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OF  
INFINITE  
LIGHT



FEATURING AN IMPORTANT COLLECTION OF  
BUDDHIST FIGURES FORMERLY IN THE COLLECTION  
OF THE CHANG FOUNDATION

NEW YORK | 10 SEPTEMBER 2019

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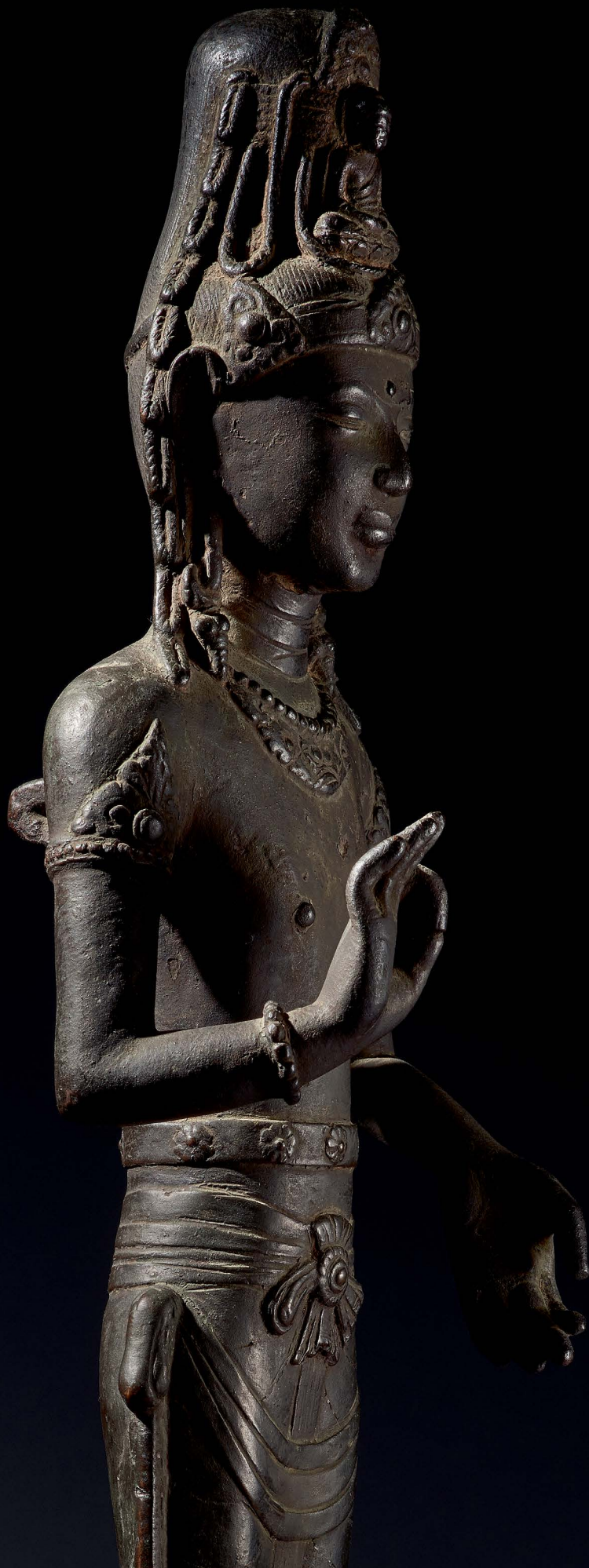
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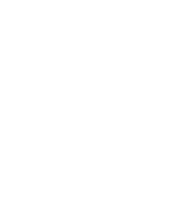
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LOTS 301-320



## 301 A GILT-BRONZE FIGURE OF SHAKYAMUNI 17<sup>TH</sup> CENTURY

cast seated in *vajraparyankasana* with the proper right hand in *bhumisparsa mudra*, wearing a *kasaya* robe with dense floral scrollwork marking each patchwork border and hem, the *dhoti* gathered and pleated along the chest, partially covered by the outer layer of the robe draped over the left shoulder, the lower section falling in luxuriant folds about the legs, raised on a double-lotus base and sealed with a copper plate inscribed with a *vishvavajra*

Height 6⅓ in., 16.2 cm

### PROVENANCE

The Chang Foundation Collection.

