

INDIAN, HIMALAYAN &
SOUTHEAST ASIAN
WORKS OF ART

NEW YORK 22 MARCH 2018



Sotheby's EST. 1744



FRONT COVER
LOT 1036
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SOUTHEAST ASIAN
WORKS OF ART

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INDIAN, HIMALAYAN & SOUTHEAST ASIAN WORKS OF ART

AUCTION IN NEW YORK
22 MARCH 2018
SALE N09831
2:00 PM

EXHIBITION

Thursday 15 March
10 am-5 pm

Friday 16 March
10 am-5 pm

Saturday 17 March
10 am-6 pm

Sunday 18 March
10 am-6 pm

Monday 19 March
10 am-5 pm

Tuesday 20 March
10 am-5 pm

Wednesday 21 March
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LOT 1040

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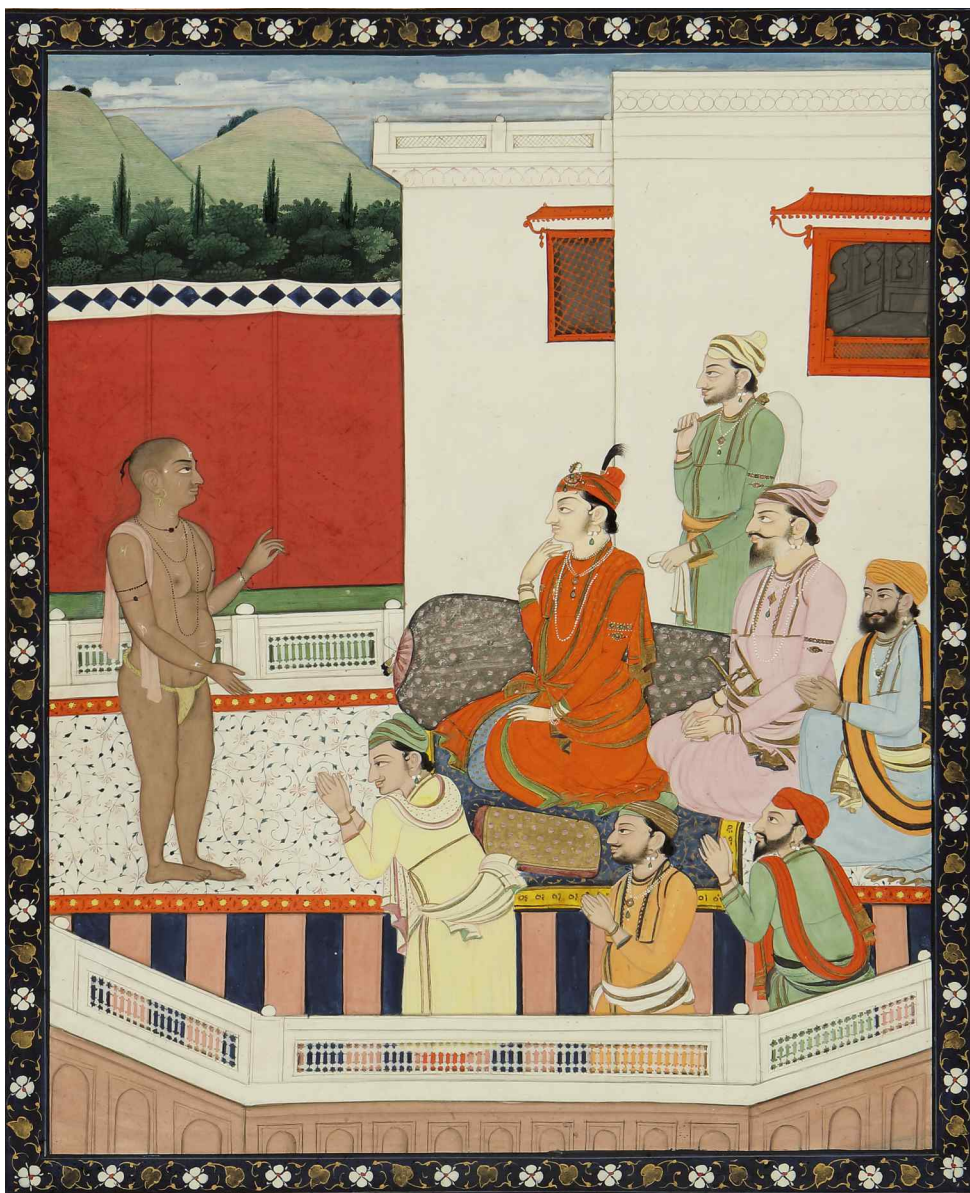
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INDIAN MINIATURE PAINTINGS



1001

1001

A NOBLEMAN AND ATTENDANTS WITH A YOGI India, Kangra, circa 1820

Opaque watercolor on paper heightened with gold
image: 9 $\frac{3}{8}$ by 7 $\frac{1}{4}$ in. (23.2 by 18.4 cm)
folio: 11 $\frac{3}{4}$ by 10 in. (29.8 by 25.4 cm) unframed

PROVENANCE

Collection of Mr. Gordon H. Mattison, Maryland

The present and following six lots (1001 - 1007) were once part of the collection of Mr. Gordon H. Mattison, a former Foreign Service officer with deep interest and experience in Middle Eastern affairs. Born in Washington in 1915, Mr. Mattison grew up in India where his father was a missionary. He began his career in the US Foreign Service in 1937. He traveled widely in the Middle East - to Iraq and Syria - and by the late 1940s was Chief of the State Department's Division of Near Eastern and South Asian Affairs. In the 1950s Mr. Mattison was posted in US Embassies in Cairo and Tehran. He capped his career with postings as US Consul General in Calcutta and Kathmandu, Nepal. He passed away in 1999 at the age of 84.

\$ 6,000-8,000



1002

1002

AN ILLUSTRATION TO THE MAHABHARATA
India, Punjab Hills, Mandi, circa 1830

Opaque watercolor on paper heightened with gold

image: 9½ by 6¼ in. (24.1 by 15.9 cm)

folio: 11¾ by 8½ in. (29.8 by 21.6 cm) unframed

PROVENANCE

Collection of Mr. Gordon H. Mattison, Maryland

\$ 5,000-7,000

**AN ILLUSTRATION TO THE BHAGAVATA
PURANA: THE INFANT KRISHNA SLAYS THE
DEMONESS PUTANA****India, Guler, circa 1780-90**

Attributed to the workshop of Seu-Nainsukh
Opaque watercolor on paper heightened with gold
image: 9¼ by 6⅝ in. (23.5 by 16.8 cm)
folio: 11¾ by 9 in. (29.8 by 22.9 cm) unframed

PROVENANCE

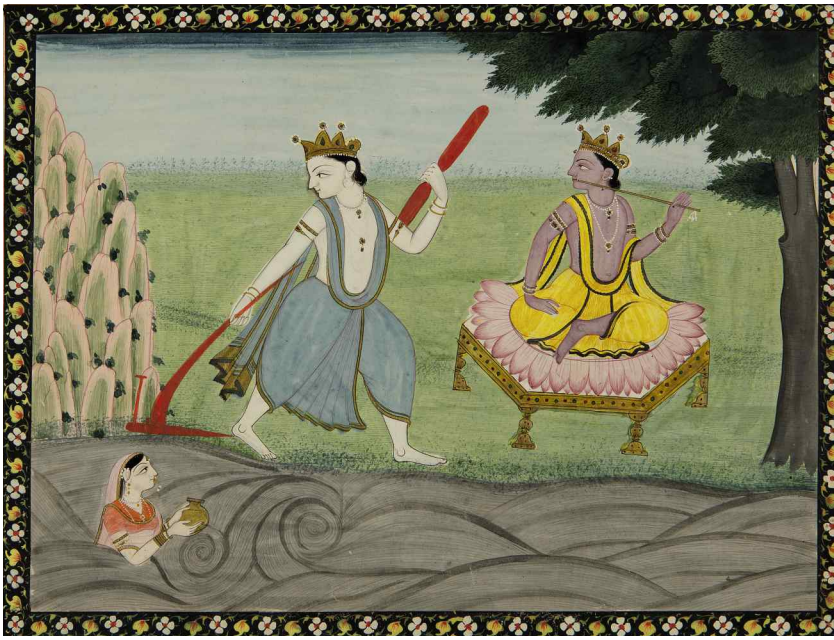
Collection of Mr. Gordon H. Mattison, Maryland

\$ 20,000-30,000

The infant Krishna at the breast of the crumpled demoness Putana suckling the life out of her. His mother Yashoda gently pulls at his arm - concerned that Krishna's once beautiful nurse has been transformed and her true identity revealed as a demoness - sent by Krishna's vengeful uncle Kamsa to poison the child. Gopis with Nanda and Balarama look on gesturing with wonder at the sight. A single tree with a sturdy dark trunk and beautifully defined green leaves diagonally frames the scene against a delicate light-blue sky. Dark clouds tinged with crimson recede at the upper right. A refined composition of great clarity and elegance.

This extremely fine miniature is attributable to painters of the workshop of the Seu-Nainsukh family - active primarily at the court of Guler during the generation after Nainsukh in the latter Eighteenth Century. For a further discussion on the history and characteristics of this workshop see B.N. Goswamy and Eberhard Fischer "The First Generation After Manaku and Nainsukh of Guler" pp. 687 - 718, essay in *Masters of Indian Painting 1100-1650*, Artibus Asiae, 2015. And for comparisons to some Rajasthani examples of the Putana episode see: Andrew Topsfield, *In the Realm of Gods and Kings*, London, 2004, pp. 148-149, cat. 57, and Darielle Mason (Ed.), *Intimate Worlds: Indian Paintings from the Alvin O. Bellak Collection*, Philadelphia 2001, pp. 144-145, cat.57.





1004



1005

1004

AN ILLUSTRATION TO THE BHAGAVATA PURANA: BALARAMA PARTS THE WATERS OF THE YAMUNA

India, Kangra or Garhwal, circa 1840

Opaque watercolor on paper heightened with gold
image: 8³/₈ by 6¹/₄ in. (21.3 by 15.9 cm)

folio: 10 by 8 in. (25.4 by 20.3 cm) unframed

PROVENANCE

Collection of Mr. Gordon H. Mattison, Maryland

\$ 3,000-4,000

1005

AN ILLUSTRATION TO THE BHAGAVATA PURANA

India, Kangra or Garhwal, circa 1840

Opaque watercolor on paper heightened with gold
image: 10⁷/₈ by 7¹/₄ in. (27.6 by 18.4 cm)

folio: 15¹/₈ by 11⁵/₈ in. (38.4 by 29.5 cm) unframed

PROVENANCE

Collection of Mr. Gordon H. Mattison, Maryland

\$ 2,000-3,000



1006

1006

AN ILLUSTRATION TO THE BHAGAVATA
PURANA: KRISHNA AND BALARAMA
WRESTLE CHANURA AND MUSTIKA
India, Punjab Hills, circa 1840

Opaque watercolor on paper heightened with gold
image: 10³/₈ by 7³/₄ in. (25.7 by 19.7 cm)
folio: 10³/₄ by 8¹/₂ in. (27.3 by 21.6 cm) unframed

PROVENANCE

Collection of Mr. Gordon H. Mattison, Maryland

\$ 3,000-5,000

**AN ILLUSTRATION TO THE BHAGAVATA
PURANA: KRISHNA SUBDUES THE SERPENT
KING KAALIYA**

India, Mandi, mid-17th Century

Attributed to the Early Master at the court of
Mandi (1635-1660)

Opaque watercolor on paper heightened with gold
image: 12³/₈ by 8⁵/₈ in. (31.4 by 21.9 cm)
folio: 13⁷/₈ by 10 in. (35.2 by 25.4 cm) unframed

PROVENANCE

Collection of Mr. Gordon H. Mattison, Maryland

\$ 70,000-90,000

This superb illustration is a recent discovery that may be attributed to the Early Master at the Court of Mandi active in the period 1635-1660 during the reigns of Raja Hari Sen and his son Raja Suraj Sen of Mandi. It adds significantly to the small corpus of known works attributed to this master and presents an extraordinary opportunity to acquire a rare and previously unpublished masterpiece.

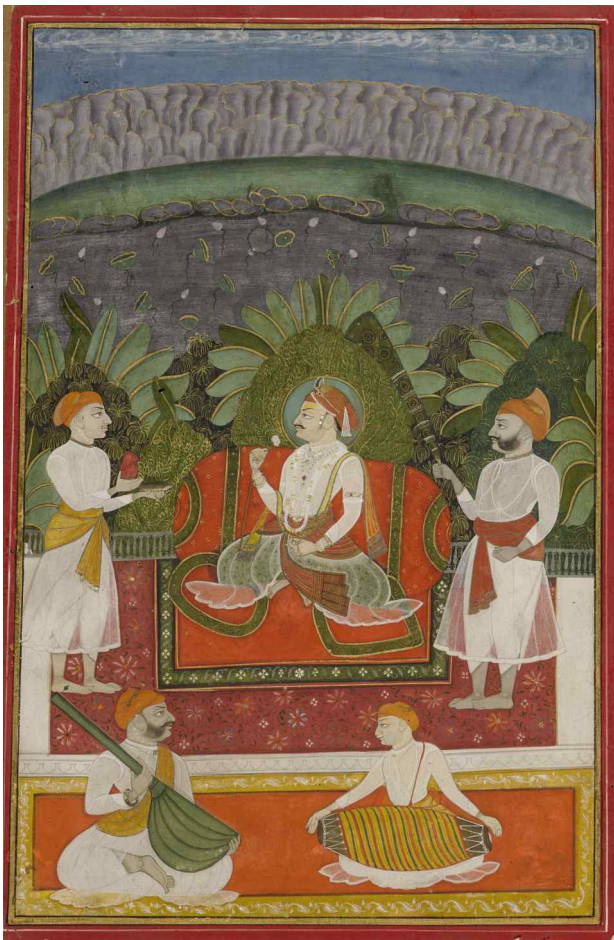
Here we see a youthful Krishna dancing with his arms outstretched on one head of the serpent Kaaliya. He stands within a vibrant golden mandorla. Crowds of onlookers - his young companions, gopas, gopis and village elders watch in amazement - standing to the left and right. Below in the River Yamuna the naga wives of the serpent Kaaliya implore Krishna to spare their husband - offering tributes of lotus blossoms. Pairs of birds fly across the brilliant jade-green ground. Above in the swirling clouds Brahma, Shiva and Parvati, Kings, Devas and a Rishi shower blessings on the scene below. The clouds tinged with vibrant vermilion red. A lapis blue sky above.

