that is benevolently powerful.

印度 或為拉賈斯坦邦 十一/十二世紀 砂岩雕蒂爾丹嘉拉首

來源:

美國西岸私人珍藏，不晚於1999年。



A BRONZE FIGURE OF BHU DEVI



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

444

A BRONZE FIGURE OF BHU DEVI

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

20¼ in. (51.4 cm) high

\$120,000-180,000

PROVENANCE:

René Russek, Zurich.

Johannes Dutt, Leonberg, Germany, acquired from the above,
4 June 1975.

Property from the Estate of Johannes Dutt; Sotheby's New York,
21 March 2019, lot 912.

Chola period images of Vishnu's consorts Shri Devi and Bhudevi are relatively rare compared to images of the Shaivite goddess Uma. Manifestations of the goddess Lakshmi, referred to by poets as "the Lady of the Lotus," Shri Devi and Bhudevi are largely distinguishable from Uma by the lotus held in their hand. Shri Devi and Bhudevi can be differentiated from one another most easily by the breast band worn by Shri Devi (see **lot 448**), while Bhudevi bares her breasts.

This cast bronze figure demonstrates Bhudevi's sensuous femininity through her dynamic *tribhanga* pose, the rosette-patterned drapery of her garment and her delicately stylized jewelry. In contrast to the languid forms of the early Chola period, bronzes of the late Chola, such as the present lot, show a proclivity towards muscular and exaggerated physiques, as well as great attention to the intricate details of jewelry, drapery, and bodily features. Bronze figures of goddesses from this period tend to have fleshy torsos with defined *trivali tarangini*, or triple lines across the belly (a late-Chola convention), and larger, more defined breasts.

Compare the present lot with a similarly sized thirteenth century bronze figure of Uma sold at Christie's New York, 11 September 2019, lot 327, for \$312,500. Both works share similar proportions associated with the late Chola period, including well-emphasized hips and breasts, muscular physique and an increasingly graceful and balanced *tribhanga* pose. The two works also share exquisitely-chased *dhonis* and delicately-stylized jewelry.

印度南部 泰米爾納德邦朱羅王朝 十三世紀

銅雪山女神立像

來源:

René Russek, 蘇黎世。

Johannes Dutt, 萊昂貝格, 德國, 於1975年6月4日得自上述藏家。

Johannes Dutt舊藏; 紐約蘇富比, 2019年3月21日, 拍品編號912。



A large and important bronze figure of Uma; South India, Tamil Nadu, Chola Period, 13th century; 25¼ in. (64.1 cm.) high; sold, Christie's New York, 11 September 2019, lot 327, for \$312,500.





PROPERTY FROM THE JAMES AND MARILYNN ALSDORF COLLECTION

445

A GRANITE PILLAR WITH A YAKSHA AND SNAKES

SOUTH INDIA, KARNATAKA, 13TH-14TH CENTURY

40 in. (101.6 cm.) high

\$5,000-7,000

PROVENANCE:

Christie's London, 29 October 1981, lot 309.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August-26 October 1997, cat. no. 367.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 269, cat. no. 367.

Following the fall of the Chola empire, later schools under the Hoysalas rejected the restraint and simplicity of their predecessors, adopting a more ornate approach to their sculptures. Both the nobility and affluent citizenry of the Hoysala kingdom were generous patrons of the arts, and many of their temples are among the most luxuriant ornate stone structures on the subcontinent. The sculpture of this period was defined by exuberant ornamentation, incorporating decorative motifs and designs to frame the representation of deities.

The veneration of serpents is still prevalent in India and works such as the present lot are found commonly among the sculpture of Karnataka, where the motif was particularly popular. While serpents were worshipped for protection from their deadly bite, they were also implored for prosperity and progeny. The reptiles here are not rendered in their naturalistic form but rather used to adorn the sides of the pillar, taking the form of the exaggerated ornamentation that was characteristic of this period.

印度南部 卡納塔克邦 十三/十四世紀 花崗岩雕夜叉那伽紋柱

來源:

佳士得倫敦·1981年10月29日·拍品編號309。
詹姆斯及瑪麗蓮·阿爾斯多夫伉儷珍藏·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 Marilyn Alsdorf Collection·1997年8月2日至10月26日·編號367。

出版:

P. Pal·《A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection》·芝加哥·1997年·頁269·圖錄編號367。



P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, p. 269 and cover.



THE PROPERTY OF A PRIVATE WEST COAST COLLECTOR

446

**A BRONZE FIGURE OF PARSHVANATHA,
THE 23RD TIRTHANKARA**

SOUTH INDIA, 12TH CENTURY

6½ in. (16.5 cm.) high

\$20,000-30,000

PROVENANCE:

Acquired from The Vincent Price Collection, Sears, Roebuck, and Co., Portland, Oregon, before 1971.

印度南部 十二世紀 銅巴濕伐那陀坐像

來源:

入藏自Vincent Price珍藏·西爾斯百貨·波特蘭·俄勒岡州·1971年以前。

This serene figure represents Parshvanatha, the 23rd *tirthankara* and the earliest Jain leader for whom there is evidence of having been a historical figure (c.877-777 BCE). He is often associated with a particular story in which he is attacked by a demon during meditation. Coming to his aid, the serpent King, Dharana shields the meditating Jina with his hoods. Two bands of inscription along the rims of the base read:

Vishalakeerti Devaru of Balatkaragana, on 8th Day of Chaitra in Bava Samvatsara manifested the Idol of ParishaTeerthankara (Parshwanatha Teerthanakara).

To commemorate the commission of the image of Parshwanatha Teerthankara.

Christie's thanks Dr. R.H. Kulkarni for the translation.



A LARGE BRONZE FIGURE OF SHRI DEVI

PROPERTY FROM A PRIVATE MIDWEST COLLECTION

447

A LARGE BRONZE FIGURE OF SHRI DEVI
SOUTH INDIA, TAMIL NADU, VIJAYANAGARA PERIOD,
15TH CENTURY

27¾ in. (70.5 cm.) high

\$200,000-300,000

PROVENANCE:

William H. Wolff, New York, 4 June 1970.

The present figure can be identified as Shri Devi by the band worn around the goddess's breasts and can be placed firmly in the fifteenth century, during the Vijayanagara period. The inheritors of the previous Chola tradition, the Vijayanagara empire incorporated many new stylistic elements into the casting of bronze figures, including a more emphasized *tribhanga* posture, elongated bodies, cylindrical limbs, narrower waists, and with goddesses in particular, fuller breasts and hips. Additionally, the *karandamukuta* crowns and hairstyles tend to be taller, while the jewelry and adornment became simpler compared to early Chola pieces.

Held in a private collection since 1970, this recently resurfaced work was discovered to be a companion piece to a large bronze figure of Vishnu in the collection of the Art Institute of Chicago (acc. no. 1969.699). The two figures stand firmly upon near identical lotus bases and plinths, wear similarly fashioned *dhotis* with a pattern of alternating stippled and incised bands, and complimentary waist belts, *channviras*, and crowns. Based on the shift of her weight, the present figure would be positioned Vishnu's proper right side. The current whereabouts of the image of Bhudevi, which would have completed the trinity, is unknown. Given their great size, the three works together would have held a commanding presence in procession.



Four-armed god Vishnu Holding a Discus and Conch;
South India, Tamil Nadu, Vijayanagara period, 15th
century; 33 7/8 in. (85.9 cm.) high; The Art Institute of
Chicago, Robert Allerton Purchase Fund, 1969.699.

印度南部 泰米爾納德邦 毗奢耶那伽羅王朝 十五世紀
銅吉祥天母立像

來源:

William H. Wolff · 紐約 · 1970年6月4日 ·



448

A LARGE BRONZE FIGURE OF KRISHNA KALIYADAMAN
SOUTH INDIA, NAYAKA PERIOD, 17TH-18TH CENTURY

36½ in. (92.7 cm.) high

\$50,000-70,000

PROVENANCE:

Private collection, Brazil, by 1985.

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

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

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

印度南部 那亞克時期 十七/十八世紀 銅黑天像

來源:

私人珍藏, 巴西, 不晚於1985年。



(reverse)



449

A BRASS FIGURE OF VIMALA
INDIA, ORISSA, 16TH-17TH CENTURY

5 7/8 in. (14.9 cm.) high

\$10,000-15,000

PROVENANCE:

Private collection, New York, 1960s, by repute.

Goddess Vimala is the tantric consort of Lord Jagannath, "Lord of the Universe," a central deity worshipped in regional traditions in eastern India and Bangladesh. The Vimala Temple is located within the Jagannath Temple complex in Puri, Odisha. Vimala guards the temple complex, so visitors must pay a visit to her temple and consecrate their offerings before seeking blessings from Jagannath. She is considered the *shakti* of Vishnu and Shiva and during Durga Puja, she appears as both Durga the demon-slayer and the warrior form of Lakshmi. The Vimala Temple is considered to be a Shakti Pitha, important centers of goddess-focused worship in Hindu traditions.

印度 奧里薩邦 十六/十七世紀 黃銅女神坐像

來源:
私人珍藏, 紐約, 1960年代(傳)。



(reverse)



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

450

AN ANDESITE HEAD OF BUDDHA
INDONESIA, JAVA, 9TH-10TH CENTURY

16 ¼ in. (41.3 cm.) high

\$30,000-50,000

PROVENANCE:

Private collection, United States, by 1964.

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

Compare the precise execution of the stylized, right-whorled snail-shell curls, the enigmatic smile and the powerful, square jaw with another ninth-century andesite Javanese head of Buddha from the collection of Robert Hatfield Ellsworth, sold at Christie's New York, 17 March 2015, lot 23, illustrated here. For a further related example, see P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, p. 104, cat. no. 126.

印尼 爪哇島 九/十世紀 安山巖佛首

來源：
私人珍藏，美國，不晚於1964年。



An important stone head of Buddha; Indonesia, Central Java, 9th century; 15 ¾ in. (39.9 cm.) high; sold, Christie's New York, 17 March 2015, lot 23, for \$509,000.



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

451

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

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

21¾ in. (55.3 cm.) high

\$15,000-20,000

PROVENANCE:

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

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

高棉帝國 吳哥窟風格 十二/十三世紀 砂岩雕濕婆半身像

來源:

倫敦蘇富比，1988年11月14日，拍品編號37。



PROPERTY OF THE VIRGINIA MUSEUM OF FINE ARTS
SOLD TO BENEFIT FUTURE ACQUISITIONS

452

A SANDSTONE HEAD OF AN ASCETIC FORM OF SHIVA
KHMER, BAYON PERIOD, 13TH CENTURY

13¾ in. (34.9 cm.) high

\$12,000-18,000

PROVENANCE:

With C.T. Loo, New York, by 1942.
Virginia Museum of Fine Arts, accessioned in 1953 (acc. no. 53.21.2).

EXHIBITED:

C.T. Loo & Co., "Exhibition of the Sculpture of Greater India," New York, 1942, no. 61.

LITERATURE:

C.T. Loo & Co., *Exhibition of the Sculpture of Greater India*, New York, 1942, no. 61.