### LITERATURE

*Jintongfo zaoxiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 12.

As discussed in the Chang Foundation Collection catalogue, *Jintongfo zaoxiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, p. 38, the Chinese translation for *kasaya* is *futian* ('happy fields'), perhaps expressing the ascetic monk's contentment with the bare minimum. A closely related bronze figure, with the hands in *dhyana mudra*, from the Munsterberg collection, is illustrated in Hugo Munsterberg, *Chinese Buddhist Bronzes*, Japan, 1967, pls 18a-b. Compare as well a related gilt-bronze figure of a Buddha attributed to the 17th/18th century, with the hands in *dharmacakra mudra*, sold at Christie's New York, 17th March 2017, lot 1031.

十七世紀 銅鑲金釋迦牟尼佛坐像

來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，  
圖版12

\$ 20,000-25,000

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## 302 A GILT-BRONZE FIGURE OF AMITAYUS QING DYNASTY, 17TH / 18TH CENTURY

seated in *vajraparyankasana* with the hands held in *dhyana mudra* and supporting a *bumpa* containing the elixir of longevity, the face with a serene expression framed by an ornate foliate five-point tiara set to either side with a billowing upswept sash, wearing a *dhoti* with finely chased foliate borders draped about the legs in soft, rhythmic folds, raised on a double-lotus base, sealed with a copper plate incised with a *vishvavajra*

Height 7¼ in., 18.5 cm

### PROVENANCE

The Chang Foundation Collection.

### LITERATURE

*Jintongfo zaoxiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 19.

Bronze depictions of the Buddha of Infinite Life typically include the ritual vessel *bumpa* held in the deity's hands, as seen on the present example. During Buddhist rituals these vessels were filled with sacred flowers or peacock feathers, as it was believed they had the power to cleanse evil from the hearts of practitioners. The vases were also used during longevity rituals, whereby the vase was filled with water that could be consecrated and transformed into an elixir of immortality by devotees who evoked Amitayus' name.

清十七 / 十八世紀 銅鑲金無量壽佛坐像

來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，圖版19

\$ 20,000-30,000



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### 303 A GILT-BRONZE FIGURE OF AVALOKITESHVARA MING DYNASTY, 16TH / 17TH CENTURY

seated in *rajalilasana*, attired in a simple monk's robe with a floral-incised hem, swathed around the body and open at the chest, the blue-pigmented, curly hair crowned with a scrolled circlet centered by an ornament cast with Buddha Amitabha seated on a blossoming lotus, the face with traces of polychrome pigment with prominent black curling brows above the downcast eyes, a small mustache over the lips and with a long, narrow beard, the proper right hand holding a small *cintamani* jewel and resting on the raised right knee, the left hand lowered, holding a Buddhist text

Height 7¼ in., 18.4 cm

#### PROVENANCE

The Chang Foundation Collection.

#### LITERATURE

*Jintongfo zaixiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 67.

Compare a related figure from the collection of Robert E. Kresko, now in the Saint Louis Art Museum, obj. no. 3:2005, seated in the same manner, with similarly well-defined curling hair, wearing a scrolled circlet and holding a text in the form of a scroll, attributed to the Yuan or Ming dynasty. The Saint Louis figure has been described as an arhat, however the circlet shows traces of a loss to the scrolled center; it is possible an ornament containing Amitabha like that of the present figure was once attached, and is now missing. If not for certain iconographic features such as the Amitabha in the crown, the present figure might be taken for an interpretation of a foreign practitioner.

明十六 / 十七世紀 銅鑲金觀音坐像

來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，圖版67

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## A SAVIOR OF LOST SOULS

The present figure, beautifully detailed, features many attributes commonly seen in 15th century gilt-bronze Buddhist figures. The modeling of the face, crown, and jewelry bear similarities with other period examples, however the torso is more solidly cast, with a slightly more truncated mid-section than seen with Yongle and Xuande examples, a feature more associated with later figures. Compare a figure of Simhanada Lokeshvara, attributed to the mid-15th century, illustrated in Robert R. Bigler and Béla Kelényi, *Art and Faith at the Crossroads: Tibeto-Chinese Buddhist Images and Ritual Implements from the 12th to the 15th Century*, Zurich, 2013, cat. no. 37. Compare also a related figure of Avalokiteshvara, of larger size, sold in our Hong Kong rooms, 15th November 1989, lot 588, attributed to the Ming period. Lot 590 of the same sale is a Yongle mark and period gilt-bronze Maitreya figure, and the elongation and sway of the torso in this earlier figure, compared to that of the present, is also evident.