The present folio belongs to a Bhagavata Purana series first attributed to "The Early Master of the Court of Mandi" by Catherine Glynn in two groundbreaking articles in 1983 and 1995 (Catherine Glynn, "Early Painting in Mandi" *Artibus Asiae* 44/1, 1983, pp. 21-64 and Catherine Glynn, "Further Evidence for Early Painting in Mandi" *Artibus Asiae* 55 1995, pp. 183-190). This scholarship dated the series to the mid-seventeenth Century and identified the hand of the artist who was responsible for introducing and developing a style directly influenced by Mughal painting. These mannerisms are notable. They include the highly Mughalized naturalism in the portraiture of several of the onlookers, particularly the realistic depiction of the village elders - perhaps portraits of Mandi nobility. The overall composition and color palette featuring the brilliant jade green ground and extremely vibrant lapis/ultramarine sky tinged with vermilion are also noteworthy. The particular shaded facial types of several of the females are similar to - but distinct from - faces seen in Bikaner paintings. Our present painting is surely one of the liveliest and most impressive works known by the artist. Another painting from the same Bhagavata Purana series in the Kronos Collection at the Metropolitan Museum of Art may be considered a companion folio.

For more discussion on the artistic development of The Early Master at the Court of Mandi see Stella Kramrisch "Painted Delight: Indian Paintings from Philadelphia Collections" Philadelphia Museum of Art 1986 no. 113; and Stuart Cary Welch, *A Flower From Every Meadow*, New York, 1973, cat. 33, p. 65. Also see Sotheby's London, October 19 2016, lot 5.

We would like to thank Mitche Kunzman for his assistance with the identification of this painting.





1008

1008

PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION

A RAJA ON A TERRACE

India, Kotah or Nathdwara, early 19th Century

Opaque watercolor on paper heightened with gold

image: 10⁵/₈ by 16⁷/₈ in. (27 by 42.9 cm)

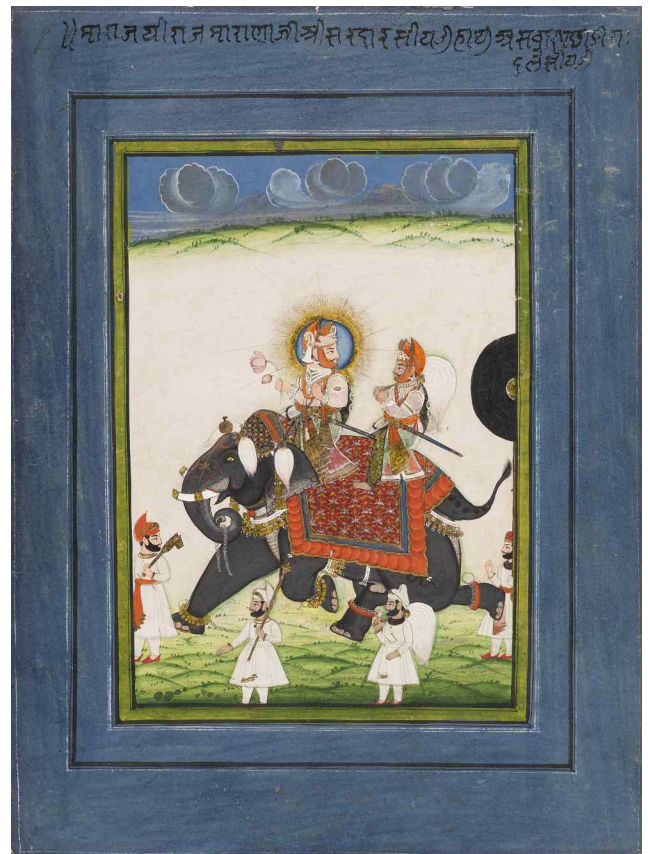
folio: 11¹/₂ by 17¹/₂ in. (29.2 by 44.5 cm)

PROVENANCE

Sotheby's New York, March 21 & 22, 1990, lot 163

A ruler seated against an orange bolster holding a flower in his right hand, wearing elaborate jewelry and a red turban adorned with pearls and a *sarpech*, and flanked by attendants. He is entertained by musicians in the foreground, the scene set against verdant foliage, a lotus pool and rolling hills in the distant background.

\$ 2,000-3,000



1009

1009

MAHARANA SARDAR SINGH RIDING AN ELEPHANT

India, Devgarh, circa 1840

Opaque watercolor on paper heightened with gold

image: 8³/₈ by 5³/₄ in. (21.3 by 14.6 cm)

folio: 13 by 9³/₈ in. (33 by 23.8 cm)

Maharana Sardar Singh (r. 1838-1842) holding lotus blossoms as he rides an elephant, accompanied by his retinue.

For another painting of the Maharana killing a boar, see National Gallery of Victoria (accession number: AS293 -1980).

For further reference see Andrew Topsfield, *Paintings from Rajasthan*, Melbourne, 1980, p. 156 and Andrew Topsfield, *Court Paintings at Udaipur*, *Artibus Asiae* Sup 44, 2008, p. 252-53.

\$ 1,000-1,500



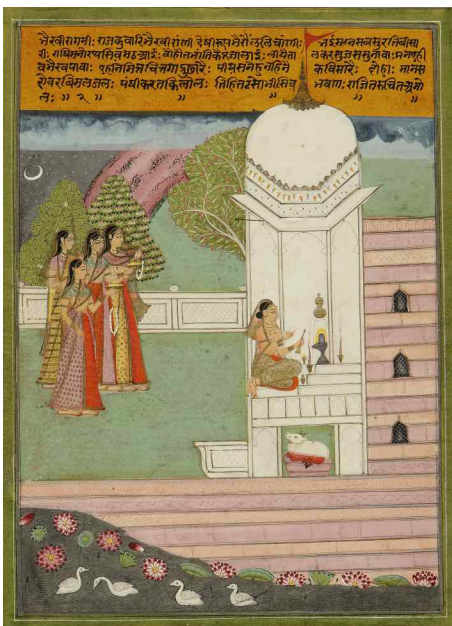
1010

PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION
AN ILLUSTRATION TO THE BHAGAVATA
PURANA: THE LINEAGE OF KING PARIKSHIT
India, Datia, circa 1800

Opaque watercolor on paper heightened with gold
image: 10 by 15 in. (25.4 by 38.1 cm)
folio: 12¾ by 17⅝ in. (32.4 by 44.8 cm)

PROVENANCE
Sotheby's New York, 16 & 17 March 1988, lot 383

\$ 6,000-8,000



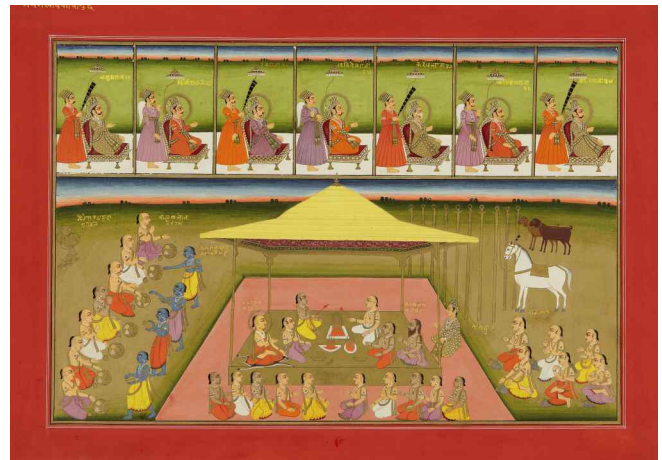
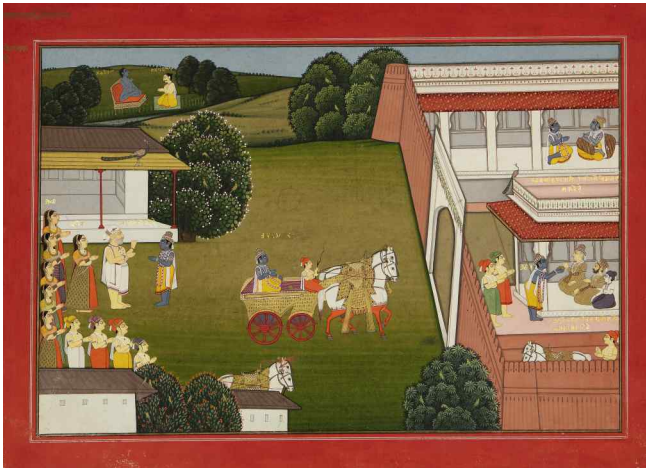
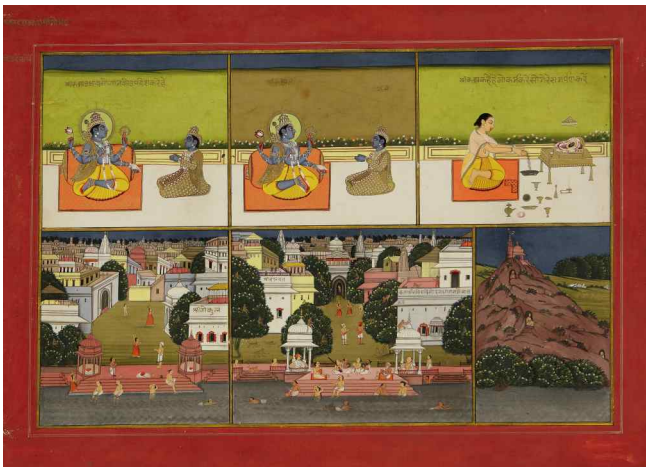
1011

1011

A GROUP OF FOUR
ILLUSTRATIONS TO A RAGAMALA
SERIES: VASANT, HINDOLA, BAIRAVI
AND DESAKHYA
India, Malwa, mid-18th Century

Opaque watercolor on paper heightened with gold
image: 8 7/8 by 6 1/4 in. (22.6 by 15.9 cm)
folio: 11 1/2 by 8 3/4 in. (29.3 by 22.3 cm) each, [4],
unframed

\$ 15,000-20,000



1012

A GROUP OF FIVE ILLUSTRATIONS
TO A BHAGAVATA PURANA SERIES
India, Jaipur, circa 1830-1850

Opaque watercolor on paper heightened with gold
image: 8⁵/₈ by 12⁷/₈ in. (21.9 by 32.7 cm)
folio: 11³/₈ by 15³/₄ in. (28.9 by 40 cm) each, [5],
unframed

\$ 5,000-7,000

1012

NEPALESE PAINTING & SCULPTURE



1013

1013

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

A PAINTING DEPICTING LAKSHMI
NARAYANA

Opaque watercolor on multi-layered paper
heightened with gold

Nepal, 17th/18th Century

18 by 14 in. (45.7 by 35.5 cm)

PROVENANCE

Acquired in Nepal, 1966.

LITERATURE

Mary Shepherd Slusser, *Nepal Mandala: Volume 2*, Princeton,
1982, pl. 409.

\$ 3,000-5,000

1014

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

A PAINTING DEPICTING LOKAPURUSHA

Opaque watercolor on multi-layered paper
heightened with gold

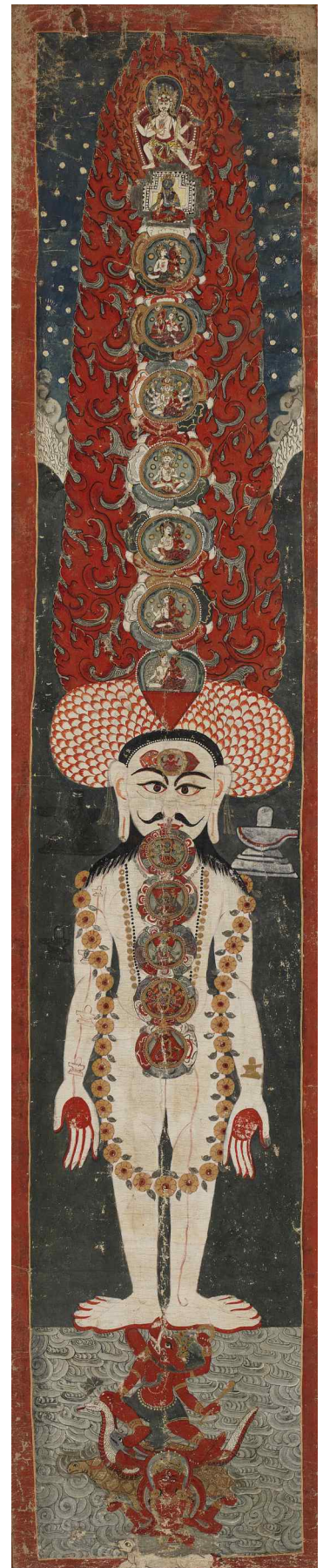
Nepal, 19th Century

61 by 12 in. (154.9 by 30.5 cm)

PROVENANCE

Acquired in Nepal, 1966.

\$ 4,000-6,000





(FRONT)



(FRONT)



(REVERSE)



(REVERSE)

1015

1015

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

A PAIR OF MANUSCRIPT COVERS

Nepal, circa 19th Century

Length: 9 7/8 in. (25 cm)

PROVENANCE

Acquired in Nepal, 1965.