The present work, with exceptional early provenance, represents Shiva as an ascetic. As told in the narrative of the *Kumārasambhava*, or "Birth of Kumara," Shiva disguised himself as a Brahmin ascetic meditating in the mountains to court his future wife Parvati, the daughter of Himalaya. When Shiva reveals himself, he retains the pointed beard depicted in this sculpture. Compare the work to a Bayon-style relief at Musée Guimet which depicts the bearded ascetic Shiva, staff in hand, approaching Parvati as she performs penance, illustrated by H. Jessup and T. Zéphir in *Sculpture of Angkor and Ancient Cambodia: Millennium of Glory*, 1997, pp.330-331, cat.no.112.

Bayon sculpture is characterized by a more earthly and human aesthetic of beauty that favored idealized portraits. Here, the sculptor has ably rendered the subtle modeling of the face, including the tear-shaped *urna* between sensitively accentuated brows sheltering Shiva's defined eyes and a broad mouth with rimmed lips carved into a curled smile. Shiva's tightly wound braids are tied into an elaborate chignon behind a foliate tiara, ornamented to great detail.

高棉帝國 巴戎寺風格 十三世紀 砂岩雕濕婆首

來源:

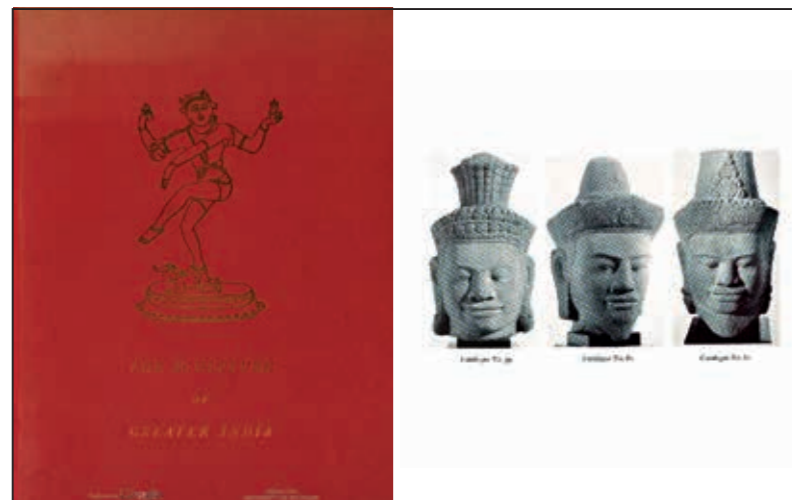
盧芹齋，紐約，不晚於1942年。
維吉尼亞州藝術博物館，入藏於1953年(館藏編號53.21.2)。

展覽:

盧芹齋，Exhibition of the Sculpture of Greater India，紐約，1942年，編號61。

出版:

盧芹齋，《Exhibition of the Sculpture of Greater India》，紐約，1942年，編號61。



C.T. Loo & Co., *Exhibition of the Sculpture of Greater India*, New York, 1942, no. 61 and cover.

PROPERTY OF THE VIRGINIA MUSEUM OF FINE ARTS
SOLD TO BENEFIT FUTURE ACQUISITIONS

453

A SANDSTONE HEAD OF BUDDHA MUCHALINDA
THAILAND, LOPBURI PERIOD, 13TH CENTURY

16 3/4 in. (41.6 cm.) high

\$6,000-8,000

PROVENANCE:

Miss Frances Leigh Williams (1909-1978), Richmond, before 1936.
Virginia Museum of Fine Arts, accessioned in 1936 (acc. no. 36.5.1).

The iconography of Buddha Muchalinda is taken from a specific event in the life of Buddha Shakyamuni happening within six weeks before his Enlightenment at Bodhgaya in North India. It tells the story of the seven-headed serpent king Muchalinda who emerged from his subterranean abode and extended his large hood over the meditating Buddha in order to protect him during his meditation as a storm broke out.

The earliest images of *naga*-protected Buddha's were likely made in the service of King Jayavarman VII (1181-1218), remembered for his grand construction of Buddhist monuments throughout the Khmer Empire. By the thirteenth century, Buddha Muchalinda was fully incorporated into the pantheon of Buddha's postures, while at the same time, Lopburi stone sculpture began to differentiate itself from Khmer stylistic norms. Notably, as in the present example, faces became more individualized, filled in at the cheeks, and squat. A comparable example of a Lopburi Buddha Muchalinda, with the body surviving in full, is in the Walters Art Gallery, Baltimore, illustrated by H.W. Woodward, Jr. in *The Sacred Sculpture of Thailand: The Alexander B. Griswold Collection: The Walters Art Gallery*, London, 1997, p. 112. The present lot appears to be scaled slightly larger; however, they share many stylistic similarities, such as the full face, the gently carved brows, and braided hair coiled into registers and surmounted with an *ushnisha*.

泰國 華富里風格 十三世紀 砂岩雕目支鄰陀龍王首

來源:

Frances Leigh Williams 女士 (1909-1978年) · 里士滿 · 1936
年以前入藏。
維吉尼亞州藝術博物館 · 入藏於1936年 (館藏編號36.5.1)。



PROPERTY OF THE VIRGINIA MUSEUM OF FINE ARTS
SOLD TO BENEFIT FUTURE ACQUISITIONS

454

A BRONZE HEAD OF BUDDHA

THAILAND, SUKHOTHAI STYLE, 15TH CENTURY

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

\$800-1,200

PROVENANCE:

Collection of Mrs. Mary Safford Hoogewerff (1895-1965),
Richmond, before 1965.
Virginia Museum of Fine Arts, accessioned in 1965 (acc. no.
65.36.2).

泰國 素可泰風格 十五世紀 銅佛首

來源:

Mary Safford Hoogewerff夫人 (1895-1965年) 珍藏，里士
滿，1965年前。
維吉尼亞州藝術博物館，入藏於1965年 (館藏編號65.36.2)。



455

A BRONZE BUST OF A MALE DEITY

KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

6 in. (15.2 cm.) high

\$1,000-1,500

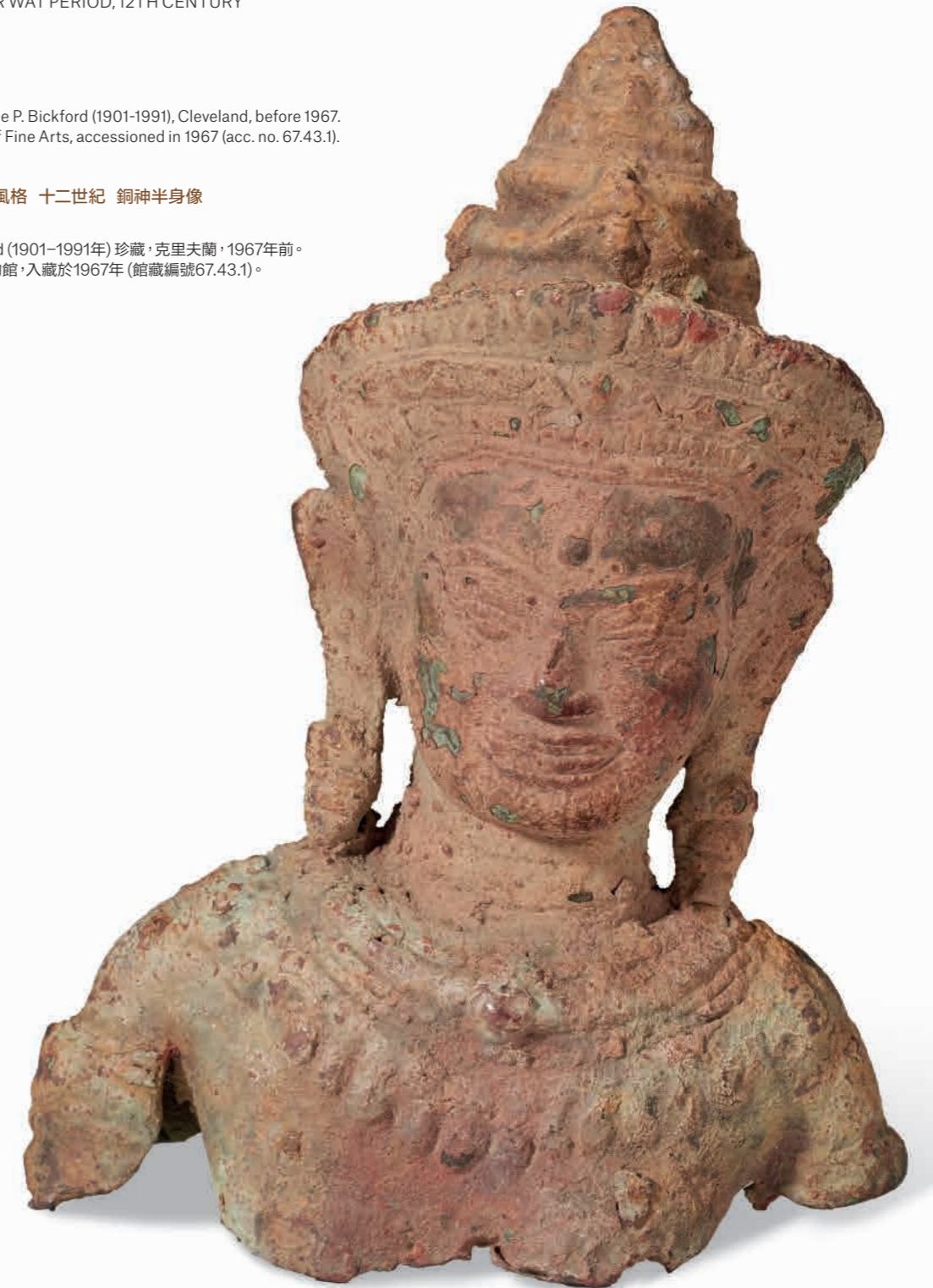
PROVENANCE:

Collection of George P. Bickford (1901-1991), Cleveland, before 1967.
Virginia Museum of Fine Arts, accessioned in 1967 (acc. no. 67.43.1).

高棉帝國 吳哥窟風格 十二世紀 銅神半身像

來源:

George P. Bickford (1901-1991年) 珍藏，克里夫蘭，1967年前。
維吉尼亞州藝術博物館，入藏於1967年 (館藏編號67.43.1)。



INDIAN COURT PAINTINGS



456

A PAINTING OF GANESHA ENTHRONED WITH RIDDHI AND SIDDHI

INDIA, PAHARI HILLS, MANDI, SCHOOL OF SAJNU, CIRCA 1810-1820

Folio 15¼ x 20¾ in. (38.7 x 53 cm.)

Image 13⅞ x 19½ in. (35.2 x 49.5 cm.)

\$20,000-30,000

PROVENANCE:

Royal Mandi collection, by repute.

Private collection, Germany, 1969, by repute.

This large painting depicts a delightfully enthroned Ganesha flanked by Riddhi and Siddhi, goddesses personifying the concepts of prosperity and spirituality. Ganesha sits casually on a divan set in the midst of a palace courtyard and holds an axe and sword in two of his hands, while using his other two hands and his trunk to select treats from one of his consorts. Two rats, the *vahana* of Ganesha, crouch expectantly behind the women, waiting for their turn to indulge in the sweets.