Ksitigarbha, or *Dizangwang* in Mandarin, is one of the four most popular bodhisattvas in Chinese Buddhism, alongside Avalokiteshvara, Samantabhadra, and Manjushri. Each deity is believed to reside on one of the four sacred mountains, Jiuhuashan being the residence of Ksitigarbha. The Ksitigarbha Sutra is thought to have been translated into Chinese from its original Sanskrit during the Tang dynasty, and the first Chinese images of the deity originate in this period. The quantity of images at Dunhuang, as well as surviving bronzes, show an early appreciation for the bodhisattva. Ksitigarbha is often shown with a five-point crown, a *cintamani* pearl, and a *khakara* staff.

The sutra of Ksitigarbha explains that the deity was born a Brahmin maiden during mortal life. Her mother committed wrongful acts and when she died, the maiden was afraid for her mother's fate in the afterlife. She prayed fervently to Buddha. Once during deep meditation, she passed through the gates of an underworld. There she learned that her mother had been pulled out from the depths and saved, thanks to the daughter's efforts and offerings. The maiden was so moved by the plight of the wretched souls she saw in the hellish underworld that she vowed to save them all. Manjushri then declared that the maiden was Ksitigarbha bodhisattva, a savior of lost souls.

## 度盡眾生

本像鑄工細緻，展現宣德朝鍍金銅佛像特色，面容、寶冠及穿戴之寶石與其他十五世紀作例特色相近，然而比較其他帶永樂或宣德款之作例，本像上身更為緊實，腰腹部稍短，呈現稍晚造像風格。參考一獅吼觀音例，斷代十五世紀中期，圖載於 Robert R. Bigler及Béla Kelényi, 《Art and faith at the crossroads: Tibeto-Chinese Buddhist images and ritual implements from the 12th to the 15th century》，蘇黎世，2013年，編號37。也可見一相似尺寸較大明代觀音像，售於香港蘇富比1989年11月15日，編號588。同場拍賣中的編號590為一尊永樂年款彌勒佛像，身軀修長，體態多姿，對比本像，可見風格略異。

地藏、觀音、普賢及文殊為中國佛教中受眾最廣的四大菩薩，其各居一座仙山，地藏菩薩居安徽九華山。據傳，《地藏經》於唐朝自梵文翻譯成漢文，地藏菩薩在中國之形像亦於此時出現。從敦煌壁畫及現存銅像可見地藏菩薩於此時期之形像，造像多戴五方冠，手持如意寶珠及錫杖。

《地藏菩薩本願經》記載，地藏菩薩曾為婆羅門女，母親生前造孽，身後婆羅門女至誠念佛。其母承孝女布施供養之功德，得以出離地獄苦難。女見過地獄苦難，遂發「地獄不空，誓不成佛」宏誓，文殊菩薩宣示，婆羅門女成就菩薩果位，為地藏菩薩，救地獄眾生。





## 304 A GILT-BRONZE FIGURE OF KSITIGARBHA MING DYNASTY, 15TH / 16TH CENTURY

the seated bodhisattva finely cast in *vajraparyankasana* with the lowered proper left hand cradling a *cinatamani* pearl, the opposite hand in *vitarka mudra*, an elaborate diadem encircling a coiled topknot and crowning the broad, rounded face with gently arched brows framing a serene, downcast gaze, the princely figure adorned in heavy earrings, a tiered necklace, and highly wrought girdle, relief-cast borders of lotus and stippled ground decorating the billowing sash and *dhoti*, the latter arrayed in neat folds about the legs, all raised on a double-lotus base flanked by pendent sashes, sealed with a copper plate inscribed with a *vishvavajra*

Height 6¾ in., 17 cm

### PROVENANCE

The Chang Foundation Collection.