\$ 2,000-3,000

1016

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

TWO GILT-COPPER REPOUSSÉ

FIGURES OF TARA

Nepal, 16th/17th Century

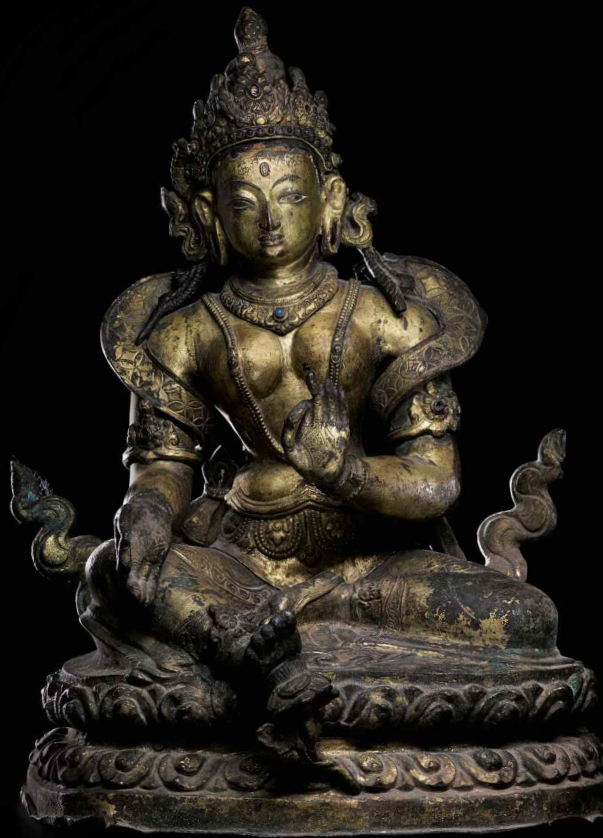
Himalayan Art Resources item no. 13464.

Height: 11 1/4 in. (28.6 cm) each

PROVENANCE

Acquired in Nepal, 1965.

\$ 10,000-12,000



1016



1016

1017

A BRONZE FIGURE OF AMITABHA
Nepal, 11th Century

the deity seated in meditation, adorned with pendent jewelry, serpentine armlets and floret earrings, wearing a tripartite headdress and a high *jatamukata*; traces of polychrome in recessed areas

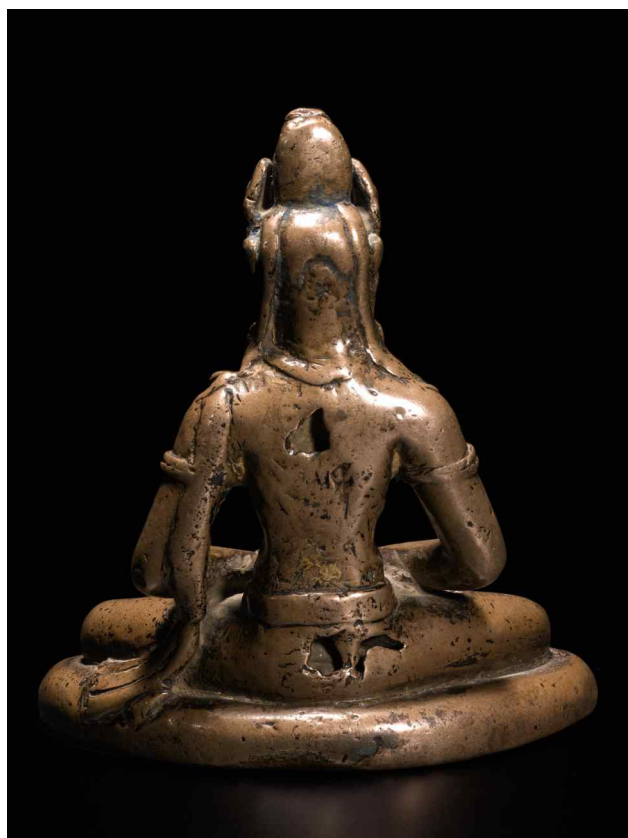
Himalayan Art Resources item no. 13465.

Height: 5 ¾ in. (14.5 cm)

PROVENANCE

Collection of the late Mr. Julian Elias, London, circa 1960s.

\$ 40,000-60,000



(REVERSE)



ACTUAL SIZE

1017

SOUTH & SOUTHEAST ASIAN SCULPTURE



1018

1018

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

A GILT-BRONZE FIGURE OF SEATED BUDDHA

Sri Lanka, late Anuradhapura period, 8th/9th Century

Height: 3 ½ in. (8.9 cm)

PROVENANCE

Acquired in Ceylon (Sri Lanka), 1968.

Compare the current work with a seated Buddha found at Mihintale, see Ulrich von Schroeder, *Buddhist Sculptures of Sri Lanka*, Hong Kong, p. 192, pl. 48B.

\$ 2,000-3,000

1019

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

A BRONZE FIGURE OF RAMA

Southern India, Vijayanagar period, 16th/17th Century

Height: 9 ½ in. (24.1 cm)

PROVENANCE

Acquired privately in Switzerland, early 1970s.

\$ 4,000-6,000

1020

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

A BRONZE FIGURE OF RAMA OR LAKSHMANA

Southern India, Vijayanagar period, 14th/15th Century

Height: 23 ⅔ in. (60 cm)

PROVENANCE

Acquired privately in Switzerland, 4th February 1974.

Compare the figure's pronounced *tribhanga* and posture with the raised left hand balancing a bowstring while the lowered right hand draws an arrow with a much earlier sculpture of Lakshmana in R. Nagaswamy, *Masterpieces of Early South Indian Bronzes*, New Delhi, 1983, fig. 165.

\$ 30,000-50,000



1019





1021

1021

PROPERTY FROM THE ESTATE OF EDWARD ALBEE

A POLISHED SANDSTONE HEAD OF A JINA Western India, 12th/13th Century

Height: 15 in. (38.1 cm)

PROVENANCE

Indian Antiques Objects d'Art, Los Angeles, 16th November 1968.

Edward Albee (1928-2016) was a Pulitzer and Tony Award winning playwright, best known for *Who's Afraid of Virginia Woolf?* The Collection of Edward Albee was sold at Sotheby's New York on 26th September 2017.

The beautifully carved life size sandstone head carries a lustrous polish characteristic of medieval Jain sculpture from Central India. Every element is precisely articulated, from the individual curls of hair, wide, alert eyes and pursed lips. The cranial bump atop the head, capped by a flower, might have been influenced by Buddhist imagery. For a complete figure of a seated Jina in meditation see P. Pal (ed.), *The Peaceful Liberators: Jain Art from India*, Los Angeles, 1994, cat. 27.

\$ 30,000-50,000

PROPERTY FROM THE COLLECTION OF EDWIN & CHERIE SILVER

LOTS 1022, 1041 & 1042



Edwin & Cherie Silver, Los Angeles
Photo courtesy of Bobbie Entwisle

Sotheby's is delighted to present works from one of the great American collections of non-western art: *The Collection of Edwin and Cherie Silver*. This famous Los Angeles collection includes impeccable examples of classical South Asian, African, Pre-Columbian, Oceanic, and American Indian Art. The Silvers built their collection beginning in the 1960s, during the golden age of American post-war collecting in these categories. Works from the Silver Collection have been shown at The Metropolitan Museum of Art, New York, The National Museum for African Art, Smithsonian Institution, Washington, D.C., The Los Angeles County Museum of Art, The Art Institute of Chicago, the Fowler Museum at UCLA, and the Center for African Art, New York.

In the memorable words of their children, Daniel Silver, Donna Silver Frajnd and Karen Silver Horowitz: *"The works of art that entered the Silver Collection are expressions of our parent's individual tastes, and their eye for both elegance and strength of form. The Silver Collection is the result of their dedication and shared passion for these extraordinary art forms. Each object has a voice in the chorus. Each acquisition bears a story evoking happy memories of our parents, and of the unique and wonderful experience of growing up amidst these stunning objects. These remembered experiences are those that shaped our family and our lives, and continue to enrich the three of us to this day."*

PROPERTY FROM THE COLLECTION OF
EDWIN & CHERIE SILVER

A FINE BRONZE FIGURE DEPICTING UMA

Southern India, Chola period, 12th
Century

Uma, consort of Shiva standing in graceful *tribhanga* on a circular lotus base supported by a square pedestal with two attachment loops, her pendent left hand in *lola mudra*, the right hand raised in *katakahasta mudra*, and wearing a diaphanous clinging *dhoti* delicately incised with scrolling foliate designs, wide belt around her hips suspending festoons, meditation cord falling diagonally across her chest, and jeweled collar, her hair arranged in a tiered conical *karandamukuta*, with two tresses escaping onto her shoulders.

Height: 18 5/8 in. (47.3 cm)

PROVENANCE

Ben Heller, New York, 1964.

Alice M. Kaplan Collection.

Sotheby's New York, 16th and 17th September
1998, lot 36.

Collection of Edwin and Cherie Silver.

LITERATURE

Linda Bantel, *The Alice M. Kaplan Collection*, New
York, 1981, pp. 22-23, cat. no. 5.

\$ 180,000-220,000

The present sculpture carries a celebrated provenance. It was once owned by two of the foremost American collectors of the 20th Century - Ben Heller and Alice M. Kaplan, both widely celebrated for their visionary eye and exquisite taste. In 1998, the sculpture was acquired by esteemed collectors Edwin and Cherie Silver of Los Angeles, California. It has graced their collection for the past two decades in the company of masterpieces of African, Oceanic, Pre-Columbian Art and Contemporary Art.

Bronze images created between the 9th through the 13th centuries in South India are widely hailed as iconic masterpieces throughout the world. During this period most of the South Indian peninsula was under the rule of the Chola dynasty. At the height of their power, the Cholas controlled a vast swathe of territory that included not only southern India but also extended to Sri Lanka and the Maldiv Islands. The Chola period is notable for its unparalleled cultural and artistic achievements and is widely considered to be a 'golden age' in Indian history. Indeed the standards set in bronze casting, sculpture, painting and architecture continue to define these traditions in South India to this day. Besides the skill required in casting, Chola craftsman perfected the harmony of line and form in these images creating some of the finest free-standing sculptures in existence.

Chola monarchs were active patrons of the arts, building numerous temples and commissioning thousands of sculptures in stone and bronze for the purpose of worship in these edifices. It was during this era of powerful patronage buoyed by unfettered economic prosperity that some of the finest Indian stone and bronze sculpture was produced.

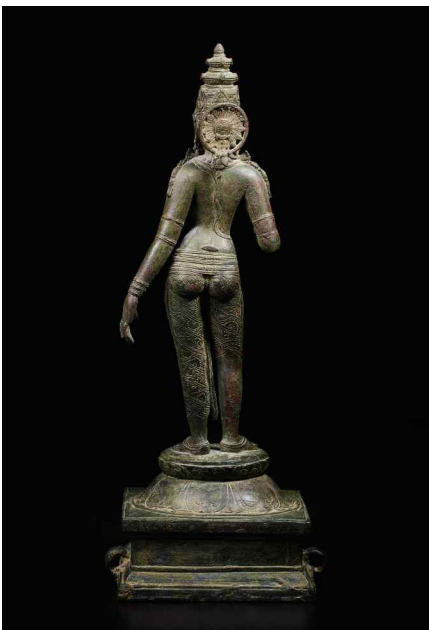
Uma, or Parvati as she is known outside of Southern India, is revered as the essential companion to the omniscient, all powerful Shiva. Not only is she the epitome of benevolence, beauty and grace, it is through her that Shiva's obdurate divinity can be comprehended.

This image of Uma together with that of her Lord Shiva would have been carried in processional worship around the temple and town in which they were housed so that all worshippers had the opportunity to view the icons and partake of their grace.

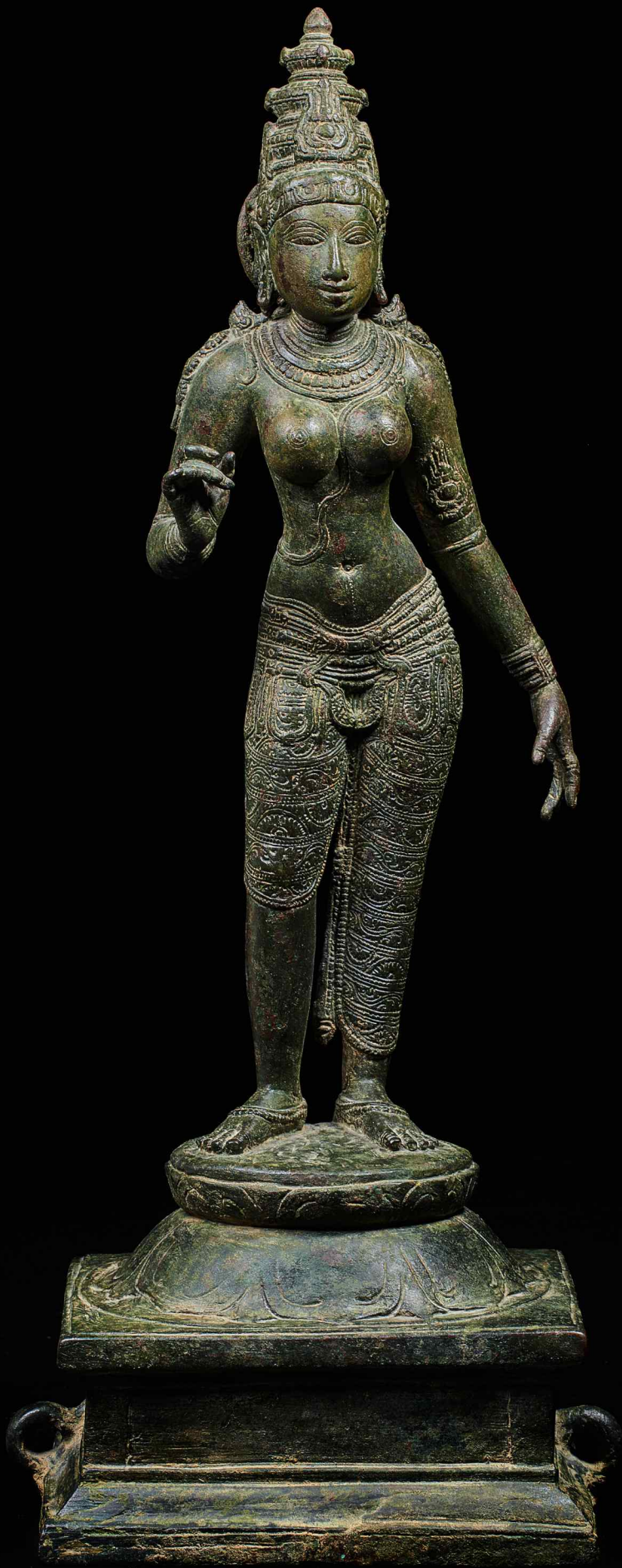
Uma can assume many forms, some ferocious, others benign. As Durga or Kali she is depicted as a fierce and wrathful deity. When she is being represented as the wife of Shiva, she is shown as gentle and loving, and is usually smaller in scale than her consort. Her right hand, as can be seen in the present example, is held in a distinctive gesture with her forefinger almost touching her thumb, forming a ring where a flower could be placed.