The painting likely accompanied a large format series as a dedicatory frontispiece. When H. Shastri first published Sajnu's similarly sized *Hamir Hath* series, he noted a benedictory painting of Ganesha with Riddhi and Siddhi as the opening image; see [lot 457](#) for a discussion on the series. Compare the present lot with another Pahari frontispiece of Ganesha sold at Christie's New York, 23 July 2020, lot 12 for \$37,500.



AN ILLUSTRATION TO THE *HAMIR HATH*

The completion of the twenty-one-page *Hamir Hath* series from which the present illustration derives is widely recognized as a landmark moment in Mandi painting, as the master artistry of Sajnu and the direction of Raja Isvari Sen (1788-1826) shifted the school from the bold, primitive style of the eighteenth century to the refined and complex styles most associated with the nearby courts of Kangra and Guler.

The series is said to have been inscribed, identifying the works as presented to Raja Isvari Sen (1788-1826) of Mandi by the painter Sajnu, on the sixteenth day of *Magha* (January-February) *samvat* 1867 (1810), yet there are no known whereabouts or copies of the inscription, which has only been conveyed by H. Shastri in his 1915 article on the subject in the *Journal of Indian Art and Industry*. Evidence, however, strongly supports the purported inscription's claims. The refined and complex painting style of the series could have only produced by an artist such as Sajnu, with roots in the more established schools of Guler or Kangra. The series also abounds with stylistic components closely associated with Sajnu himself: carpets ornamented with rich arabesque floral sprays, a meandering architectural composition, and up-tilted and diamond shaped roofs and turrets. Most significantly, several inscribed portraits of Raja Isvari Sen, dated to 1808 and attributed to Sajnu in similar fashion, firmly establish his relationship with the Mandi ruler by 1810, see A.G. Archer, *Indian Painting from the Punjab Hills*, Delhi, 1973, p. 360, cat. 46 for an example from the Bharat Kala Bhavan collection.

The Rajasthani ballad, *Hamir Hath* ('Obstinacy of Hamir'), composed by the fourteenth-century bard Sarangdhar, relates the story of Raja Hamir Dev, the heroic but arrogant Chauhan ruler of Ranthambore, who battled with Alauddin Khilji, the Sultan of Delhi. Although it was a widely-known tale for centuries, there are no known illustrated series of the subject before the nineteenth century. By no act of coincidence, five series on the tale were produced around the year 1810 alone, all at the courts of Guler and Mandi. Notably, the tale of Hamir is strikingly similar to that of Sansar Chand (r. 1775-1823), the despotic ruler of Kangra and former patron of Sajnu. It involves the siege of an obdurate ruler in a vast fortress surrounded by dizzy precipices, quite like the Kangra fort, with a disastrous end. Isvari Sen himself was held captive by Sansar Chand, and as a likely intentional transgression, he commissioned Sansar Chand's former prized artist to produce the series as an allegory to the Kangra ruler's demise. Isvari Sen's likeness is even said to be incorporated into the series as the dashing Mongol soldier Mahima, who is depicted here consulting with courtiers within the walls of Ranthambore Fort. Hamir is shown twice, taking council from his minister Jaja and in discussion with his daughter Deval, who begs that he let her be given to the Sultan, in order to save their ancestral home. Alauddin, in his tented encampment, is surrounded by his men and soldiers, a group of whom don European-style brimmed hats.



457

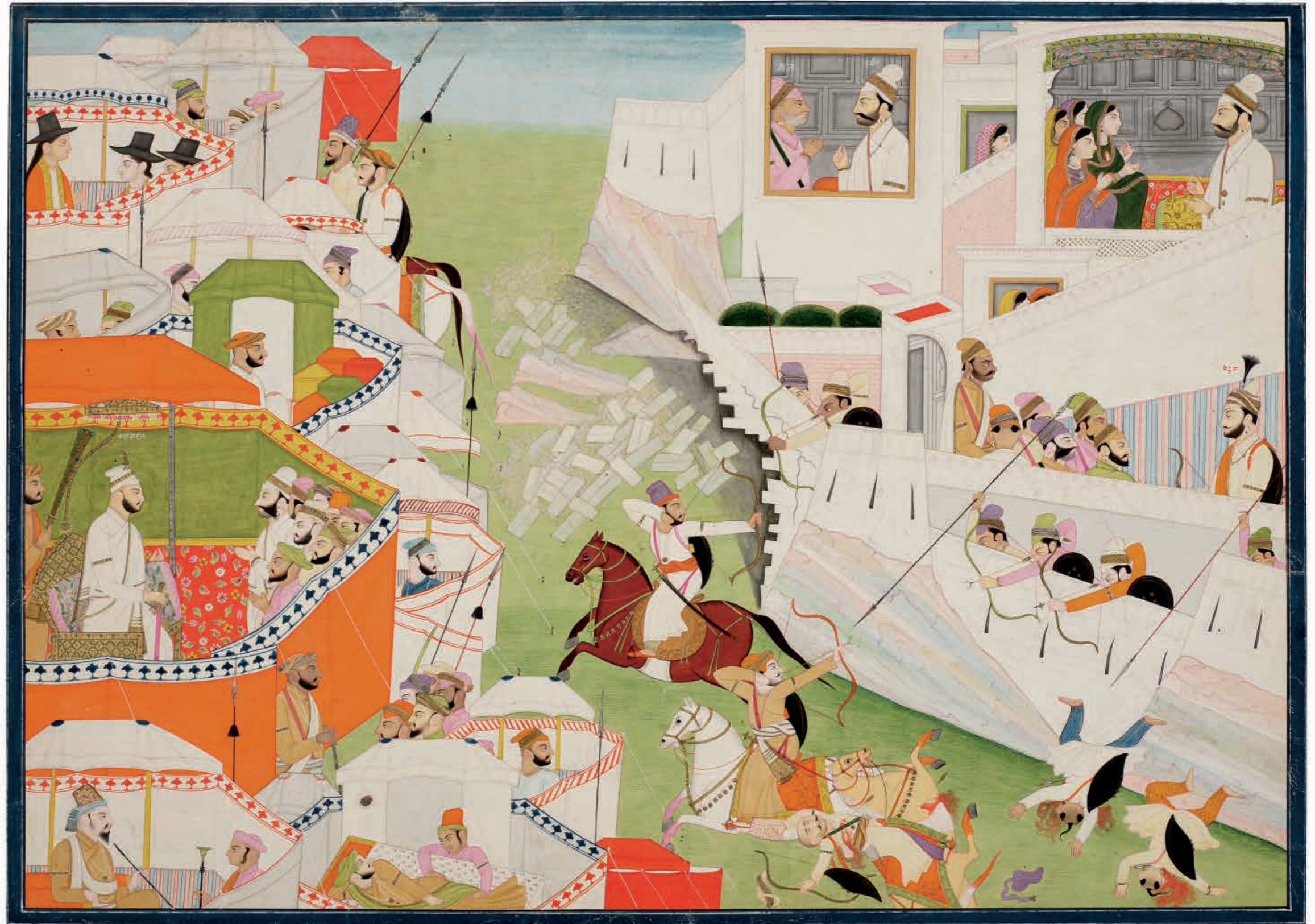
AN ILLUSTRATION TO THE *HAMIR HATH*: HAMIR CONSULTS WITH HIS ADVISOR WHILE HIS ARCHERS HOLD THE FORT
INDIA, PAHARI HILLS, MANDI, ATTRIBUTED TO SAJNU, CIRCA 1810

Folio 11 $\frac{1}{2}$ x 8 in. (29.5 x 20.3 cm.)
Image 8 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in. (21.9 x 14.3 cm.)

\$40,000-60,000

PROVENANCE:
Royal Mandi Collection.
Private collection, Germany.
Sotheby's New York, 1 April 2005, lot 115.
Sotheby's New York, 19 September 2008, lot 212.

LITERATURE:
H. Shastri. "The Hamir-Hath" or the Obstinacy of Hamir, the Chauhan Prince of Ranthambhor," in *The Journal of Indian Art and Industry*, London, October 1915, plate 8, fig. 15.



A FOLIO FROM THE 'TEHRI GARHWAL' GITA GOVINDA

The present folio represents an emotional scene from the *Gita Govinda*, or "Song of the Herdsman," a lyrical poem by the twelfth-century East Indian poet Jayadeva. Filled with luminous descriptions of the divine, and at times fraught love between Krishna and Radha, the *Gita Govinda* had a tremendous impact on Vaishnav doctrine throughout North and South India, seminal in the development of the *bhakti* movement of Hinduism, which advocated direct and sincere devotion to a deity, rather than referring to a Brahmin as an intercessor. 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, from which this folio derives, was painted by a master of the generation of sons of Manaku and his brother Nainsukh (1710-1778). The so-called 'Tehri Garhwal' series circa 1775, is an over 140-page series celebrated for its rich and complex delineations of emotions and expert execution. This large set was greatly influential in the development of the third series completed in 1820, the so-called 'Lambagraon' series attributed to the master Purkhu (active c. 1780-c.1820), circa 1820.

The 'Tehri Garhwal' series, variously referred to as the 'First Kangra *Gita Govinda*' or the 'Second *Gita Govinda*,' is considered by most scholars to be the finest *Gita Govinda* series. M.S. Randhawa remarks, "one of the noblest creations of the Kangra artists, this painting is a poem in form and colour, suffused with the aroma of love, which is so characteristic of the song of Jayadeva. Undoubtedly, it is one of the most beautiful of the *Gita Govinda* series" (M.S. Randhawa, *Kangra Paintings of the Gita Govinda*, New Delhi, 1963, p.70; the verso of the present painting bears the initials "MSR," a trademark Randhawa used to mark paintings he found important).



An illustration from the 'Tehri Garhwal' *Gita Govinda*: Waiting for her in 'Love's Sacred Thicket'; India, Pahari Hills, Kangra, Master of the first generation after Manaku and Nainsukh, circa 1775-1780; 6 ¼ x 10 5/8 in. (17.2 x 27.1 cm); The San Diego Museum of Art, Edwin Binney 3rd Collection, 1990.1270.





Krishna and Radha Meet; India, Pahari Hills, Kangra, Master of the first generation after Manaku and Nainsukh, circa 1775-1780; 6 7/8 x 10 3/4 in. (17.5 x 27.5 cm.); permanent loan from the collection of Eberhard and Barbara Fischer, Museum Rietberg.

Since the series' rediscovery in the Tehri Garhwal Darbar by N.C. Mehta around 1926, a large consensus has formed on the dating and authorship of the great series. The accompanying colophon is nearly an exact copy of that of the 'First *Gita Govinda* series' of Basohli, bearing an inscription which attributes the work to Manaku, 1730, likely as an homage to the master of the previous generation. A collection of sketches by Nainsukh between 1762 and 1778, now at the National Museum, New Delhi, establish that Nainsukh had played a role in designing the series, although it is demonstrably the work of a son, or sons, of Manaku and Nainsukh who undertook the actual execution of the painting. The completion of the work in 1780 would also be a reasonable date had it been prepared for the 1781 wedding of Maharaja Sansar Chand (r. 1775-1823), a romantically inclined Krishna devotee, who employed the sons of Manaku and Nainsukh at his court in Kangra. In 1829, Sansar Chand's two daughters married Raja Sudarshan Shah of Tehri Garhwal, which is how the series is presumed to have come into the Tehri Garhwal ancestral collection.