### LITERATURE

*Jintongfo zaixiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 66.

明十五 / 十六世紀 銅鑲金地藏菩薩坐像

來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，圖版66

\$ 50,000-70,000



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## 305 A GILT-BRONZE FIGURE OF KASHYAPA MING DYNASTY, 16TH / 17TH CENTURY

the sage standing in flowing robes with relief-cast floral borders, open at the chest and gathered around the feet, the hands clasped with the proper right over the left, the bald pate with characteristic cranial bump and the benevolent face with bushy, furrowed brows, the eyes lowered in contemplation and a slight smile poised on the full lips, the discipline of an ascetic shown in the taut neck and pronounced elbow

Height 11½ in., 28.8 cm

### PROVENANCE

The Chang Foundation Collection.

### LITERATURE

*Jintongfo zaixiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 68.

Kasyapa, born into the Brahmin caste in the kingdom of Magadha, was already an octogenarian when he met the Historical Buddha. Depictions of this ascetic monk typically show his advanced age. Kasyapa and Ananda, both beloved followers of Gautama, are often portrayed together on either side of Shakyamuni. This arrangement is commonly found in caves in China dating from the Northern Wei dynasty, with a young Ananda to Buddha's right, and the elderly Kasyapa to the left, as seen in the Central Binyang Cave at Longmen, illustrated in Angela F. Howard, ed., *Chinese Sculpture*, New Haven, 2006, pl. 3.39. This standard iconographic arrangement continued through the Sui, Tang, Liao and Song periods, to present day.

明十六 / 十七世紀 銅鑲金迦葉尊者立像

來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，圖版68

\$ 25,000-35,000



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## 306 A GILT-BRONZE FIGURE OF AMITABHA MING DYNASTY, 16TH / 17TH CENTURY

seated in a meditative pose, in *vajraparyankasana* and the hands in *dhyana mudra*, the face with gentle features set in a serene expression, framed by pendulous ears and tight curls surmounted by the *ushnisha*, wearing long, flowing robes draping over the arms and shoulders revealing the chest incised with a *wan* symbol, a ribbon-tied *dhoti* with floral-chased borders and hem gathered in neat folds around the waist and legs, wood stand (2)

Height 7½ in., 19 cm

### PROVENANCE

The Chang Foundation Collection.

### LITERATURE

*Jintongfo zaoxiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 10.

The *wan* symbol, or *swastika*, inscribed on the figure's chest has obscure origins, however before its Buddhist association, it was first associated with the god Vishnu, appearing as an auspicious emblem on his chest, as a representation of his *cakra*.

Compare the present figure with another gilt-bronze with similar casting of the head, features, and garments but with a different *mudra*, attributed to the Ming dynasty and now in the Tianjin Antique and Curiosity Company Collection, illustrated in *Jintong foxiang/Gilt Bronze Buddhist Sculptures*, Beijing, 1998, pl. 18.

明十六 / 十七世紀 銅鑲金阿彌陀佛坐像

來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，圖版10

\$ 20,000-30,000

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## 307 A GILT-BRONZE FIGURE OF AMITAYUS QING DYNASTY, KANGXI PERIOD

cast in *vajraparyankasana* with the hands holding a *bumpa* whilst clasped in *dhyana mudra*, the blue-pigmented hair swept up in an elaborate double knot with loose curling tresses falling on the shoulders, a five-point diadem with traces of red pigment and tied with billowing ribbons crowning the regal brow, with heavy earrings and elaborate jewelry adorning the body, limbs, and feet, a celestial sash wrapped about the shoulders and arms, the *dhoti* secured about the waist with a jeweled belt and gathered in neat folds at the hem, all supported on a double-lotus base sealed with a copper plate inscribed with a *vishvavajra*

Height 9 $\frac{1}{8}$  in., 23.2 cm

### PROVENANCE

The Chang Foundation Collection.

### LITERATURE

*Jintongfo zaixiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 18.