Uma's posture suggests that this image would have once been a part of a set of images in which she accompanied Shiva in one of his manifestations, and it is likely that this stance would represent Uma with Shiva as Lord of the Dance. As his wife and consort she was one of the few being allowed to witness his performance, and an attendant statue of Uma is integral part of Shiva Nataraja imagery. With her left hand pendent and hip thrust out, she would have been placed on the left side of the God, although they are now separated.

For a related image of Uma from the Rockefeller Collection at Asia Society New York see Denise Leidy, *Treasures of Asian Art*, New York, p.52, no. 34.



(REVERSE)



1023

PROPERTY FROM A EUROPEAN CORPORATE COLLECTION

AN ELEGANT BRONZE FIGURE OF APPAR
Southern India, circa 13th Century

The saint pictured standing in graceful *tribhanga* on a lotus base over a square plinth, with his hands folded before his chest cupping a ball of flowers, clad in a short *veshti* and adorned with rudraksha beads, his face with large almond-shaped eyes, pointed nose and beatific smile.
Height: 22 ¾ in. (59 cm)

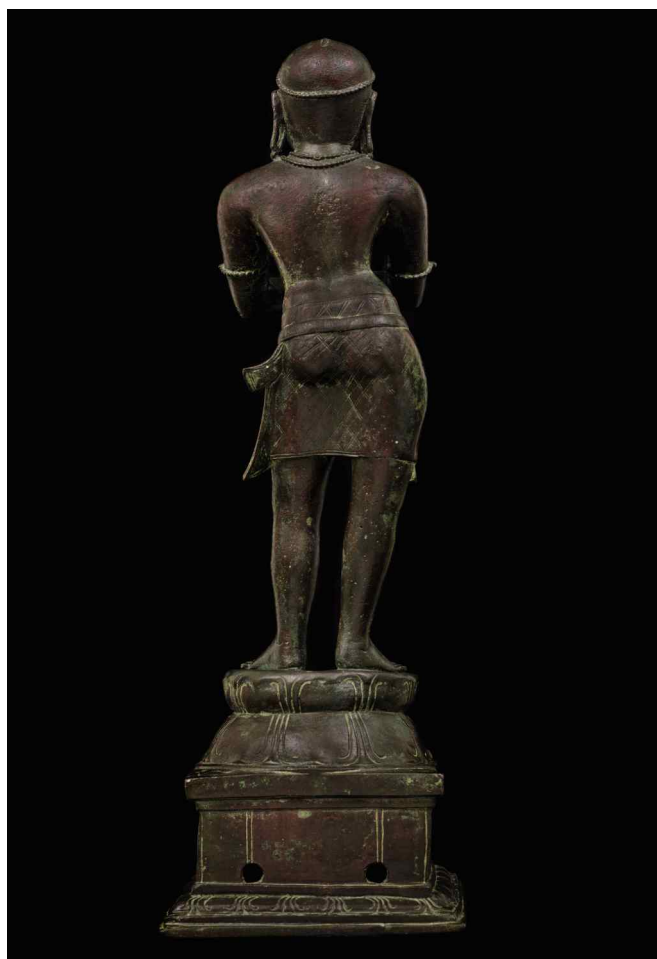
PROVENANCE

Dr. J.R. Belmont, Basel, before 1968.
Pan-Asian Collection, 1968-1983.
Christie's New York, 13th September 2011, lot 270.

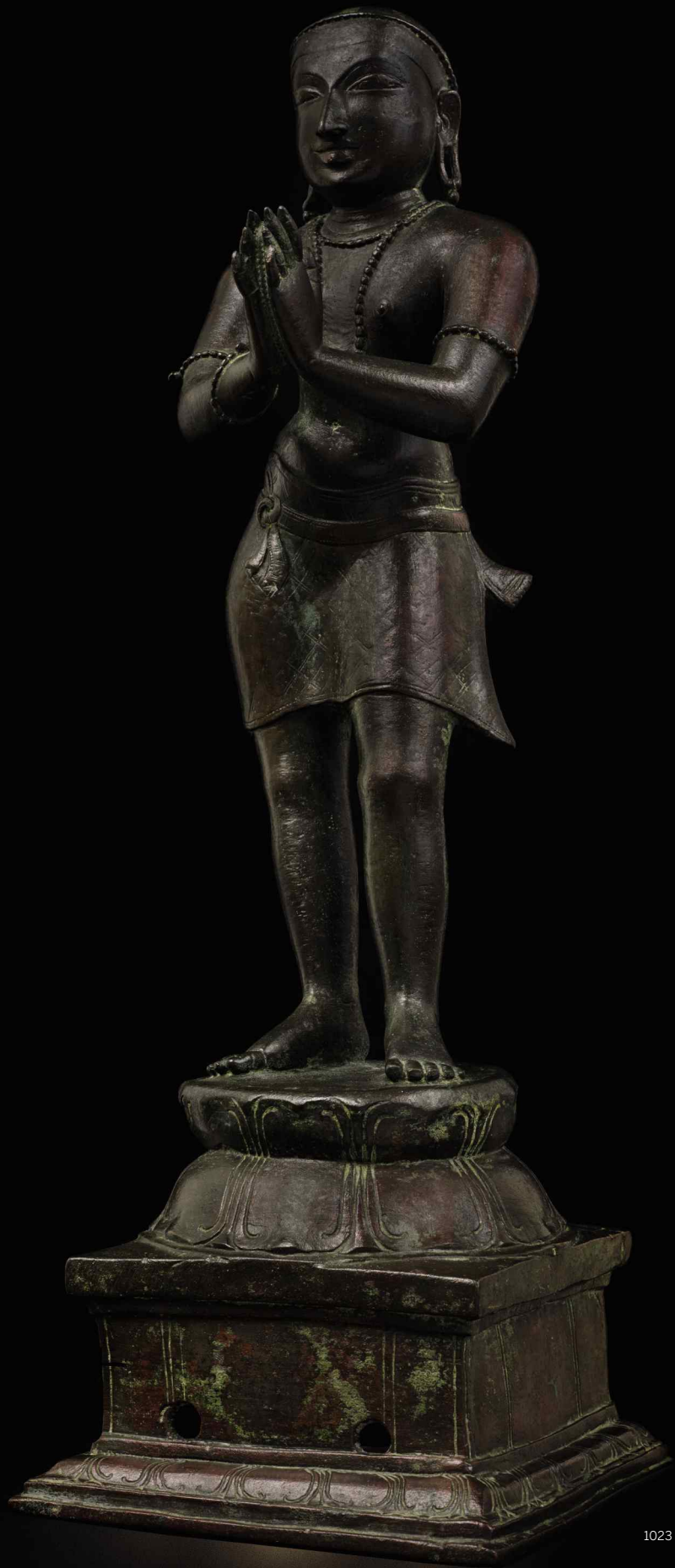
EXHIBITED

On loan to the Denver Art Museum, 1977-1983.

\$ 400,000-600,000



(REVERSE)



The creation of bronze images for the purpose of worship began in the eighth century during the Pallava period but the art of metal casting reached its apogee under the patronage of the Chola monarchs. Chola bronzes were made from wax models using the 'lost wax' or *cire perdue* process. The finest bronzes comprised an alloy of at least five metals (*panchaloham*), which included copper, tin, lead, gold and silver. The fact that these were solid cast indicates the extent of the expense undertaken in the production of these ritual icons. Besides the skill required in casting, Chola craftsmen perfected the harmony of line and form in these images creating some of the finest freestanding sculptures in existence. The perfect equipoise of the saint in the present image attests to the mastery achieved by the bronze casters while his serene, idealized countenance captures the spirit of *bhakti* or loving devotion closely associated with the subject.

Bronze images such as these were objects of devotion in Shaivite shrines. Shiva was the *kulanayaka* or dynastic patron deity of the Chola Emperors. They built shrines dedicated to his worship throughout their lands which were repositories for numerous bronze images of the Lord and his pantheon including the *nayanmars*, a group of sixty-three Shaiva saints who are widely venerated in South India. These holy men traveled throughout the land singing hymns in praise of the Lord Shiva and their songs and poems form a rich corpus of devotional literature constituting the core of the Tamil sacred canon, known as the *Tevaram*.

The most famous of the *nayanmars* was the child saint Sambandar who is reputed to have lived in the seventh century. The saint Appar, subject of the present image, who was older, was his contemporary and it is believed that the title Appar, or "revered father," was conferred upon him by Sambandar. Appar was a Jain monk who converted to Shaivism and is thus portrayed with a shaved head. He approached Shiva as a humble servant and performed menial tasks in his temples including clearing the weeds that sprang up within the temple premises. That is why he is commonly pictured with a hoe in the crook of his arm. In early images the hoe was cast along with the figure. Later it was added separately. The present image is missing its hoe but Appar's gentle, humble persona is very accurately portrayed.

Alongside the worship of Shiva there were specific festivals in the calendar celebrating the *nayanmars* themselves. As part of ritual practice, the images were lustrated with water, honey, butter and milk and rubbed down with ash. They were then anointed with sandal paste and vermilion, clothed, garlanded and carried around the town or temple premises in ritual procession so that all devotees had the opportunity to gain a *darshan* or view of the holy icon.

This image has passed through the hands of some of the most legendary collectors of South Asian Art in the twentieth century - J. R. Belmont, Christian Humann and Robert Hatfield Ellsworth. For a closely related figure of Appar in the collection of the Art Institute of Chicago, see Vidya Dehejia, *The Sensuous and the Sacred: Chola Bronzes from South India*, New York, 2002, cat. 29, pp. 156-57.





1024

1024

PROPERTY OF A PRIVATE SWISS COLLECTOR

A BRONZE FIGURE OF VISHNU

Khmer, circa 12th Century

Height: 14 1/8 in. (36 cm)

PROVENANCE

Peng Seng, Bangkok, 8th October 1965.

\$ 20,000-30,000

1025

PROPERTY FROM THE ESTATE OF SHIRLEY STEEGMULLER

A SANDSTONE TORSO OF A GODDESS

Khmer, Angkhor period, Baphuoun style,

circa 11th Century

Height: 20 1/4 in. (51.5 cm)

PROVENANCE

C.T. Loo, New York, 11th October 1954.

The late Shirley Steegmuller (née Hazzard, 1931-2016) was an award-winning Australian-American novelist, short story writer, and essayist.

\$ 30,000-50,000





1026

PROPERTY FROM A EUROPEAN CORPORATE
COLLECTION

**A MAGNIFICENT AND
MONUMENTAL GREY SCHIST
FIGURE OF STANDING BUDDHA**

**Ancient region of Gandhara, Kushan
period, 2nd/3rd Century**

the monumental image of Buddha in high relief standing in a slightly flexed pose, his finely pleated *sanghati* draped around his shoulders forming a scooped collar, one looped end held in his lowered left hand, the perfectly proportioned oval face with downcast eyes carved beneath long, arched eyebrows, high-bridged nose, pursed lips, his forehead bearing an *urna*, his hair swept back in rippled strands radiating from the center of his forehead and drawn over a dome-shaped *ushnisha*

Height: 62 in. (157.5 cm)

PROVENANCE

Private Italian Collection, 1976.
Sotheby's New York, 24 March 2004, lot 12.

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



This highly important sculpture is a superb representative example of the Gandharan style of art which flourished in the northwestern part of the Indian subcontinent from roughly the first through the fifth centuries of the Common Era. The region of Gandhara which comprised parts of modern Afghanistan and Pakistan, was strategically located at the hub of the ancient Silk Routes, and was an area of prime military and commercial significance in antiquity. The region was particularly influenced by Hellenistic culture resulting from the military campaign of Alexander the Great in the fourth Century BCE. The legacy of Hellenism that he left in his wake was integrated with local traditions creating a multi-cultural lexicon out of which was born the Gandharan School, a unique amalgam of East and West.

The hybrid character of Gandharan art found powerful expression in Buddhism, which was the dominant religion in this area. Buddhism flourished in this region from the first Century BCE reaching its apogee under the mighty Kushan emperors. The Kushan Period (1st Century BCE - 3rd Century CE) is considered the golden age of Gandharan Buddhist Art during which the construction of stupas, temples and monasteries, all housing images of the Buddha, dominated the Gandharan cultural sphere.

The underlining feature of Gandharan art was its cosmopolitan nature which combined Greek and Roman artistic modes with strains of Scythian, Iranian and other traditions bound together with a strongly Indic orientation. The agglomeration of these diverse artistic influences is aptly displayed in this sculpture of the standing Buddha, which suggests the model of the Greek *logos* or orator. The frontal and linear orientation of the image is characteristic of Palmyrene art, while the treatment of the symmetrical oval face and deeply carved eyes hark back to the classical Greek tradition. The conventionalized treatment of the drapery in parallel folds is akin to the Imperial Roman tradition, and

yet the innate spirituality of the image is purely Indic. The Buddha's missing right hand would have possibly been raised in *abhaya mudra*, the fear abiding gesture, which not only signifies security but also implies instruction and assent. The well-proportioned face with narrow heavy-lidded eyes and softly curving lips, the powerfully modeled body with the musculature of the upper torso subtly defined beneath the garment and the vigorous treatment of the drapery with its prominent heavy folds emphasized by undercut ridges, coalesce to make this a superlative example of Gandharan craftsmanship.

The current image is one of the few examples of highly important life-sized figures from the region to have survived to the present day. The tallest known freestanding Gandharan sculpture of the Buddha is the three meters tall figure from Sahri Bahlol, see H. Ingholt, *Gandharan Art in Pakistan*, New York, 1957, no. 210. While Gandharan sculptures reveal a variety of stylistic types, the present example may be assigned to the 'mature' phase defined by Zwalf, or Group III as defined by Ingholt. For further discussion on phases and styles see W. Zwalf, *Gandharan Sculptures in the British Museum*, vol. I & II, 1996, pp. 69-72.