In the present painting, Radha expounds her frustrations to her *sakhi*, or close confidant. She is aware that her beloved Krishna has gone off with other women and is beginning to lose faith in their divine love. Wearing a diaphanous dress and intricately executed gold, emerald, and pearl jewelry, her elegantly shaded face pronounces both indignation and dejection. The scene evokes *viraha dukha*, the pain of separation, evident in the deeply hurt and sorrowful Radha as she calls on her confidante to confront Krishna. The inscription on the verso of the painting relate the following passage:

These spring time days are hard to get through. The ears are in a feverish state, for they are continuously and cruelly struck by the joyful melodies that the koel trills forth from the blossoming branches of the mango, which are shaken by the bees attracted by their honey and fragrance. Now the hearts of lonely travelers, who are away from their mates, are pierced with anguish, and derive satisfaction from a dreamy vision of embrace with their sweethearts.

Translation by Barbara Stoler Miller

Set upon a solemn landscape, the artists demonstrate a deep understanding of the metaphorical value of nature described by Jayadeva. With verses expounding on the flowers of the fragrant umbrella tree, the seascape at Puri, and the vakula and tamala trees, Jayadeva cast the sacred landscape of Braj after the Orissan countryside with which he was so familiar. The painters, on the other hand, have clearly placed the characters within the Kangra Valley, much of the work set on the meandering banks of the Beas River, symbolizing the Yamuna. Throughout the series, the landscape is incredibly descriptive, to the point where nature becomes a character in and of itself. In the present scene, the sorrowful Radha vents to her *sakhi* in a sparsely forested field. Dark clouds form over the distant, empty hills, her lover Krishna nowhere in sight. Compare the work to a painting from the Edwin Binney 3rd collection at the San Diego Museum of Art (acc. no. 1990.1270), where Krishna anxiously awaits Radha amongst a thicket he has prepared for their romantic tryst. The sharp, jagged course through which the artist rendered the river reflects Krishna's growing agitation and uncertainty in Radha's faith. Finally, when Radha joins Krishna, the couple finds themselves encased in the most lush vegetation seen throughout the series, with thick forestry, blossoming floral sprays and songbirds perched upon outstretched tree branches, as seen in a painting on loan to the Museum Rietberg from the collection of Eberhard and Barbara Fischer.

Additional pages from this series are held in esteemed private and public collections throughout the world, including several paintings in the Kronos Collection on loan to the Metropolitan Museum of Art, the Museum Rietberg, Zurich, the Eberhard and Barbara Fischer collection, the Virginia Museum of Fine Arts (acc. no. 85.30), the Los Angeles County Museum of Art (acc. no. M.84.222.1), the Edwin Binney 3rd Collection at the San Diego Museum of Art (acc. no. 1990.1270), the Philadelphia Museum of Art (acc. no. 2004-149-75) and Musée Guimet. A cropped half-page from this series depicting Radha and Krishna in union sold at Christie's New York, 17 September 2013, lot 366 for \$207,750. More recently, a page from the 'Lambagraon' *Gita Govinda* series sold at Christie's New York, 17 March 2021, lot 436 for \$575,000.





458

**AN ILLUSTRATION FROM THE 'TEHRI GARHWAL' GITA
GOVINDA SERIES: RADHA VENTS HER FRUSTRATIONS**
INDIA, PAHARI HILLS, KANGRA, MASTER OF THE FIRST
GENERATION AFTER MANAKU AND NAINSUKH,
CIRCA 1775-1780

Image 6 7/8 x 10 1/4 in. (15.6 x 26 cm.)

\$250,000-350,000

PROVENANCE:

Françoise and Claude Bourelier Collection, Paris.
Artcurial, Paris, 4 November 2014, lot 228.

459

AN ILLUSTRATION FROM A RASIKAPRIYA SERIES: RADHA UPBRAIDS KRISHNA FOR GOING WITH OTHER WOMEN
INDIA, PAHARI HILLS, GULER, MASTER OF THE FIRST GENERATION AFTER MANAKU AND NAINSUKH, CIRCA 1750-60

Folio 10 x 7½ in. (25.4 x 19.1 cm.)

Image 8¼ x 6 in. (21 x 15.2 cm.)

\$60,000-80,000

PROVENANCE:

Pahari Paintings from the Eva and Konrad Seitz Collection – Part II;
Francesca Galloway, Asia Week New York, 9-17 March 2017.

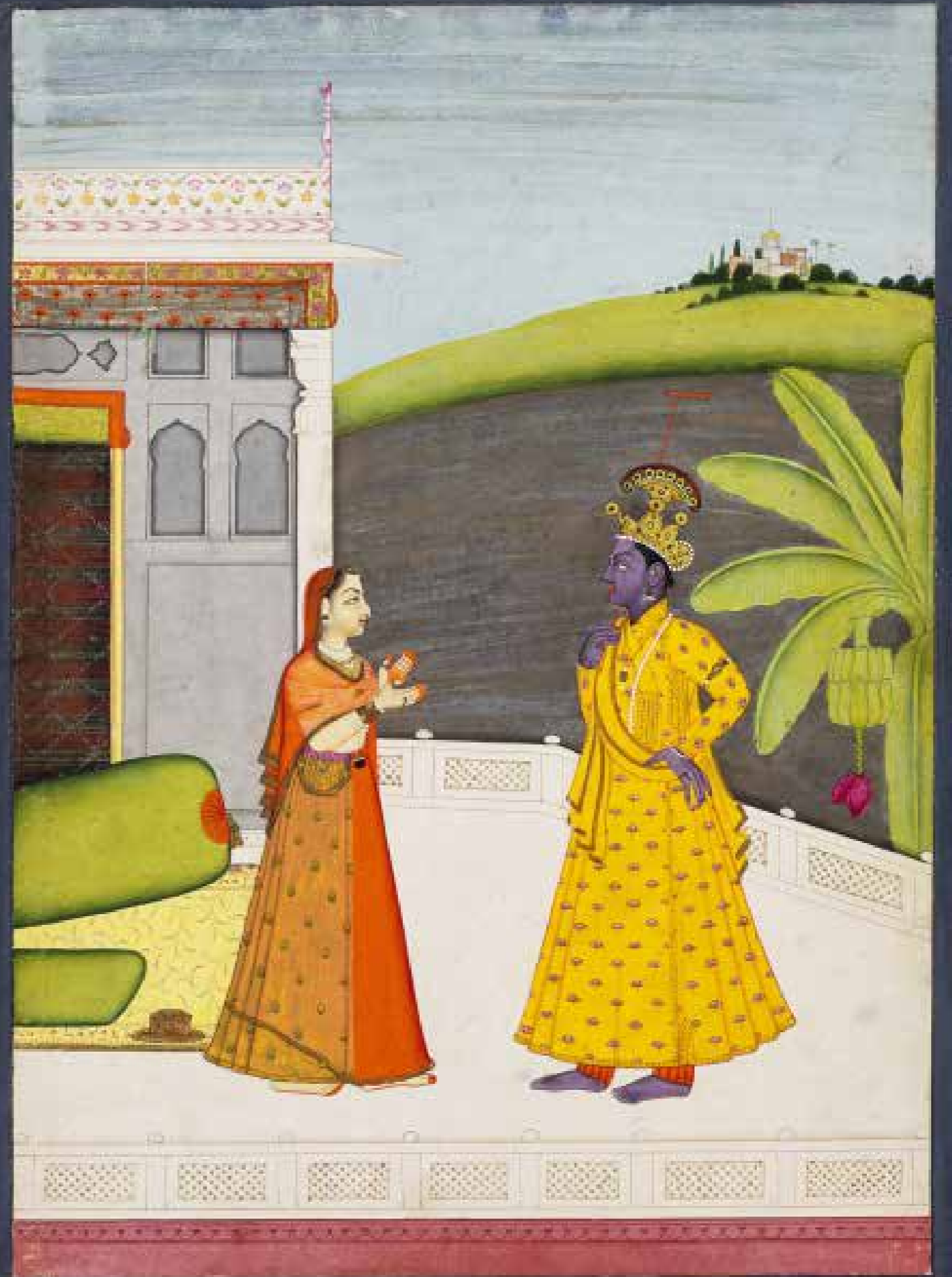
Today your eyes are red as if painted in the colors of mahavar. Either you were awake all night or you fell at someone's feet and the mahavar from her feet came into your eyes. I am brimming with love and anger. Tell me, your eyes are red because of longing for me or is it because you love someone else?

Rasikapriya 7,18. Translation by Harsha V. Dehejia

In his captivating epic on love and jealousy, the *Rasikapriya*, the Hindi court poet Keshavdas (1555-1617) describes a heroine, or *nayika*, as one of eight types according to the state of her relationship to her hero, or *nayaka*. The *Khandita Nayika*, or "One Enraged with her Lover," describes a heroine incensed after their partner spends the night in another woman's company.

In Indian painting, particularly in the Pahari region, the divine lovers Radha and Krishna take on the roles of *nayika* and *nayaka* in *Rasikapriya* or *Ashtanayika* ("Eight Heroine") series. In the present painting, an offended and upset Radha rebukes Krishna for his infidelity as he returns to her doorstep in the early morning. Krishna's eyes carry a slight red flush from sleeplessness, while his bright red lips suggest he has been kissing another woman's hennaed feet, recalling classic depictions of Krishna hennaing Radha's feet, *Svadhinapatika Nayika* ("One Who has her Lover in Subjection").

Another page from this series is in the Museum Rietberg, Zurich (see H. Dehejia, *Rasikapriya: Ritikavya of Keshavdas in Ateliers of Love*, New Delhi, 2013, p. 264), several are in the Konrad and Eva Seitz Collection, while another, *Vipradlabdha Nayika* ("One Deceived by her Lover"), is in the Jagdish and Kamla Mittal Museum of Indian Art (acc. no. 76.279, illustrated by Seyller and Mittal in *Pahari Paintings in the Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad, 2014, p. 216, cat. 74). Seyller suggests the series is the work of Kama, the son of Nainsukh, demonstrating strong influences from Nainsukh himself — sensitive modeling of the figures' faces— yet softer than the styles of his other sons Ranjha or Khushala or Manaku's son Fattu. The painting's indigo border is also indicative of the period in Guler painting circa 1760-1780.



460

A PAINTING OF KRISHNA PLAYING 'BLIND MAN'S BLUFF' WITH FELLOW COWHERDS

INDIA, PAHARI HILLS, KANGRA, MASTER OF THE FIRST GENERATION AFTER MANAKU AND NAINSUKH, CIRCA 1775-1780

Folio 10 x 7¼ in. (25.4 x 19.7 cm.)