Amitayus, the Buddha of Infinite Life, is considered an apparitional form of the Buddha Amitabha; both are typically depicted with red skin in paintings and textiles, denoting their commonality. In Tibetan shrines, a figure of Amitayus is often set alongside a figure of Ushnishavijaya and White Tara, in a longevity triad. Amitabha and Amitayus are celebrated in both Mahayana and Vajrayana practices, and both were popular deities to worship during the Qing dynasty, with figures of the latter being produced in large quantities to commemorate imperial birthdays.

Compare a related gilt-bronze example, attributed to the Kangxi period, sold at Christie's Paris, 11th June 2008, lot 289, and another, sold in our London rooms, 2nd November 1984, lot 327.

清康熙 銅鑲金無量壽佛坐像

來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，圖版18

\$ 40,000-60,000

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## GUANYIN OF THE WILLOW

The present figure of China's most beloved bodhisattva holds in the lowered hand a vessel symbolically filled with a healing elixir. A willow stalk is held in the opposite, raised hand. The willow has apotropaic properties and is used to sprinkle the elixir over devotees. In practice, prior to some Buddhist ceremonies, water is prepared in a designated vessel, and during the ceremony the invoked deity is thought to bless the water. The water is then sprinkled upon those praying, and the 'elixir' is thought to cleanse negative karma and heal the unwell. As the present figure's attributes are evocative of this practice, this iconographic form was particularly popular among devotees wishing for good health. The willow branch itself has unique significance to the Chinese worship of Avalokiteshvara, known as *Guanyin* in Mandarin. For further discussion of the development and worship of this particular emanation of the deity with a willow branch, see lot 322 in this sale.

Buddhist gilt-bronze figures were produced in China almost when Buddhism was embraced by various courts after the Han dynasty. Until the Tang dynasty, however, figures remained relatively small in size. One of the earliest developments away from small votive images took place in the Liao dynasty, when sculptures not only became larger but also adopted a more sculptural aesthetic. During the early Ming period the court gained control of the production of Buddhist figures and a distinct style developed, affecting the design of future Chinese Buddhist gilt-bronze images, as exemplified by the present work.

A related figure from the Nitta Collection, with similar ornaments, garments, and attributes but on an elevated lotus base, now preserved in the National Palace Museum, is illustrated in *The Casting of Religion: A Special Exhibition of Mr. Peng Kai-dong's Donation*, National Palace Museum, Taipei, 2004, cat. no. 167. A related figure with similar crown, face, and garments but of a larger size, is also in the National Palace Museum, Taipei, attributed to the Ming period, 16th or 17th century, cast as part of a triad flanking Amitabha with a figure of Mahastamaprapta, illustrated in Huixia Chen, *A Special Exhibition of Recently Acquired Gilt-Bronze Buddhist Images: Lidai jintongfo zaoxiang tezhan tulu*, National Palace Museum, Taipei, 1996, cat. no. 26. Compare as well similar gilt-bronze figures of Avalokiteshvara, with the same attributes and on varying lotus bases, including one sold in these rooms, 19th September 2002, lot 165, and another in our London rooms, 5th December 1995, lot 30; and a third, also sold in these rooms, 29th November 1993, lot 171.

## 柳葉觀音

此尊觀音像，右手持楊柳枝，左手持甘露瓶，意以柳枝，蘸大悲水灑向信眾，消災除病，驅趕鬼神。柳葉觀音多為疾患信眾所供奉，以求消除病痛。關於柳葉觀音更詳細介紹，可參考本場拍賣編號322。

漢朝之後，三國鼎立，雖然政治立場分立，但對於佛教接受度高，而且幾乎是在佛教進入中國時，就開始製造銅鑲金佛像。唐朝以前，造像尺寸偏小。遼代開始，造像尺寸逐漸變大且更具雕塑性。明早期時，宮庭掌控造像製作，從此奠定了此後中國鑲金佛像的造型風格。

參考新田舊藏一例，寶冠、衣飾及法器相似，坐於高臺蓮花座上，現藏台北國立故宮博物院，錄於《法象威儀：彭楷棟先生捐贈文物特展圖錄》，台北，2004年，編號167。台北國立故宮博物院另藏一例，寶冠、面相及衣飾風格類似，斷明代十六或十七世紀，原為佛祖右脅侍，載於《歷代金銅佛造像特展圖錄》，台北 國立故宮博物院，1996年，編號26。再有數例銅鑲金觀音像，風格相似，其一售於紐約蘇富比2002年9月19日，編號165，其二售於倫敦蘇富比1995年12月5日，編號30；另見一例由紐約蘇富比1993年11月29日賣出，編號171。