The looped end of the garment held in the Buddha's hand is a naturalistic detail that adds realism to this wonderfully serene image. For a similar treatment of the drapery with the garment looped in the hand the figure may be compared to a smaller standing Buddha in the Tokyo National Museum, see Isao Kurita, *Gandharan Art: The World of the Buddha*, vol. I & II, 2003, p. 78, pl. 201. The rendering of the facial features, the hairstyle and the treatment of the drapery is most closely related to that of a large bust of the Buddha from Sahri Bahlol now in the Peshawar Museum, see H. Ingholt, *Gandharan Art in Pakistan*, New York, 1957, no. 223, but the current example is more complete and includes the beautifully rendered detail of the left hand.





1027

1027

PROPERTY FROM A PRIVATE BASEL COLLECTION

**A BRONZE FIGURE DEPICTING
CHATURBHUJA LOKESHVARA**
Eastern India, Pala period, 12th Century

Himalayan Art Resources item no. 13466.
Height: 6 in. (15.3 cm)

PROVENANCE

Acquired in Mumbai, 1961-1965.

\$ 20,000-30,000

1028

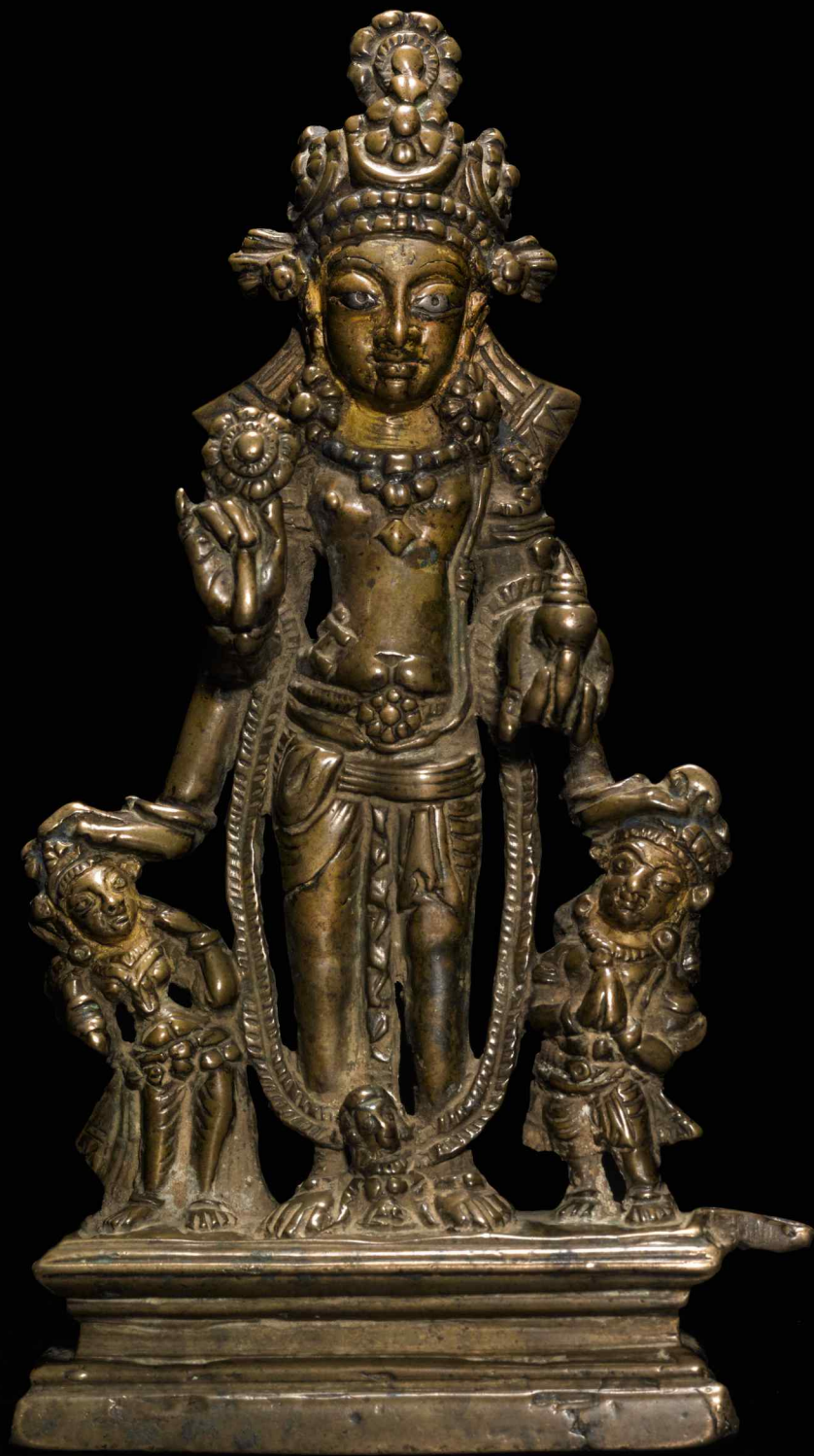
**A BRONZE FIGURAL GROUP INLAID WITH
COPPER AND SILVER DEPICTING VISHNU
AND ATTENDANTS**
India, greater Kashmir region, 11th/12th
Century

Himalayan Art Resources item no. 13467.
Height: 7 ¾ in. (19.8 cm)

PROVENANCE

Collection of the late Mr. Julian Elias, London, circa 1960s.

\$ 60,000-90,000



HIMALAYAN & TIBETAN SCULPTURE



1029

1029

PROPERTY OF A PRIVATE DANISH COLLECTOR

A BRONZE FIGURE OF VAJRAPANI

Western Tibet, 12th Century

Himalayan Art Resources item no. 13468.
Height: 5 1/8 in. (13 cm)

PROVENANCE

Acquired privately, 1988.

The current work was likely part of a triad, common during the twelfth and thirteenth centuries in Western Tibet. Triads depicting Vajrapani often included the bodhisattvas Manjushri and Avalokiteshvara, connoting wisdom, compassion and discriminating clarity. This figure has been identified as the *bodhisattva* Vajrapani, due to the *vajra* or sceptre in the right hand. However due to the *ghanta* or bell in the left hand, this could also be a form of the *bodhisattva* Vajrasattva.

\$ 4,000-6,000

PROPERTY OF AN INTERNATIONAL COLLECTOR

**A BRONZE STUPA INLAID WITH
COPPER**

Western Himalayas, circa 15th
Century

Himalayan Art Resources item no. 13469.

Height: 12 ½ in. (31.7 cm)

PROVENANCE

Sotheby's London, 21st October 1993, lot 398.

Since its acquisition from Sotheby's London in October 1993, the current work has been personally reconsecrated by the Gyalwang Drukpa, Jigme Pema Wangchen, and filled with sacred objects and prayers from the Drukpa Kagyu Buddhist lineage. Also known as the Red Hat Lineage, the Drukpa school has flourished in Ladakh, the Western Himalayas, and most notably in Bhutan, where it is the dominant lineage and state religion.

The spiritual head of the Drukpa Kagyu lineage, the current Gyalwang Drukpa is an internationally renowned activist and educator, and the recipient of both the United Nations Millennium Development Goals Honour as well as the Green Hero Award, presented by the President of India, in 2010. He is a fierce proponent of womens' rights, and the founder of the Druk Gawa Khilwa nunneries in Kathmandu and Ladakh, the home of the now famous "Kung Fu Nuns".

In 2012, under the leadership of the Gyalwa Drukpa, the sacred Buddhist site at Nangchen, China was restored and reconsecrated. This site include the world's largest statue of Amitabha, as well as the Ashoka Stupa, celebrating one of the 84,000 pillars or edicts built by Ashoka (reign c. 268 – c. 232 BCE), the Indian emperor of the Maurya Dynasty.

\$ 25,000-35,000



PROPERTY FROM A EUROPEAN CORPORATE COLLECTION

**A LARGE AND RARE BRONZE FIGURE OF
EKADASHAMUKHA LOKESHVARA**
Tibet, 13th Century

the standing eleven-headed and eight-armed Avalokiteshvara with primary hands in *anjali mudra*, the lowered right hand in *varada mudra*, separately cast ritual implements now missing from the remaining hands, wearing the ornaments of a bodhisattva including a *sanghati* tied at the waist with a jewelled clasp, armbands and necklaces inset with gems, tripartite bracelets and circular beaded earrings, and an elaborate crown inset with semi-precious stones upon the three principal heads, with a figure of Buddha flanked by adepts to the front of the crown and each face with peaceful countenance, topped by seven heads in three tiers with gem-set crowns and wrathful faces, with the head of Amitabha Buddha appearing above, all heads, hair and crowns adorned with ritual polychromy

Himalayan Art Resources item no. 13470.
Height: 37 ¾ in. (97 cm)

PROVENANCE

Acquired privately, April 2006.

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







The *bodhisattva* Ekadashamukha Lokeshvara is depicted with eleven heads, as described in the ancient Indian text '*Arya Avalokiteshvara Ekadashamukha Nama Dharani*'.

This form of the *bodhisattva* has been popular with Tibetan Buddhists since the reintroduction of the faith in the country during the *Chidar*, or Later Diffusion of Faith, corresponding to around 1000-1200 C. E. The iconography of this example corresponds to eastern Indian Pala period (c. 750-1200) sculpture, such as a twelfth century northern Bengal copper alloy statue depicting Ekadashamukha Lokeshvara now in the Potala, see Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, Vol I. p. 238, pl. 72A.

The cult was not popular in Nepal in this early period, and it may be assumed that it was Indian Buddhist culture that was the source of the deity's practice in Tibet. Indeed the style of the present example owes much to the artistic traditions of the Pala period, including the linear stance, as seen in the Pala example of the same iconography, and the necklace with distinctive inverted teardrop pendants held by flower petal clasps; compare the necklace pendants on an eleventh century Pala period crowned Buddha in Mindroling, *ibid.*, p. 265, pl. 84C. Also compare the Tibetan 1150-1250 copper alloy Tathagatas at Nyethang monastery, *ibid.*, Vol. II, pp. 1166-7, pls. 310A-E, including the drop necklace, circular beaded earring and armband design, the casting sprues left in place in the crown, and the scrolling vine design of the central element of the crown, including the miniature image of Buddha.

Nyethang was one of the principal residences in Tibet of the Indian guru Atisha (982-1054), founder of the Kadam order, who was known to have employed Indian artists, the legacy of whom is manifest in this important statue of Ekadashamukha Lokeshvara. It remains one of the larger copper alloy examples of the *bodhisattva* outside Tibet which date to this early formative period of Tibet's art history; for a large and later example, dating to circa 1400, see Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, p. 226, pl. 147.



PROPERTY FROM THE COLLECTION OF MR. AND
MRS. FRITZ LEVI

**A BRONZE FIGURE DEPICTING
SAMKSHIPTA GUHYAKA
MANJUSHRI WITH SILVER AND
COPPER INLAY**

Tibet, 13th Century

\$ 40,000-60,000

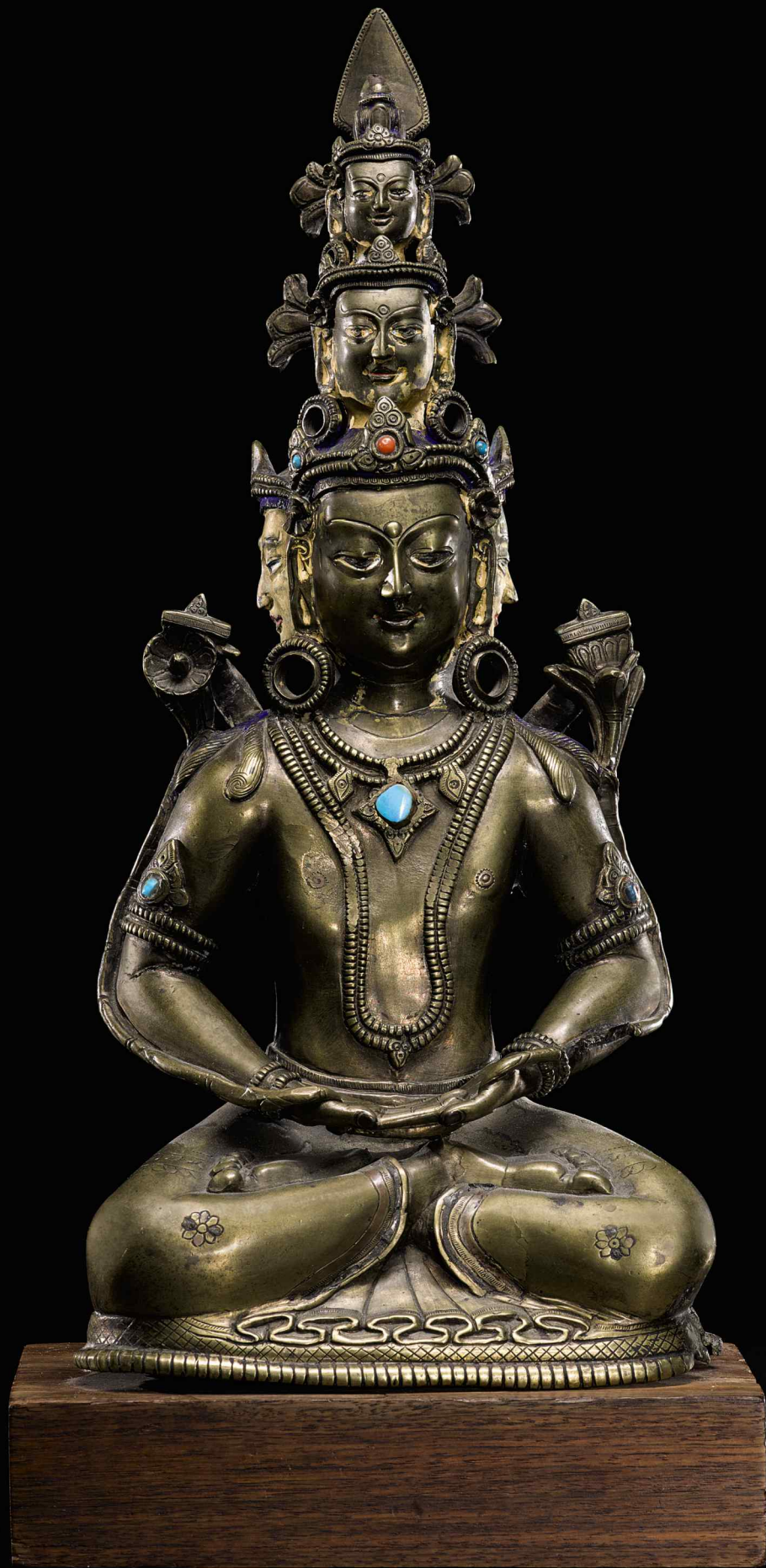
the rare form of the *bodhisattva* seated in *vajraparyankasana* on a double-lotus throne, with six peaceful faces and two arms, the primary faces with *triratna* or triple gem crowns ornamented with semi-precious stones, the eyes inlaid with silver and the lips inlaid with copper, with traces of cold gold and blue polychrome at all faces and hair cascading down the shoulders in thick plaits, wearing the *bodhisattva* jewelry including large circular earrings, necklaces armbands with semi-precious stones, both hands in *dhyanasana* at the lap, the right and left hands grasping lotus stems with the lotuses supporting *pustakam* or books ornamented with a *triratna* over each shoulder, wearing a diaphanous ankle-length *dhoti* with chased foliate motif secured at the back with an elegant knot, the bottom edge of the *dhoti* with bands of silver and copper inlay, with extent bronze lug at verso upper back
Himalayan Art Resources item no. 13508
Height: 13 in. (33 cm)

PROVENANCE

Acquired before 1983.