Image 9¾ x 7¼ in. (23.8 x 18.4 cm.)

\$60,000-80,000

PROVENANCE:

Doris Wiener, New York.

Collection of Baroness Mary McFall de Gunzburg, New York, acquired from the above 21 September 1973.

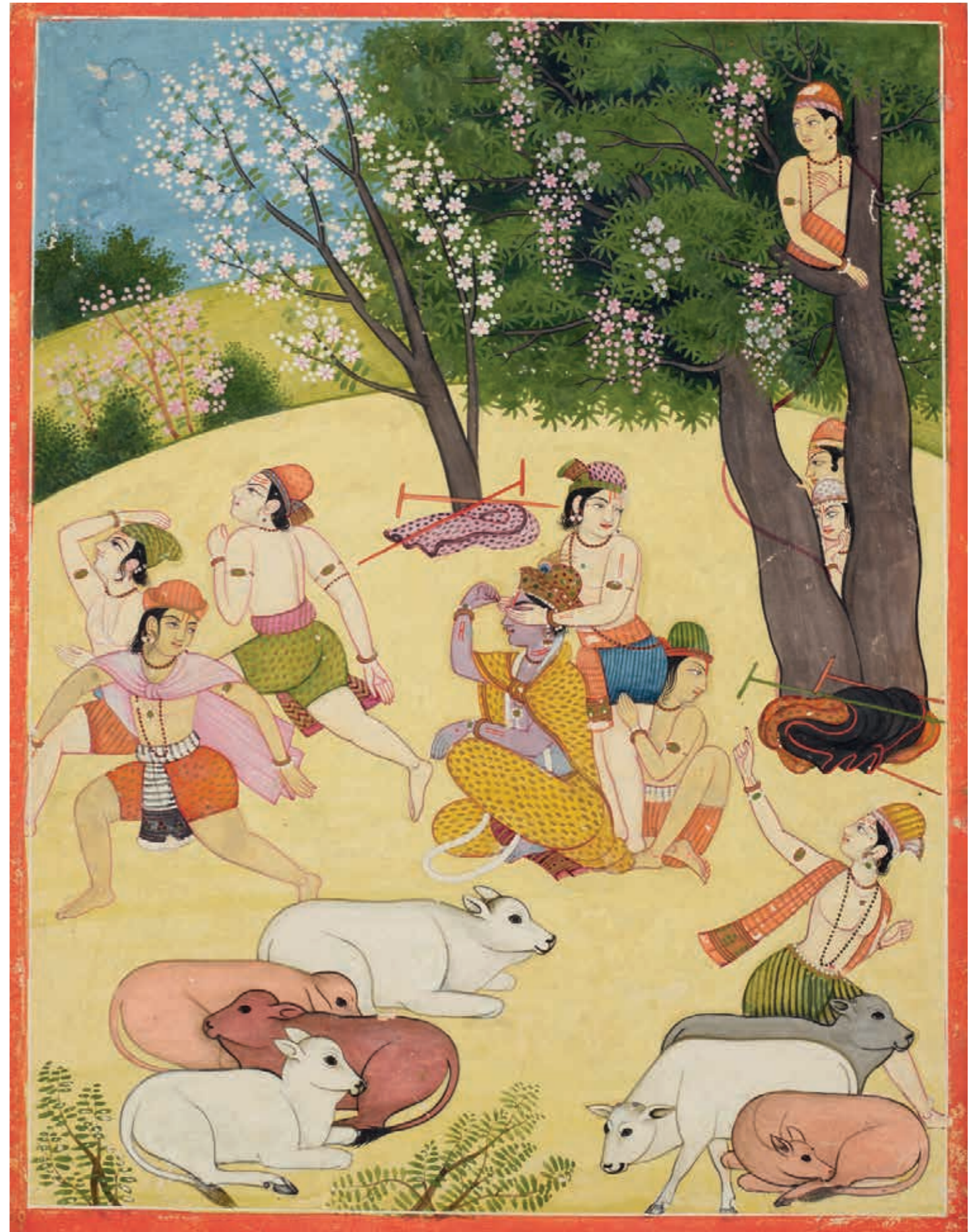
The present folio closely resembles a well-published standalone painting attributed to Manaku (c. 1700-1760) in the Kronos Collection, illustrated here, one of the few paintings bearing an inscription with his name. The present work is likely a later copy by a Master of the First Generation after Manaku and Nainsukh, perhaps completed by Manaku's son Fattu, who was known to most closely follow the style of his father. For other works attributed to the masters of this generation, see **lots 458** and **459**.

The treatment of nature in the present work is more restrained than its source image, however, considerably more attention has been paid to the figures— adorned in more vibrant garments, richer ornaments, and hennaed body markings. In this charming and playful composition, Krishna plays *coramihicani*, or 'Blind Man's Bluff' with his fellow *gopas*. Clad in a yellow wrap and striped *dhoti*, Krishna crouches upon a hill, one of his cowherd friends shielding his vision while the others run boisterously away to hide. The friezelike interplay of figures hide behind each other and within the trees, while their herd rests contently in the foreground, evoking a mood of evening pleasure.

The subject beautifully evokes the concept of *lila*, or divine play, so closely tied to the veneration of Krishna. In this recurring theme in Vaishnav mythology, the world is seen as the stage of divine play in which a god interacts with their devotees. With Krishna, the beloved prankster and young lover, *lila* is often conveyed through games played with his fellow *gopas* or dances shared with local *gopis*, or milkmaids. The allegorical purpose of 'Blind Man's Bluff' suggests nature and the perceivable world is secondary to Krishna's game.



Krishna Playing Blindman's Bluff; India, Pahari Hills, Guler, ascribed to Manaku (active ca. 1725-60) 1750-55; 9¾ x 6¾ in. (24.5 x 17.2 cm); The Kronos Collection.



461

**AN ILLUSTRATION TO A MAHABHARATA
SERIES: VIDURA CONFERS WITH
DHRITHARASHTRA**

INDIA, PAHARI HILLS, ATTRIBUTED TO PURKHU,
CIRCA 1820

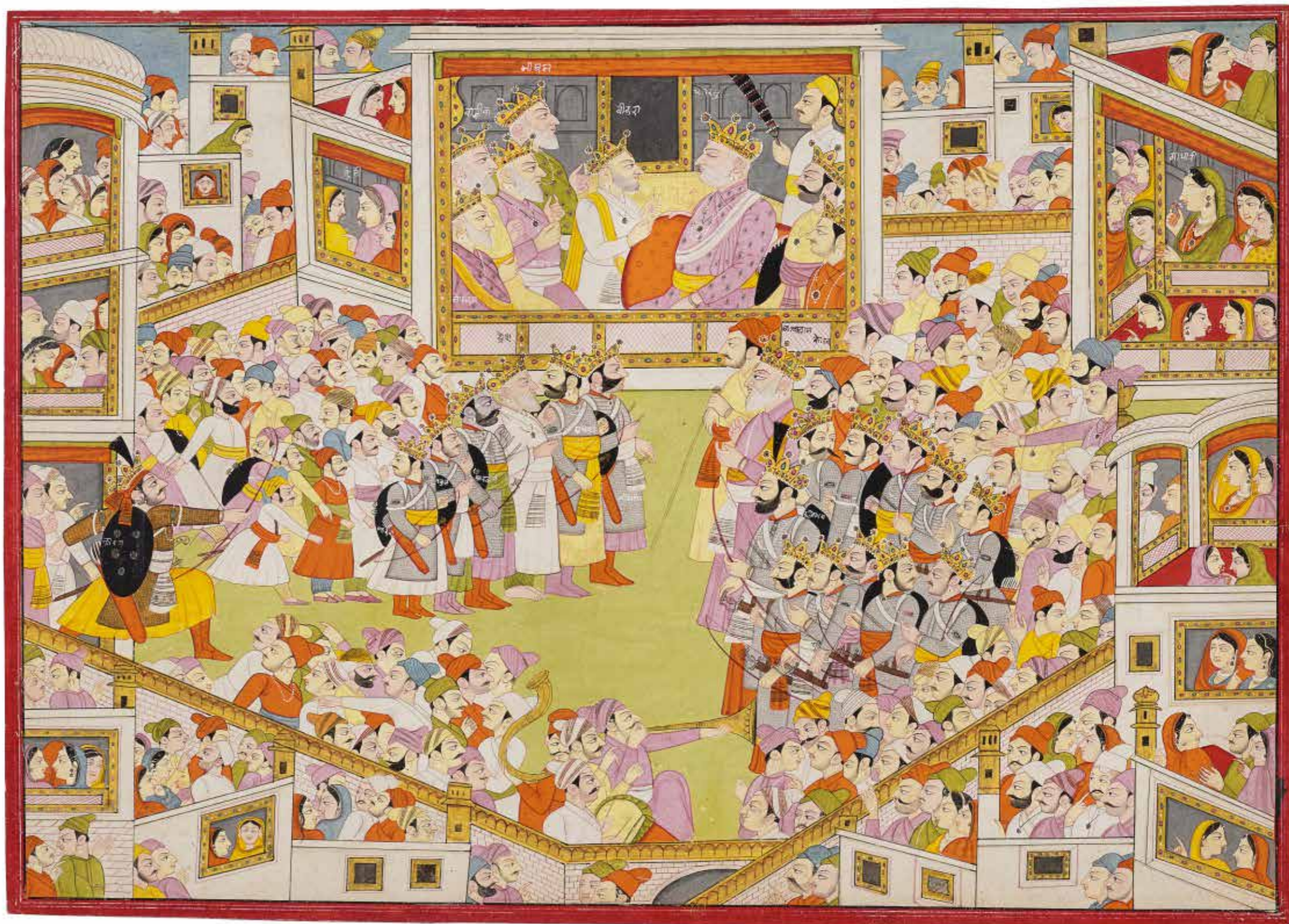
Image 12 7/8 x 18 in. (32.7 x 45.7 cm.)

\$40,000-60,000

Owing to the patronage of Maharaja Sansar Chand (r. 1775-1823) and the artistic direction of Purkhu (active c. 1780-c.1820), Kangra is remembered as a great center of Pahari miniature painting. A skilled portrait artist, Purkhu is lauded for his 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*, *Gita Govinda*, and the present *Mahabharata* series.

This panoramic illustration depicts the blind King of Hastinapur, Dhristarashtra conferring with Vidura, the highest advisor of the Pandavas. The rival Kauravas and Pandavas congregate with weapons at the ready, each character identified by a faint Devanagari inscription. In many narrative paintings ascribed to Purkhu and his workshop, diagonals are employed freely in the composition and architecture is a dominant characteristic. Such is the case with the present painting, where several balconies and terraces, walls and connecting courtyards appear, peopled with multiple figures.

An illustration from Purkhu's *Gita Govinda* series sold at Christie's New York, 17 March 2021, lot 436 for \$575,000. 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.