(REVERSE)





1033

1033

PROPERTY FROM THE ESTATE OF HEINRICH
MEDICUS

**A GILT COPPER ALLOY FIGURE OF
BUDDHA**

Tibet, circa 14th Century

Himalayan Art Resources item no. 13471.
Height: 8 $\frac{5}{8}$ in. (22 cm)

PROVENANCE

Sotheby's New York, March 24, 2004, lot 79.

\$ 6,000-8,000

1034

PROPERTY FROM A PRIVATE TEXAS COLLECTION

**A GILT-BRONZE FIGURE
DEPICTING AMITABHA**
Tibet, circa 15th Century

Himalayan Art Resources item no. 13472.
Height: 8 $\frac{5}{8}$ in. (22 cm)

PROVENANCE

Acquired from the Wilkins Kendall Family Estate,
sold by Vogt Enterprises, San Antonio, Texas, 1st
January 2017.

The sale included property from the estate of the
Texas oil baron Clifford Mooers (1891-1956), also
of the Wilkins Kendall family, in whose personal
possessions this sculpture was found.

\$ 25,000-35,000



PROPERTY OF A PRIVATE SWISS COLLECTOR

**A GILT-BRONZE FIGURE OF CROWNED
BUDDHA INLAID WITH SILVER**
Tibet, 14th Century

the Buddha seated in *vajraparyankasana* on a double-lotus throne, the curled tufts of hair with blue polychrome and high *ushnisha*, wearing a foliate crown with bronze and inlaid silver beading and further inset with semi-precious stones, the crown sash cascading behind the ears, the wide straight forehead with *urna* inlaid with semi-precious stone, the face and neck heightened with cold gold, the right hand touching the earth in *bhumisparsha mudra*, the left hand at the lap

Himalayan Art Resources item no. 13473.

Height: 11 2/5 in. (28.5 cm)

PROVENANCE

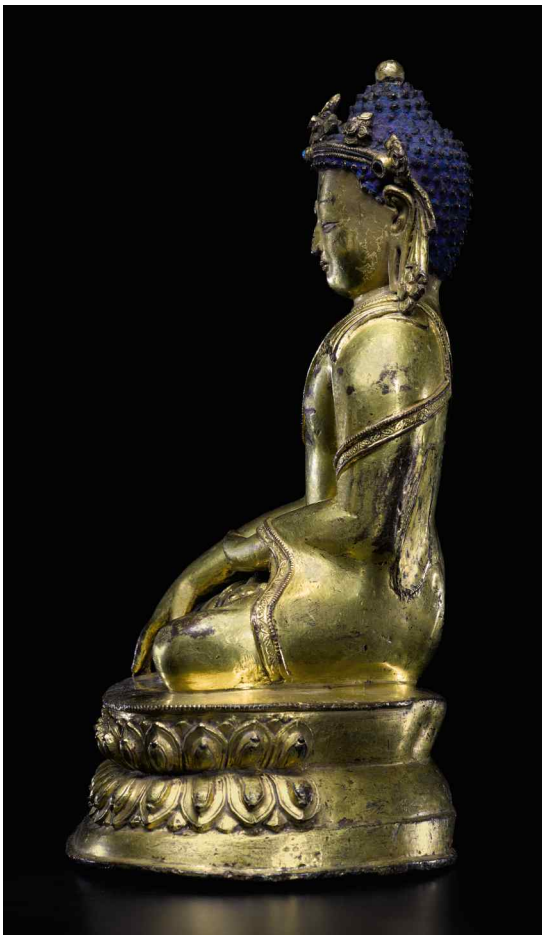
Yan Wing Arts Co., Hong Kong, 1991-1995.

\$ 80,000-120,000

This superb sculpture of a crowned Buddha Shakyamuni is a testament to the powerful legacy of the Newari aesthetic imported into Tibet from the Kathmandu Valley in the medieval period. Displaying tremendous power and presence, this figure demonstrates the marriage of classical Nepalese and Tibetan sculptural elements in its luxuriant gilding, elegant beading and engraving, the cold gilding of the face and use of polychromy, and delicate use of inlay of semi-precious stones.

This powerful and iconic bronze depicting Buddha Shakyamuni in the earth-touching gesture or *bhumisparsha mudra* recalls the moment of his Enlightenment, in which he called upon the earth as his witness. The Nepalese influence is strongly demonstrated in the wide forehead with straight hairline, the gilt domed *ushnisha*, inlaid *urna*, the short neck, the broad and muscular shoulders with torso narrowing to a defined waist.

Compare the elegant hem, drape and twist of the Buddha's *sanghati* along the upper arm and body with left shoulder exposed, with fourteenth century bronzes from the Nepalese school in Tibet, see. Ulrich von Schroeder, *Buddhist Sculptures in Tibet, Vol. II*, p. 962—3, figs. 231A and 231C.



(SIDE VIEW)



PROPERTY OF A PRIVATE SWISS COLLECTOR

**A FINE GILT-BRONZE FIGURE OF BUDDHA
SHAKYAMUNI ON A LION THRONE
INLAID WITH SEMI-PRECIOUS STONES**
Tibet, 14th Century

the Buddha wearing a diaphanous monk's robe over the left shoulder, with hands in *dharmachakra mudra*, seated in *vajraparyankasana* on a lotus pedestal, a throne beneath draped with an altar cloth decorated with inset semi-precious stones, crouching lions at either end, a scrolling vine and floral motif at centre and continuing at the sides and to the rear, with an undecorated panel at the back with the remains of a securing tang

Himalayan Art Resources item no. 13474.

Height: 12 ¾ in. (32.5 cm)

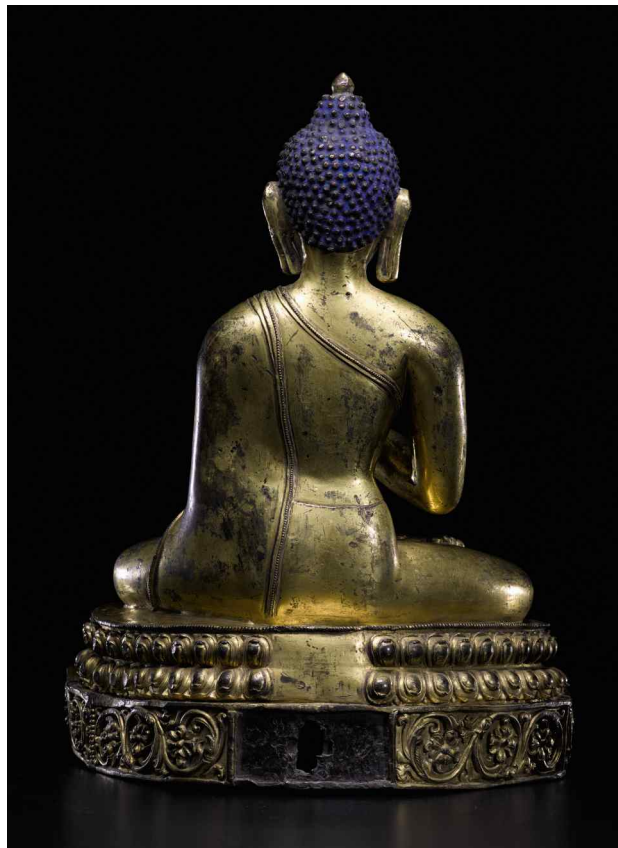
PROVENANCE

Yan Wing Arts Co., Hong Kong, 1991-1995.

\$ 800,000-1,200,000



(SIDE VIEW)



(REVERSE)



This radiant image in gem-set gilt copper depicts the Buddha Shakyamuni with his hands in the gesture of turning the Buddhist Wheel of Law and expounding the *dharmā*. The lions in the throne are a symbol of the Buddha's Shakya clan, and an ancient Indian emblem of royalty and power. Scrolling vine around the base represents the branches and tendrils of the lotus on which the Buddha is seated, the flower symbolising purity and renunciation.

The sculpture epitomises the qualities of Newar master artists working for Tibetan patrons in the fourteenth century. Nepalese sculptural traditions are seen in the simple yet sensuously modeled, and perfectly proportioned figure of Buddha, the subtle colour of the expertly inset gem decoration on the throne cloth below and the rich hue of the mercury gilding. The pedestal design reflects Tibetan preference for sculptural embellishment in the exuberance of the scrolling vine motif, compare a central Tibetan seated gem-set gilt copper alloy figure of Manjushri with scrolling vine throne, see Pratapaditya Pal, *Art of the Himalayas*, New York, 1991, p. 125, cat. no. 65, where Pal notes that such floral design along the bottom of the lotus base is commonly seen on Tibetan painting of the period but almost never on Nepalese bronzes.

The rectangular undecorated panel at the back of the throne indicates how the statue was placed in a larger temple setting: where now there is a hole, a sturdy tang once protruded which would have been used to locate and secure the statue in its designated position, cf. the statues of Densatil that are fixed in position in this manner, see Olaf Czaja and Adriana Proser, eds, *Golden Visions of Densatil*, New York, 2014, p. 46-7.

Compare the scrolling vine throne, the lotus petal design, the subtle inset jewellery and the clean and elegant sculptural line of a fourteenth century gilt copper alloy Amoghasiddhi in the Berti Aschmann Collection at the Museum Rietberg, that was included in the 2014 exhibition "Golden Visions of Densatil: A Tibetan Buddhist Monastery" at Asia Society Museum, *ibid.*, cat. no. 31: compare also the scrolling vine motif on the lotus pedestals of two Vajravarahi gilt bronzes from Densatil, *ibid.*, cat. nos. 42-3. Compare also a fourteenth century gilt copper alloy Vajrasattva in the Drigung Thil monastery collection, with similar scrolling vine motif on the pedestal and subtle inset jewellery, see Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, Vol. II, p. 1041, pl. 260.



(DETAIL)



(DETAIL)

1037

PROPERTY OF AN INTERNATIONAL COLLECTOR

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

Tibet, Circa 15th Century

seated in *dhyanasana* on a beaded double-lotus throne, the hands in *dhyana mudra* and *bhumisparsa mudra*, and wearing a close-fitting *sanghati* with beaded hem decorated with incised foliate hem, the pleated end draped over his left shoulder, his face with serene meditative expression, the circular *urna* in relief on his forehead, finely arched eyebrows, eyes downcast in contemplation, and slightly-smiling bow-shaped mouth, his hair arranged in rows of curls and pigmented blue, the domed *ushnisha* surmounted by a bud-shaped *chintamani*

Himalayan Art Resources item no. 13475.

Height: 15 in. (38.1 cm)

PROVENANCE

Sotheby's New York, 23rd March 2000, lot 91.

\$ 150,000-200,000



(REVERSE)





1038

1038

PROPERTY FROM THE COLLECTION OF
CLEVELAND AND MANUELA FULLER

**A GILT-BRONZE FIGURE OF
VAJRADHARA INLAID WITH SEMI-
PRECIOUS STONES**

Tibet, circa 16th Century

Height: 6 in. (15.3 cm)

PROVENANCE

Acquired privately, 1963-74.

The Tibetan inscription on the reverse reads
"Homage to Vajradhara".

\$ 7,000-9,000

1039

PROPERTY OF A PRIVATE FRENCH COLLECTOR

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

Tibet, circa 15th Century

Height: 14 in. (35.5 cm)

PROVENANCE

Jean-Claude Moreau-Gobard, Arts d'Asie, 3rd
April 1982.

\$ 60,000-80,000



PROPERTY OF A PRIVATE SWISS COLLECTOR

A GILT-BRONZE FIGURE OF VAJRADHARA Tibet, 15th/16th Century

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

PROVENANCE

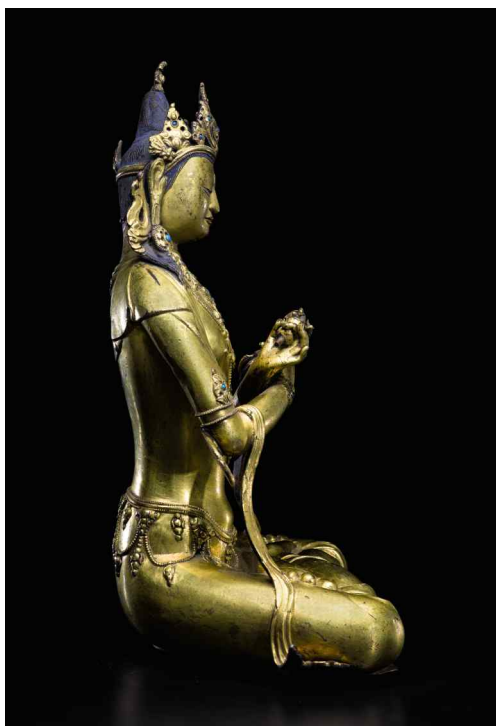
Yan Wing Arts Co., Hong Kong, 1991-1995 (by repute).