462

462
AN ILLUSTRATION FROM A
RAGAMALA SERIES: TILANGI RAGINI
 INDIA, PAHARI HILLS, KANGRA,
 19TH CENTURY

Folio 11 $\frac{1}{2}$ x 8 in. (29.5 x 20.3 cm.)
 Image 8 $\frac{7}{8}$ x 5 $\frac{1}{8}$ in. (22.5 x 14.9 cm.)

\$8,000-12,000

PROVENANCE:
 Private collection, England.

463
AN ILLUSTRATION FROM A
BARAMASA SERIES:
THE MONTH OF PAUSHA
 INDIA, PAHARI HILLS, MANDI,
 CIRCA 1808

10 $\frac{1}{4}$ x 8 $\frac{1}{2}$ in. (26 x 21.3 cm.)

\$20,000-30,000

PROVENANCE:
 S. Bahadur Shah, Lahore, late 19th century,
 by stamp on verso.

A similar *Baramasa* series attributed to Sajnu's school is illustrated by W.G. Archer in *Indian Painting from the Punjab Hills*, London, 1973, pp. 274-275, nos. 44-45.



463

PROPERTY FROM THE ESTATE OF CAROL SUMMERS

464

AN ILLUSTRATION FROM THE 'SHANGRI' RAMAYANA (STYLE III) – RAMA AND LAKSHMANA SEATED WITH SUGRIVA AND VIBHISANA

NORTH INDIA, PUNJAB HILLS, KULU OR BAHU (JAMMU), CIRCA 1700-1730

Folio 8 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in. (22 x 32 cm.)

Image 7 $\frac{7}{8}$ x 11 $\frac{1}{2}$ in. (20 x 29.2 cm.)

\$12,000-18,000

This illustration is probably from the *Lanka* or *Sundara Kanda*, the fifth book of the *Ramayana*. It depicts Rama with blue skin, seated with his younger brother Lakshmana. Behind the brothers are Sugriva, the king of the monkeys, and Vibhishana, Rama's ally and the future king of Lanka.

This series of paintings is known as the 'Shangri' *Ramayana* because it was once in the possession of the Rajas of Shangri, a branch of the Kulu royal family. Scholars have debated over the origin of this *Ramayana* series. W.G. Archer initially found Kulu to be the most likely origin. According to the family tradition of Raja Raghubir Singh, the pictures were painted in Kulu during the reigns of Raja Jagat Singh and Raja Bidhi Singh. On the basis of style and date, Archer distinguished four painting classifications within the series. The present folio, which is probably from the *Sundara* or *Lanka Kanda* has been executed in 'Style III.' Archer describes it as a "style of lush exuberance" and says it was chiefly used to illustrate jungle scenes as well as the adventures of Hanuman and the monkey army in Lanka (W.G. Archer, *Indian Paintings from the Punjab Hills*, 1973, Vol. I, pp. 325-329). B.N. Goswamy and Eberhard Fischer have, more recently, argued that the paintings should be attributed to Bahu on account of the figurative similarities with Raja Kirpal Dev and Raja Anand Dev of Bahu (B.N. Goswamy and E. Fischer, *Pahari Masters – Court Painters of Northern India*, Zurich, 1992, pp. 76-81).

For three other folios from the series, executed in 'Style III,' see T. McInerney, S. Kossak, N. Haider, *Divine Pleasures: Painting from India's Rajput Courts – The Kronos Collections*, (exhibition catalogue), New York, 2016, cat. no. 58-60, pp. 168-173. With the background reduced to a bare minimum, the 'Style III' folios have clear narrative action. The dense forms and bright colors derive from the 'Style I' illustrations of the Early Bahu Master.

The series was dispersed in 1961. A very substantial proportion of the series, 168 folios, are in the National Museum in New Delhi. Other examples are in a number of collections including the Bharat Kala Bhavan, Varanasi, the British Library, London, the Victoria and Albert Museum, London, the Rietberg Museum, Zurich, the Los Angeles County Museum of Art, the Virginia Museum of Fine Arts, the San Diego Museum of Arts (Edwin Binney 3rd Collection), the Metropolitan Museum of Art, New York, the Philadelphia Museum of Art and the Portland Museum of Art, as well as in several private collections. Another folio from the 'Shangri' *Ramayana* series, Style IV, sold at Christie's New York, 20 March 2019, lot 695 for \$37,500.







465

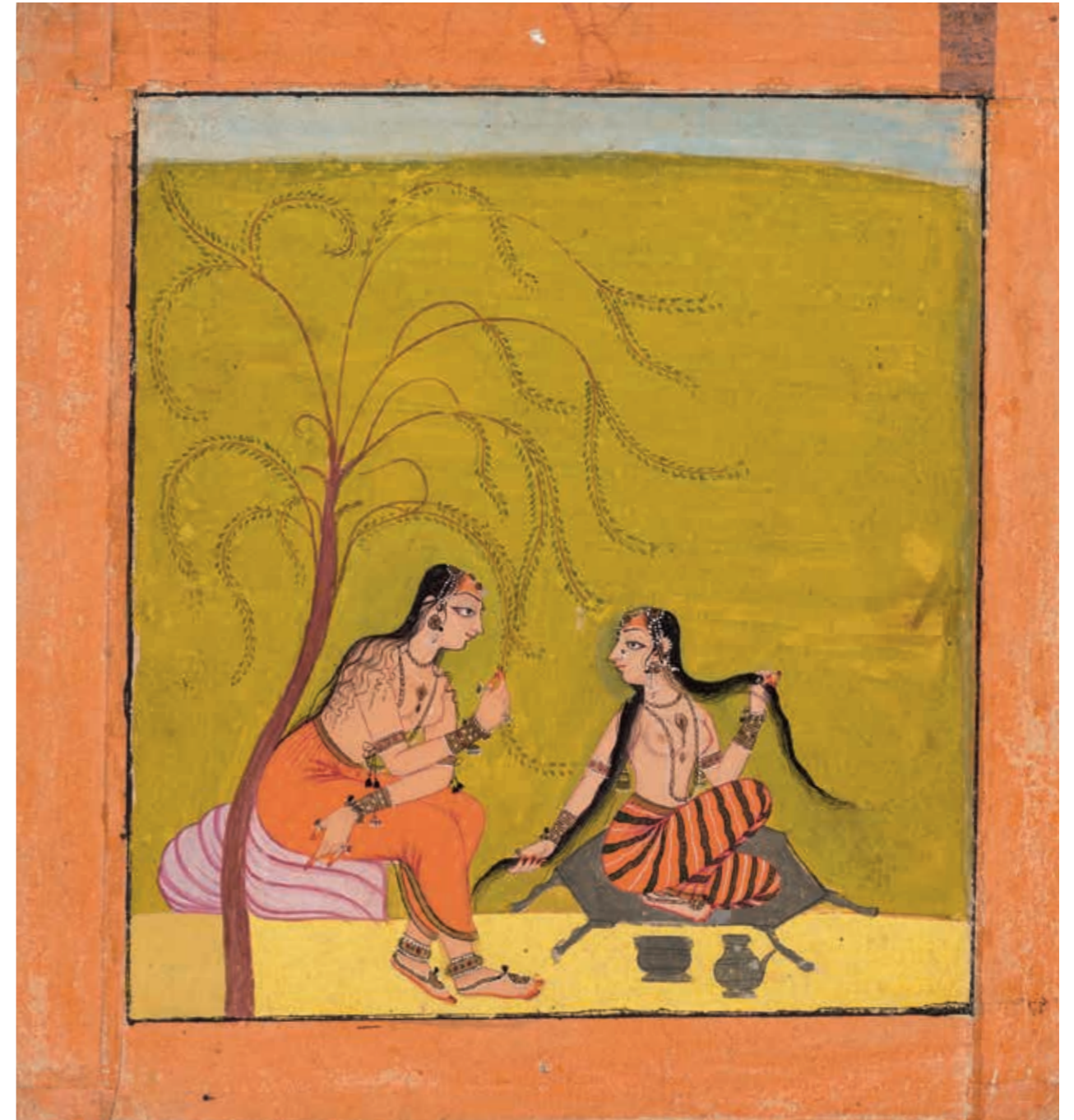
AN ILLUSTRATION FROM A NALA AND DAMAYANTI SERIES: DAMAYANTI FAINTS IN THE FOREST
INDIA, PAHARI HILLS, BILASPUR, CIRCA 1760-1770

Folio 7½ X 11 in. (19.1 x 30.4 cm.)
Image 6¼ x 9¾ in. (15.9 x 24.8 cm.)

\$12,000-18,000

PROVENANCE:
Sotheby's New York, 4 June 1994 lot 368.

Damayanti faints and is attended to by maidens after Nala abandons her in exile. Eleven pages from this series are at the Victoria and Albert Museum, London (acc. nos. IS.30-1954 through IS.39.1954 and IS.265.1953). Also, see W.G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, pp. 184-7, nos. 43i-xi. Archer suggests the series was commissioned as a moral warning by the queen-mother of Devi Chand (r. 1741-1778); fatefully, Devi Chand's grandson and later successor Kharak Chand (r. 1824-1839) fell victim to the very same vices that caused Nala's demise, greatly threatening the state stability of Bilaspur.



466

A PAINTING OF A NAYIKA AND SAKHI
INDIA, PAHARI HILLS, BASOHLI, CIRCA 1710

Folio 10¼ x 9¾ in. (26 x 25.1 cm.)
Image 8¾ x 7½ in. (21.3 x 19.7 cm.)

\$15,000-20,000

Admired for its bold use of color and form, the Basohli school flourished in the Pahari hills in the 17th and 18th centuries. Although it is not known what series this painting belongs to, it possibly derives from a series on Bhanudatta's Sanskrit love poem *Rasamanjari*, a popular subject in Basohli painting classifying and celebrating the moods of love. Here two women, a heroine and her confidante, are depicted with the typical stylized facial type dominated by their large, intense eyes. They sit in a landscape full of brilliant green and ochres closely associated with the school.



467

AN ILLUSTRATION FROM A DEVI MAHATMYA SERIES: DEVI VENERATED BY THE TRIMURTI

INDIA, PAHARI HILLS, MANDI, EARLY 19TH CENTURY

Folio 10¼ x 13¾ in. (26 x 35.2 cm.)

Image 8¾ x 12¾ in. (22.5 x 31.4 cm.)

\$6,000-8,000



468

AN ILLUSTRATION FROM A TANTRIC DEVI SERIES: DEVI INDRAKSHI VENERATED BY THE TRIMURTI

INDIA, PAHARI HILLS, NURPUR OR BASOHLI, CIRCA 1700

Image 7½ x 8¾ in. (18.1 x 22.5 cm.)

Page 8¾ x 10½ in. (22.2 x 26.7 cm.)

\$10,000-15,000

PROVENANCE:

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

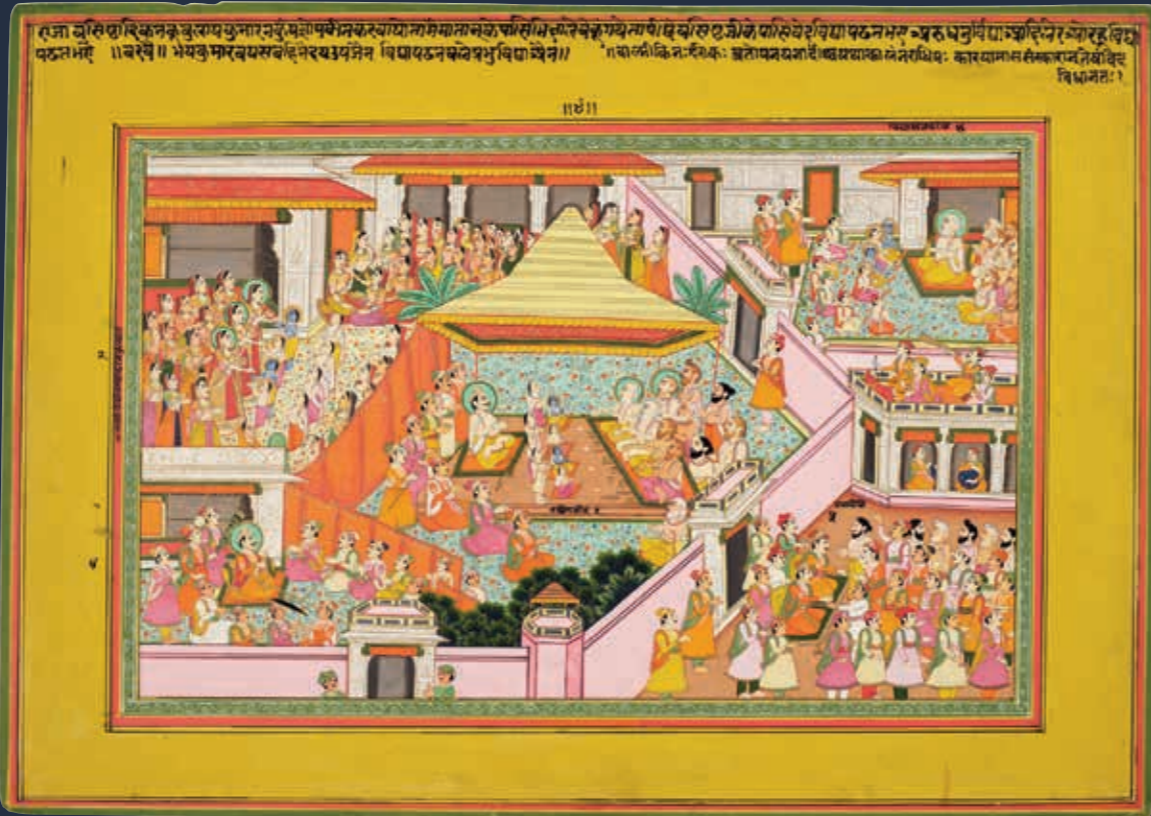
The two paintings on this spread depict the *trimurti* — Brahma, Shiva and Vishnu — worshipping Devi. The so-called Dispersed Tantric Devi Series, produced in Basohli circa 1660 to showcase the different manifestations of the Goddess, is among the earliest known series commissioned in the Pahari region. The series demonstrated a clear influence in later Pahari works such as **lots 467** and **468**. **Lot 467** stems from Mandi, prior to the employment of Sajnu at the court atelier, at a time when the painting school was marked by more nascent, playful styles. **Lot 468** was produced in either of the closely related schools of Nurpur or Basohli, both schools utilizing the distinctive technique of raising jewelry with thick, white paint and embellishing the jewels with emerald colored beetle leaves.

471
FOUR ILLUSTRATIONS FROM
A RAMAYANA SERIES

INDIA, RAJASTHAN. JAIPUR, CIRCA 1800
 Dashratha with his young sons: folio 14¼ x 19½ in. (37.5 x 49.5 cm.); image 9½ x 14¼ in. (24.1 x 37.5 cm.)
 Vishwamitra visiting Dashratha: folio 13¾ x 19¼ in. (35.2 x 50.2 cm.); image 9½ x 15 in. (24.1 x 38.1 cm.)
 Rama, Lakshmana and Sugriva: folio 14¼ x 19¼ in. (36.5 x 50.2 cm.); image 10¾ x 16 in. (10.4 x 40.6 cm.)
 Ravana's court: folio 15¼ x 21¼ in. (38.7 x 55.2 cm.); image 9¾ x 16½ in. (25.1 x 41.9 cm.) (4)

\$8,000-12,000

The four paintings represent scenes from the *Ramayana*, including a scene from the *Balakanda*, or 'Book of Childhood,' in which King Dashratha holds court with his young sons; the Sage Vishwamitra requesting the assistance of Dashratha's sons; Rama and Lakshmana meeting with Sugriva; and Rama and Lakshmana approaching Ravana's court. Four illustrations from this series sold as separate lots at Christie's New York, 12 September 2018, lots 385 through 388, each for \$5,000.





472

472

A PAINTING OF VARAHA
INDIA, RAJASTHAN, KOTAH,
18TH CENTURY

Folio 10 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in. (27.6 x 21.6 cm.)
Image 8 $\frac{3}{4}$ x 6 $\frac{1}{4}$ in. (22.2 x 15.9 cm.)

\$8,000-12,000

473

A PICCHVAI OF KRISHNA AND RADHA
AMIDST THE LOTUSES

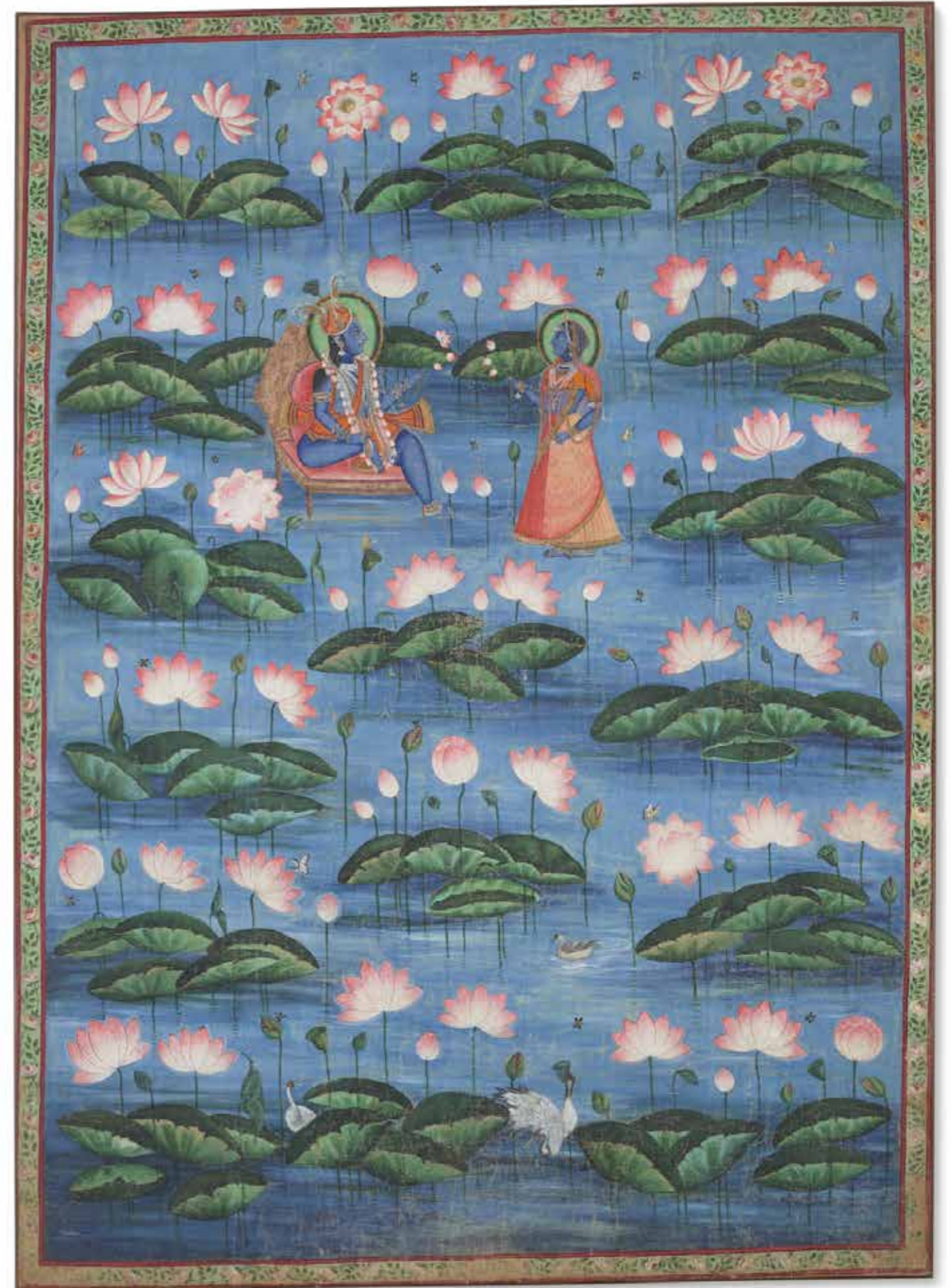
INDIA, RAJASTHAN, 19TH CENTURY

89 $\frac{3}{4}$ x 64 $\frac{1}{4}$ in. (228 x 163.2 cm.)

\$25,000-35,000

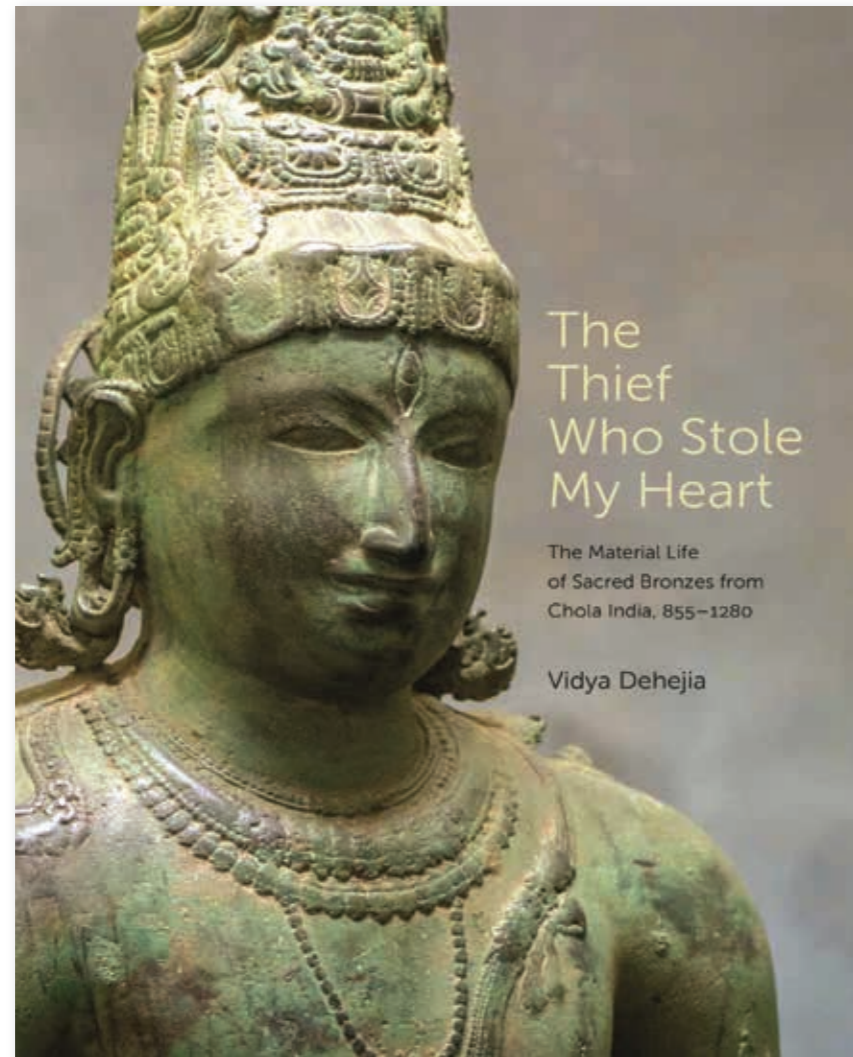
Kamal ki Picchvai, or lotus *picchvai*, are hung in Pushtimarg *havelis* during summer months to create a cool atmosphere in the shrine of Shri Nathji. The backgrounds of lotus flowers help devotees to visualize the banks of the river Yamuna where Krishna grew up. In the present image, Krishna is seated upon a throne, gazing lovingly at Radha, who stands before him with blue skin. With its meandering lotus stems and the numerous bees flying from flowers to leaves, the present painting recalls the works of the *ashtachap* poets in which Krishna is compared to a bee and his beloved Radha to lotuses.