\$ 150,000-250,000

The superbly cast sculpture depicts the *Dhyani* Buddha Vajradhara seated in *vajraparyankasana*; his hands crossed in front of his chest in *vajrahumkaramudra* holding a *ghanta* in the left hand and a *vajra* in the right, signifying the union of wisdom and compassion. His five-pronged crown represents the five qualities of Buddhahood. His long tresses are arranged in an elegant topknot surmounted by a *vajra* finial. He is adorned in a rich suite of accoutrements or *bodhisattvabharana* which are further highlighted by a vibrant inlay of turquoise and lapis lazuli.

Vajradhara is revered as the primordial or Adi Buddha. His mantra – aum ah Guru Vajradhara hum! – pays obeisance to the one who embodies the highest level of Enlightenment.

The elongated torso with cinched waist and slender hips on which the dhoti is worn low secured by a jeweled girdle is reminiscent of earlier, Pala prototypes which constituted the primary influence for sculptural styles in Nepal and Tibet. See Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, vol. II, Hong Kong, 2001, pl. 256 A and pl. 256C for fourteenth century sculptures of Avalokiteshvara and Maitreya with similar slender physiognomy.



(SIDE VIEW)



PROPERTY FROM THE COLLECTION OF
EDWIN & CHERIE SILVER

A BRONZE DEPICTING NAIRATMYA Tibet, Circa 14th Century

dancing with the left foot resting on a prostrate figure supported by a circular lotus throne, with arm bands and anklets inlaid with silver beading and jewelry set with turquoise, and holding a skull cup and *kartrika*
Height: 10 5/8 in. (27 cm)

PROVENANCE

Philip Goldman Collection, London.
Sotheby's New York, 21st March 2002, lot 107.

EXHIBITED

"Tantra," Hayward Gallery, Arts Council of Great Britain,
September 30 – November 14, 1971

LITERATURE

Philip Rawson, *Tantra*, Hayward Gallery exhibition catalogue,
London, 1971, no. 116, p. 38.
Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981,
124F, p. 453.

\$ 80,000-120,000

Vajra Nairatmya is a Tantric *yidam* or meditational deity, and also the consort of Hevajra. The divine consorts are often depicted in *yabyum* or ecstatic union, as well as individuals in sculpture and painting. In the current work, Nairatmya stands in joyful *ardhaparyankasana* or dancing posture, trampling a supine figure underfoot. Her right hand is raised holding a *kartrika* or chopper, the left hand at the waist holding a *kapala* or skull cup. She bares her fangs in a fearsome grimace, and wears a five-skull crown and a garland of severed heads, as outlined in the Hevajra and Samputa Tantras.

The *dakini* Nairatmya wears elaborate jewelry inlaid with semi-precious stones, and the tantric adornments of the six bone ornaments, which represent the six *paramitas* or perfections. These textural bone ornaments appear in beaded rows, and also represent the Five Dhyani Buddhas: (1) the crown of the head, symbolizing *dhyana* or concentration and Buddha Akshobhya; (2) the earrings that symbolize *kshanti* or patience and the Buddha Amitabha; (3) the necklace that symbolizes *dana* or generosity and Buddha Ratnasambhava; (4) the armlets and anklets that symbolize *shila* or discipline and the Buddha Vairocana; (5) the girdle that symbolizes *virya* or exertion and Buddha Amoghasiddhi; and (6) the crisscrossed torso ornament that symbolizes *prajña* or wisdom and Buddha Vajradhara.

Compare other thirteenth and fourteenth century gem-set gilt figures inlaid with silver beading indicating pearl jewelry, see Ulrich von Schroeder, *Buddhist Sculptures in Tibet: Volume I*, 2001, 257A & B, pp. 1034-5.

Also compare the lotus leaf design of the pedestal with a fourteenth century gilt-bronze figure of Ushinishvijaya, see Helmut Uhlig, *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg*, Zurich, 1995, cat. no. 98, p.153; and also a gilt-bronze figure of a six-armed *yidam* in Sotheby's New York, 16th March 2016, lot 712.



(REVERSE)



PROPERTY FROM THE COLLECTION OF
EDWIN & CHERIE SILVER

**A GILT-BRONZE FIGURE OF YAMANTAKA
VAJRABHAIRAVA AND VAJRAVETALI INLAID
WITH SEMI-PRECIOUS STONES**
Tibet, 17th/18th Century

the buffalo-headed *yidam* and his consort standing in fierce *alidhasana* on a lotus throne, the faces and hair with traces of cold gold and vibrant polychromy, the crowns and elaborate beaded jewelry ornamented with semi-precious stones, the thirty-four arms of the yidam holding myriad ritual weapons, the uppermost hands grasping a separately-cast repoussé elephant skin, the primary arms of both the *yidam* and consort holding *kartrika* or choppers in the proper right hands and *kapala* or skull cups in the proper left hands, both wearing the six Tantric bone ornaments and trampling a variety of animals, beasts and deities underfoot, the lotus base adorned with a large *triratna* or triple-gem inlaid with semi-precious stones
Height: 12 3/8 in. (31.4 cm)

PROVENANCE

Doris Weiner, New York, 3rd June 1969.
Christie's New York, 27th March 2003, Lot 62.

\$ 80,000-120,000

This complex and powerfully-modelled sculpture depicts Yamantaka Vajrabhairava, the wrathful manifestation of Manjushri, the *bodhisattva* of Discriminating Wisdom, together with his consort Vajravetali in ecstatic union.

The large and ferocious buffalo head of Vajrabhairava with towering, fiery tresses coiled into thick ropes dominate the sculpture and commands the focal point. Six fierce human faces wrap around the back of the buffalo head, and are surmounted by a further fierce human face and the head of wrathful Manjushri.

Yamantaka Vajrabhairava is one of the most formidable deities in the Tibetan Buddhist pantheon, the fearsome manifestation of the bodhisattva Manjushri, lord of transcendent wisdom. Vajrabhairava, the Adamantine Terrifier, stands in militant *alidhasana* with a fan of thirty-four arms surrounding his massive bulk. His eight legs are planted on row of birds and animals and rows of subdued Hindu deities demonstrated the perceived superiority of Buddhist philosophical inquiry. Under the proper right foot lie the deities Brahma, Indra, Vishnu and Shiva; under the proper left foot lie the deities Kartika, Surya, Chandra and Ganesha.

He grasps a panoply of solidly cast ritual weapons and implements, including a *kartrika* or chopper in the primary right hand and a *kapala* filled with *amrita* in the primary left hand. The myriad arms and heads and trampling legs symbolise the deity's total mastery over all elements that bind sentient beings to the wheel of existence, the constant cycle of birth and death, passions, desires and fears.

The bull's head signifies Vajrabhairava's conquest of the buffalo-headed god, Yama, the lord of death in ancient Indian mythology, thus eliminating the obstacle of death (Sanskrit: *yama-antaka*) through the enlightened Buddhist state of transcendent wisdom.



(REVERSE)





1043

1043

PROPERTY FROM A PRIVATE NORTHEAST
COLLECTION

A GILT-BRONZE FIGURE OF TARA
Tibet, 16th/17th Century

Height: 7 ½ in. (19 cm)

PROVENANCE

Joseph Gelpey, United Kingdom, 17th February 1976.

\$ 8,000-12,000

1044

PROPERTY OF A PRIVATE DANISH COLLECTOR

**A GILT-BRONZE FIGURE OF
VAJRADHARA**
Tibet, 16th/17th Century

Height: 6 ½ in. (15.5 cm)

PROVENANCE

Acquired in Copenhagen, 1980s.

\$ 3,000-5,000

1045

PROPERTY FROM A PRIVATE MASSACHUSETTS
COLLECTION

A BRONZE FIGURE OF VAJRADHARA
Tibet, 16th Century

Height: 8 in. (20.3 cm)

PROVENANCE

Joseph Gelpey, United Kingdom, 17th February 1976.

\$ 10,000-15,000



1044





1046

1046

A BRONZE FIGURE OF
MAHASIDDHA
Tibet, 16th Century

Height: 4 ½ in. (10.8 cm)

PROVENANCE

Private Hong Kong collection, 2016.

\$ 15,000-20,000

1047

PROPERTY OF A PRIVATE DANISH COLLECTOR

A GILT-BRONZE FIGURE OF A
KARMAPA
Tibet, 16th/17th Century

Height: 3 ⅞ in. (10 cm)

PROVENANCE

Acquired privately, 1992.

\$ 3,000-5,000



1047

1048

PROPERTY FROM A PRIVATE SWISS COLLECTION

**A GILT-BRONZE FIGURE OF
PADMASAMBHAVA AS PEMA
GYALPO**

Tibet, circa 17th Century

Height: 7 ¾ in. (19.7 cm)

PROVENANCE

Yan Wing Arts Co., Hong Kong, 1991-1995.

\$ 6,000-8,000

1049

PROPERTY FROM THE COLLECTION OF MR. AND
MRS. FRITZ LEVI

**A BRONZE FIGURE DEPICTING
VAJRAPANI**

Tibet, 17th/18th Century

Height: 7 in. (17.8 cm)

PROVENANCE

Acquired before 1983.

\$ 8,000-12,000



1048



1049



1050

COLLECTION OF THE LATE DR. FRANCIS LUDWIG ANTON

AN EXCEPTIONAL GILT-BRONZE GROUP OF YAMANTAKA AND VAJRAVETALI

Tibeto-Chinese, 18th Century

the fearsome deity standing in *alidhasana* with his consort on a double-lotus throne, with nine circular faces, the primary buffalo face with three bulging eyes and bared fangs, wearing the five-skull crown, the head of *bodhisattva* Manjushri at the top, the flaming orange hair streaming upwards, with thirty-four arms holding various ritual weapons, the eight legs trampling myriad Hindu deities, wearing garlands of skulls, snakes and severed heads and adorned with the six Tantric bone ornaments, the consort with the proper right leg wrapped around the waist of her partner, holding a *kapala* or skull cup in the proper left hand and a *kartrika* or chopper in the right hand, wearing a crown and garland ornamented with skulls, the flaming orange hair tied elegantly at the back of head

Himalayan Art Resources item no. 13401.

Height: 14 ¼ in. (36.5 cm)

PROVENANCE

Acquired in California, 1920s; thence by descent.

The current lot was previously in the collection of the late Dr. Francis Ludwig Anton (1876–1951). Per notes compiled in the 1940s by Dr. Anton's daughter, Mrs. Frances Anton Clarke, this bronze was sourced in Asia in the early twentieth century by an American collector commissioned to acquire items of value on behalf of Mr. Clarence Heinz (1873–1920), the eldest son of The H.J. Heinz Company.

Upon the death of Mr. Heinz in 1920, his Los Angeles home and its contents, including the current lot, were purchased by Dr. Anton. In the 1950s, the bronze was appraised by Dr. Nordewin von Koerber at the Los Angeles County Museum of Art, one of the leading authorities on Tibet in the US at the time. Dr. von Koerber determined it to be a fine and rare piece, and in his estimation, an original. It has remained with the Anton family since then, and is being offered by his direct descendants.

The late Dr. Anton was born in Munich, Germany in 1876. He emigrated to the United States in 1892, and graduated from the University of Southern California as a Doctor of Medicine (MD) in 1899. He married Sarah Elizabeth Neill in 1900, and from 1900–1906 he had a private medical practice in Nome, Alaska. On his return to Los Angeles, Dr. Anton was an instructor in gynaecology for the Los Angeles Department College of Medicine, and later established a private practice as a General Practitioner and surgeon until his death in 1951. He was a member of the Los Angeles County Medical Society, the Medical Society of the State of California, and the American Medical Association.

\$ 250,000-350,000





Photograph circa 1940's courtesy of the consignor

Yamantaka Vajrabhairava is an important meditational deity for the Gelugpa, the order of Tibetan Buddhism to which the Qianlong emperor and the Changkya Hutuktu adhered. The deity is an emanation of Manjushri, the lord of wisdom, whose peaceful head appears framed by flaming hair atop the array of Vajrabhairava's eight wrathful faces.

The pedestal style of this dramatic sculpture of Vajrabhairava and his consort Vajravetali recalls the stepped and moulded bases of medieval eastern and northern Indian bronzes, as seen throughout the significant collection of fine early Indian metal sculpture amassed in the Qing Palace Collection, see *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet*, Hong Kong, 2003, pp. 22-76.

Rolpai Dorje (1717-1786), the third Changkya Hutuktu and Buddhist preceptor to the Qianlong emperor (r. 1735-1796), was inspired by the Indian origins of Buddhism and was an admirer of early Indian Buddhist art. He oversaw the production of artworks for the court, was responsible for iconographic programs and innovation in sculptural style. His appreciation of medieval Indian art informed the sculptural traditions of the Qianlong period.

The homage paid to Indian Buddhism and sculptural style is exemplified by the renowned eighteenth century Pala style Tara inlaid with gold, silver and copper in the Palace Collection, which has a similar pedestal style to the Vajrabhairava, see *Palace Museum, Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1992, pl. 60; also compare the Qing Palace Ekavira Vajrabhairava with similar stepped and moulded lotus base, *ibid.*, pl. 66.