The present work compares favorably with a well-known, but smaller, lotus *picchvai* from the collection of Amit Ambalal, see M. Ghose *Gates of the Lord: The Tradition of Krishna Painting*, Chicago, p. 98, cat. 38. A large 20th century lotus *picchvai* sold at Christie's London 26 May 2016, lot 81 for £43,750.



473

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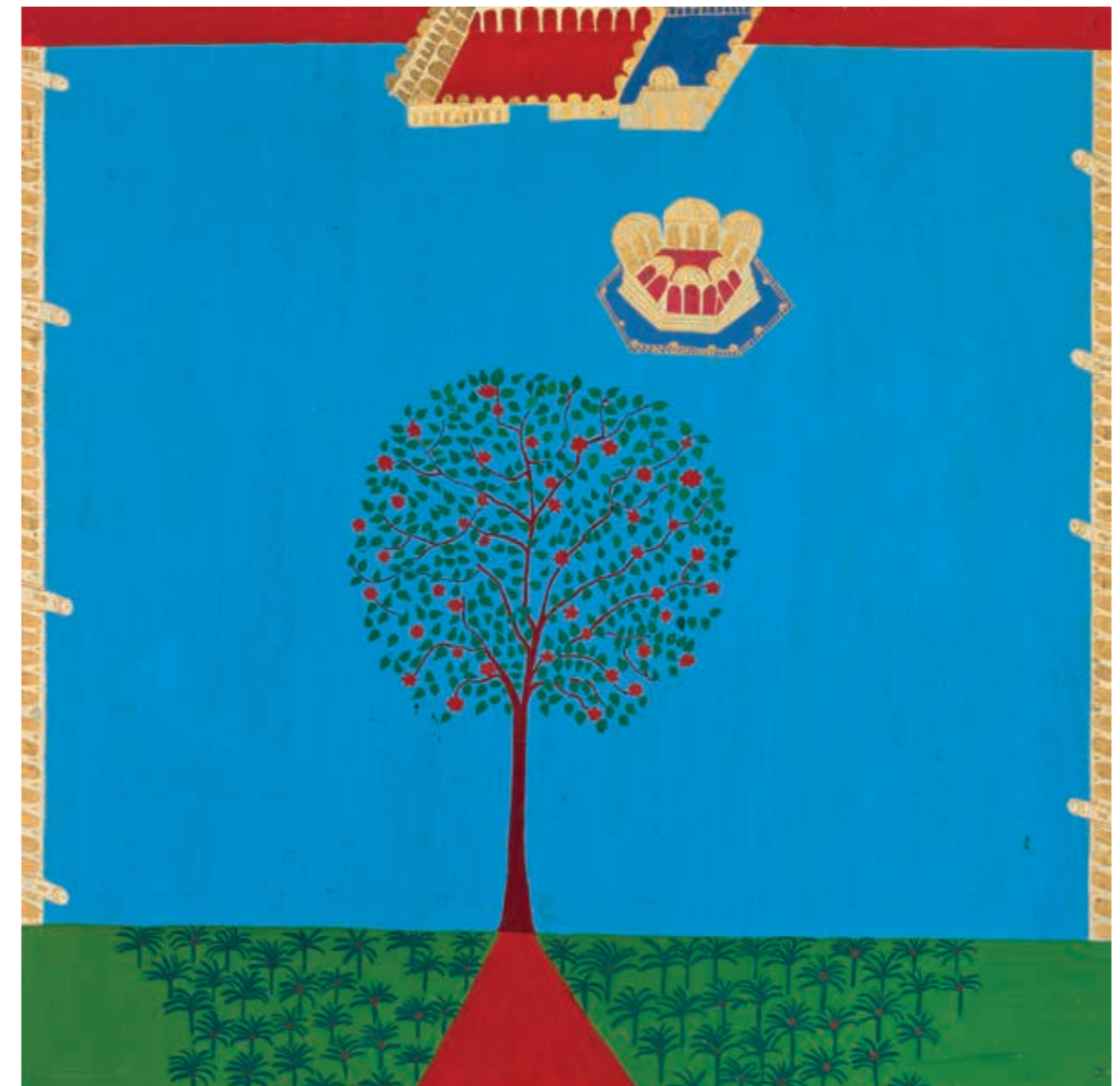
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8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

- (i) for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our 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)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER’S PREMIUM AND TAXES

1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the hammer price of each **lot** sold. On all **lots** we charge 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, county, or locale to which the **lot** will be shipped. Christie’s shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie’s in New York.

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

If Christie’s delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie’s or a common carrier (authorized by Christie’s that you hire) subsequently delivers the **lot** outside New York. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie’s is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder’s responsibility to pay all taxes due*. Christie’s recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER’S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO…” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.

- 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 sent to: Christie’s Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

G COLLECTION AND STORAGE

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

H TRANSPORT AND SHIPPING 1 SHIPPING

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

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie’s Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie’s exports or imports the **lot** on your behalf, and if Christie’s pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie’s.
- (c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

- (d) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
- (e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin “works of conventional craftsmanship” (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie’s indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

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

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

I OUR LIABILITY TO YOU

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

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS 1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

SYMBOLS USED IN THIS CATALOGUE

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

-

Christie’s has a direct financial interest in the **lot**.

See Important Notices and Explanation of Cataloguing Practice.

- Δ

Owned by Christie’s or another **Christie’s Group**

company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

- ◆

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

- ◻

Bidding by interested parties

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie’s

From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number. Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/ Irrevocable bids

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

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

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

- ◻ **Bidding by interested parties**

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

-

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.

- φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

11/01/21

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.

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
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

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

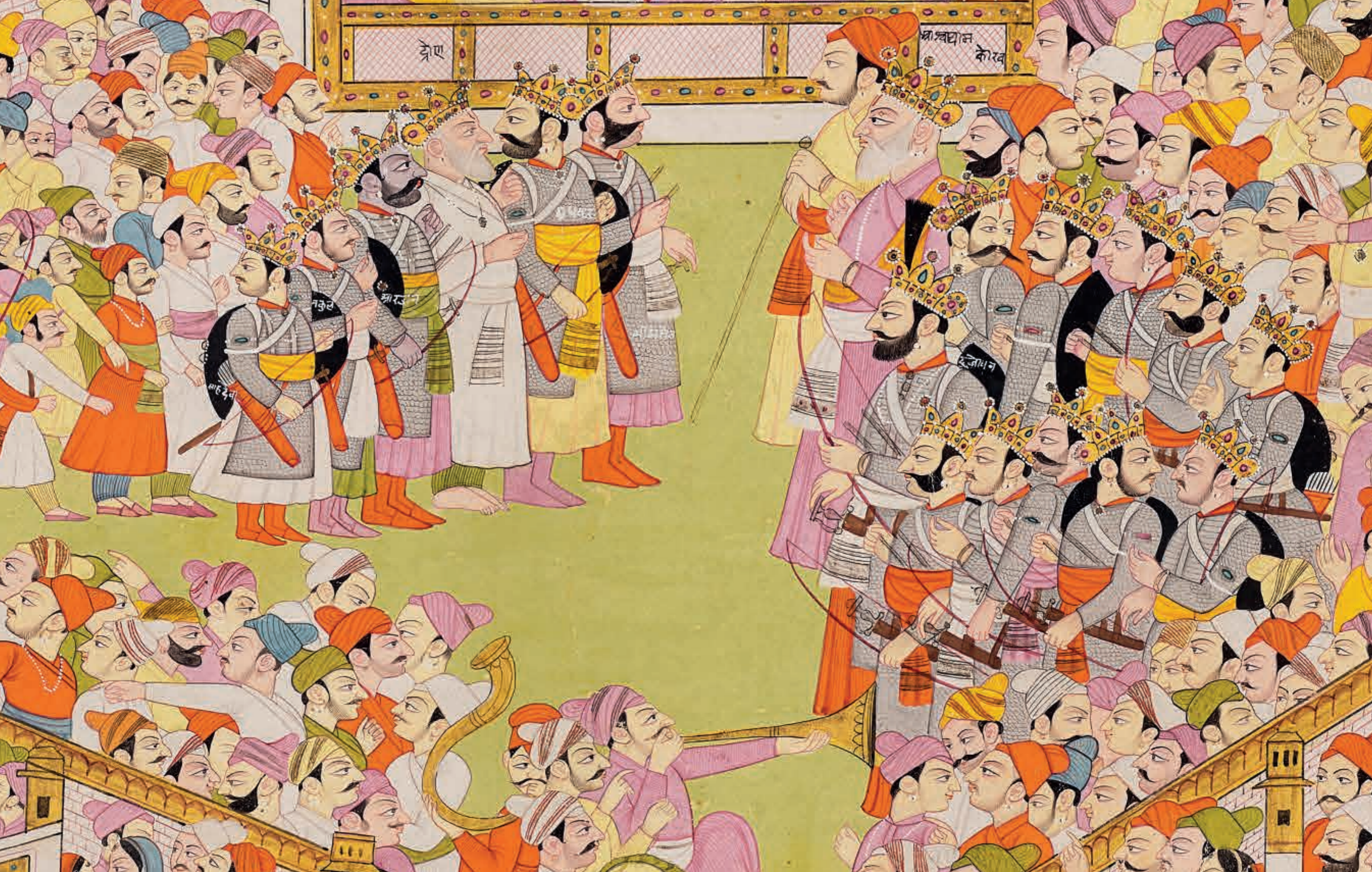
Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

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





CHRISTIE'S