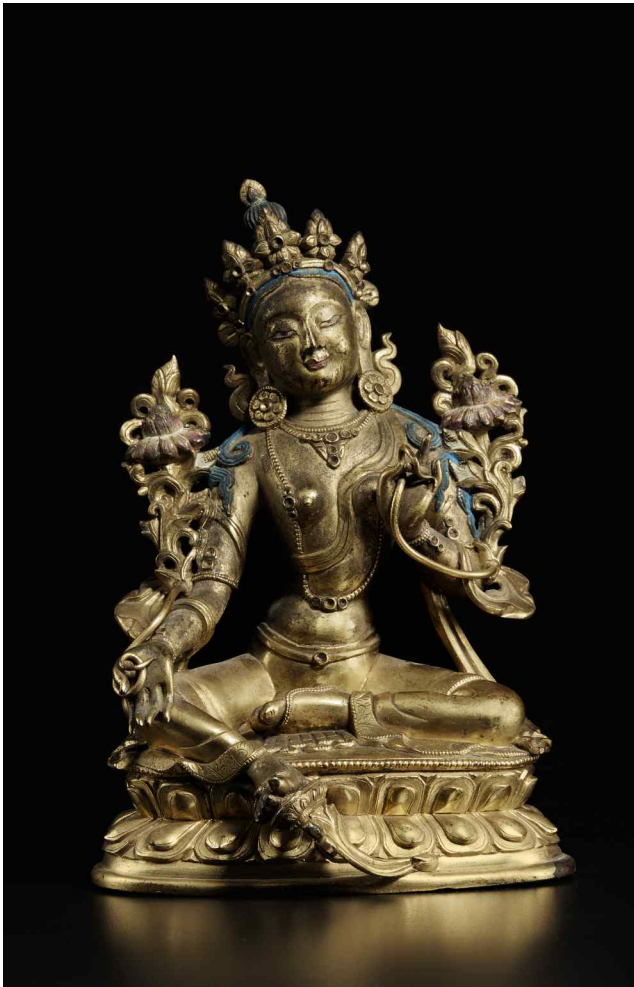
Also compare with a similar eighteenth century bronze group depicting Vajrabhairava and Shakti, sold at Christie's New York, 18 March 2015, lot 4023.



Photograph circa 1940's courtesy of the consignor



(REVERSE)



1051

1051

PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

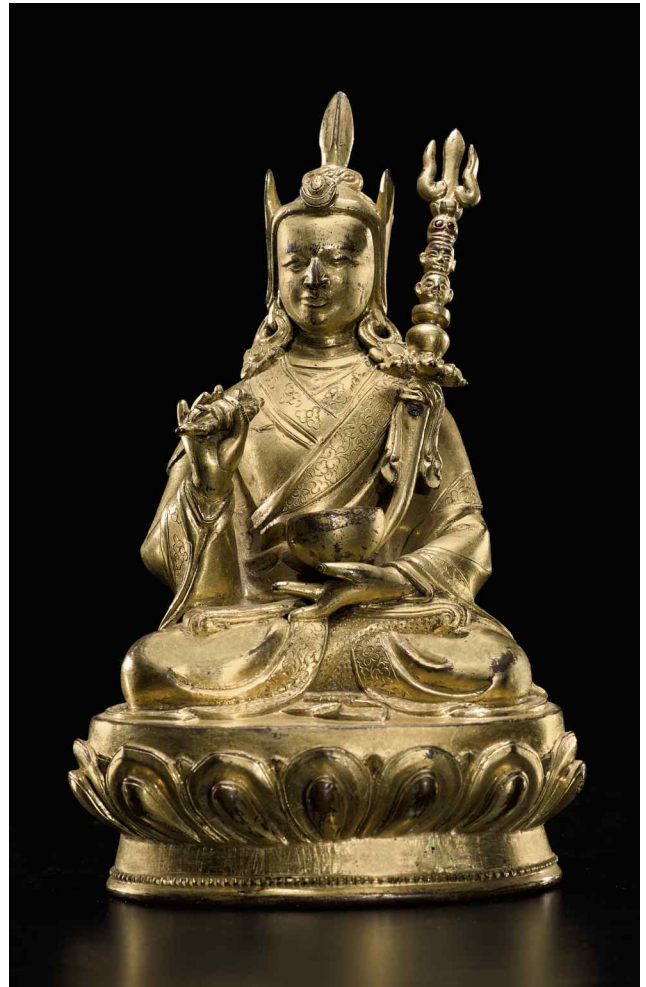
A GILT-BRONZE FIGURE OF TARA
China, Qing period, 18th Century

Height: 6 $\frac{3}{4}$ in. (17.2 cm)

PROVENANCE

Inherited by the current owner, 1980.

\$ 8,000-12,000



1052

1052

PROPERTY OF A PRIVATE THAI COLLECTOR

**A GILT-BRONZE FIGURE OF
PADMASAMBHAVA**
Tibet, circa 17th Century

Height: 7 in. (17.8 cm)

PROVENANCE

Sotheby's London, 21st October 1993, lot 388.

\$ 10,000-15,000



1053

1053

PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION
A GILT-BRONZE FIGURE OF SHADBHUJA
MAHAKALA

Tibet, 18th Century

Height: 7 in. (17.8 cm)

PROVENANCE

Inherited by the current owner, 1980.

\$ 7,000-9,000



1054

1054

PROPERTY FROM THE JACQUELINE FOWLER COLLECTION

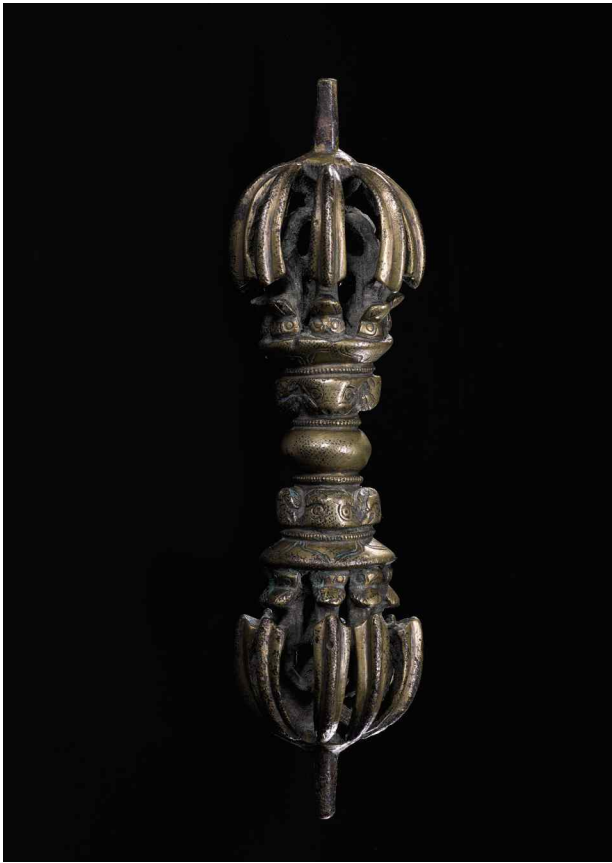
A GILT-BRONZE FIGURE OF HAYAGRIVA
Tibet, 17th/18th Century

Height: 7 1/8 in. (18.1 cm)

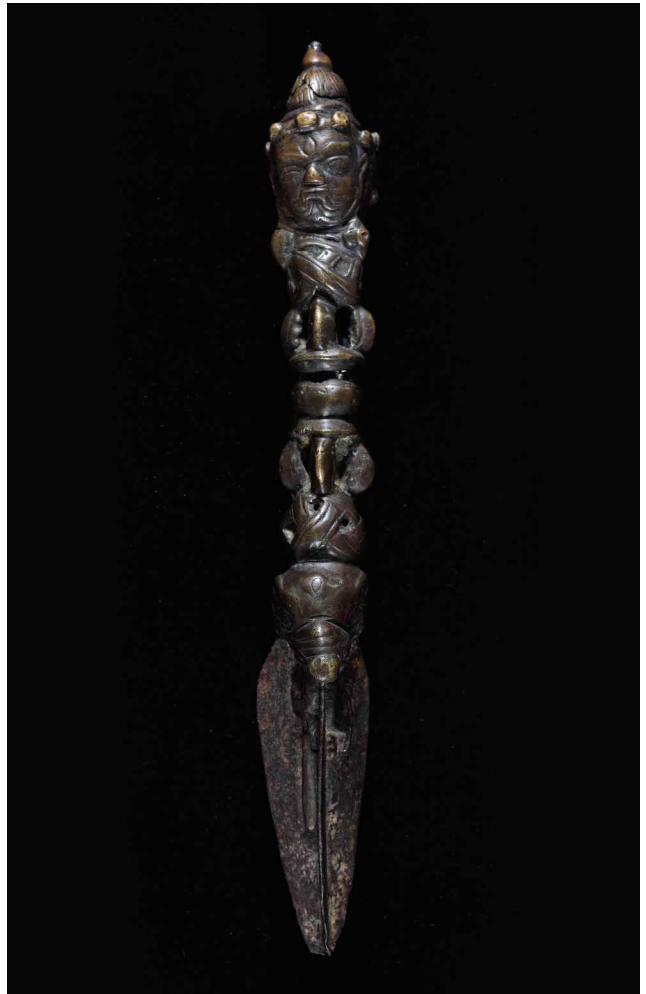
PROVENANCE

Sotheby's New York, 24th March 2004, lot 107.

\$ 10,000-12,000



1055



1057



1056

1055

PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTION

A BRONZE EIGHT-PRONGED VAJRA
Tibet, 12th/13th Century

Height: 6 ¾ in. (17 cm)

PROVENANCE

Doris Wiener, 29th January 1974.

\$ 7,000-9,000

1056

PROPERTY FROM THE COLLECTION OF CLEVELAND AND MANUELA FULLER

A BRONZE STUPA
Tibet, 13th Century

Height: 5 ½ in. (14 cm)

PROVENANCE

Acquired privately, 1965-1973.

\$ 4,000-6,000



1058

1057

A BRONZE PHURBA
Tibet, circa 16th Century
Height 8³/₄in. (22.2 cm)

PROVENANCE

Acquired in Stuttgart, Germany, 18th March 2017.

\$ 3,000-5,000

1058

PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTION

**A GILT-BRONZE STUPA WITH APPLIED
SILVER FESTOONS AND INSET WITH SEMI-
PRECIOUS STONES**

Tibet, 14th/15th Century
Height: 8 in. (20.3 cm)

PROVENANCE

Acquired privately, 1970s.

\$ 15,000-25,000



1059

1059

A PAIR OF POLYCHROME AND WOOD MANUSCRIPT COVERS

Tibet, 17th/18th Century

Length: 26 ¾ by 6 ¼ in. (68 by 15.8 cm) each

PROVENANCE

Acquired privately, circa 1990s.

\$ 5,000-7,000

1060

A GILT-WOOD AND POLYCHROME MANUSCRIPT COVER OF A PRAJÑAPARAMITA SUTRA

Tibet, 14th/15th Century

Length: 25 ½ in. (64.8 cm)

PROVENANCE

Acquired privately, 1985.

\$ 4,000-6,000

1061

TWO GILT-WOOD AND POLYCHROME MANUSCRIPT COVERS

Tibet, 14th/15th Century

Length: 16 ¼ in. (41.3 cm) each

PROVENANCE

Acquired privately in Nepal, circa 1970s.

\$ 5,000-7,000



1060



1061

TIBETAN PAINTING



1062

1062

A THANGKA DEPICTING ANGAJA AND AJITA Tibet, 18th Century

23 ¾ by 15 ½ in. (60.5 by 39.5 cm)

PROVENANCE

Collection of the late Mr. Julian Elias, mid-1990s or earlier.

\$ 5,000-7,000

1063

A THANGKA DEPICTING THE ARHATS CHUDAPANTHAKA AND PINDOLA BHARADVAJA Tibet, 18th Century

23 ¾ by 15 ½ in. (60.5 by 39.5 cm)

PROVENANCE

Collection of the late Mr. Julian Elias, mid-1990s or earlier.

\$ 5,000-7,000

1064

A THANGKA DEPICTING THE ARHATS KANAKA BARADVAJA AND KANAKAVATSA Tibet, 18th Century

23 ⅞ by 15 ½ in. (61 by 39.5 cm)

PROVENANCE

Collection of the late Mr. Julian Elias, mid-1990s or earlier.

\$ 5,000-7,000



1063





1065

1065

PROPERTY OF A PRIVATE DANISH COLLECTOR
A THANGKA DEPICTING SCENES FROM
THE LIFE OF BUDDHA SHAKYAMUNI
Tibet, 17th/18th Century

Image: 38 by 29 ¼ in. (96.5 by 74.3 cm)

PROVENANCE

Acquired privately, 1984.

\$ 3,000-5,000

1066

PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION
A THANGKA DEPICTING SCENES FROM
THE LIFE OF BUDDHA

Tibet, Karma Gadri style, 17th Century

image: 29 by 21 ¼ in. (73.7 by 54 cm)

PROVENANCE

Sotheby's New York, 21nd and 22nd March 1990, lot 359.

\$ 15,000-20,000





1067

1067

PROPERTY FROM THE COLLECTION OF CLEVELAND AND
MANUELA FULLER

**A THANGKA DEPICTING BUDDHA
SHAKYAMUNI**

Nepal, circa 18th Century

PROVENANCE

Acquired privately, 1965-1973.

\$ 4,000-6,000

1068

PROPERTY OF AN INTERNATIONAL COLLECTOR

A THANGKA DEPICTING LONGCHENPA
Tibet, 18th Century

Image: 19 ¼ by 13 ¾ in. (48.9 by 34.9 cm)

PROVENANCE

Sotheby's New York, 22nd September 2000, lot 32.

\$ 6,000-9,000

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Tibet, Circa 1570
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Property of a Gentleman
SAYED HAIDER RAZA
Ville Provençal, 1956
Estimate upon request



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In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any

defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our

affiliated companies, a continuing security interest of first priority in any property or money or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased

and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will

have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party, Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an

economic interest in the lot equivalent to an ownership interest.

Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Premium Lot

In order to bid on "Premium Lots" (in print catalogue or in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the

opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept

payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the

auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of

permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostalservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the

packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported

as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected

to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a

tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

Photography:

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FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

**MODERN & CONTEMPORARY
SOUTH ASIAN ART**
19 March 2018
New York

**THE RICHARD R. & MAGDALENA ERNST
COLLECTION OF HIMALAYAN ART**
22 March 2018
New York

**SATURDAY AT SOTHEBY'S:
ASIAN ART**
24 March 2018
New York

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