## 308 A LARGE GILT-BRONZE FIGURE OF AVALOKITESHVARA MING DYNASTY, 16TH / 17TH CENTURY

the deity cast seated in *vajraparyankasana* with the proper left hand supporting a small vessel, the other holding a willow stem, a pierced diadem centered with a seated Amitabha Buddha encircling a neatly combed topknot, the long remaining tresses plaited over each shoulder, the face serene and content, the earrings and necklace ornament each formed as an eight-petal flower issuing a leaf-form pendant, the necklace resting on the bare chest, framed by the open robe draped over the shoulders, the *dhoti* and robe all decorated with floral incised borders and diaper-patterned panels, raised on an elaborate lotus base comprised of four tiers of overlapping petals all raised on a splayed foot (2)

Height 26⅓ in., 67 cm

### PROVENANCE

The Chang Foundation Collection.

### LITERATURE

*Jintongfo zaixiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 38.

明十六 / 十七世紀 銅鑲金觀音坐像

來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，圖版38

\$ 100,000-150,000



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309 A LARGE GILT-LACQUER BRONZE  
FIGURE OF AVALOKITESHVARA AND  
CHILD  
MING DYNASTY, 16TH / 17TH CENTURY

the maternal emanation of the bodhisattva adorned in a long cowl sheltering the Amitabha crown above a neatly coiled and combed coiffure, the small, round face of the principal figure with hooded eyes and peaceful gaze, a tiered necklace framed by the open cowl with a floral-pattered hem in relief, the *dhoti* ribbon-secured at the waist and falling in loose folds over the bare feet, a small figure of a youth standing upon a lotus leaf, grasping the deity's lowered proper left hand and the tail of a ribbon, all supported by a circular base with four Daoist emblems incised on the front of the platform, encircled by two layers of lotus lappets

Height 36 in., 91.5 cm

PROVENANCE

The Chang Foundation Collection.

LITERATURE

*Jintongfo zaoxiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 41.

明十六 / 十七世紀 銅鑲金送子觀音立像

來源

鴻禧美術館收藏

出版

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With the rise in practitioners' worship, images of Avalokiteshvara increased significantly during the Tang dynasty, strictly portraying the bodhisattva as a male, and often with a mustache. Avalokiteshvara was occasionally portrayed with the youth Sudhana (a figure mentioned in the Avatamsaka Sutra; for further discussion see lot 322) however the maternal, feminine form of the deity with a young child did not appear until the 11th century. The portrayal of the deity continued in both male and female forms until the late Ming dynasty, when the feminine form became prevalent. Songzi Guanyin, Avalokiteshvara with a child, likely first appeared at this time. As discussed by Chelsea Foxwell in 'Merciful Mother Kannon' and Its Audiences', *The Art Bulletin*, vol. 92, no. 4, December 2010, p. 330, it is possible that the 'Avalokiteshvara with a child' iconography was inspired by images of the Madonna and Child, introduced to China by Jesuit missionaries circa 1600. Ceramic groups of the Christian subject also appear in Kangxi period Dehua kiln production, supporting this hypothesis. The inclusion of Daoist emblems on the present figure's base further points to a fluidity and inclusiveness in Chinese folk religion.

The concept of the child-granting Avalokiteshvara originates in the *Pumen Pin* chapter of the Lotus Sutra, often reproduced as a standalone sutra and recited in order to invoke the deity directly. The sutra states that Avalokiteshvara will grant devout practitioners a handsome son or a virtuous daughter, among other wishes.

A 1609 woodblock print of White-Robed Avalokiteshvara holding a son, in the collection of the C. V. Starr East Asian library at Columbia University, is reproduced by Foxwell, *ibid.*, fig. 5. See also a painting attributed to the Ming dynasty, late 16th century, depicting Guanyin holding a young boy, preserved in the Metropolitan Museum of Art, New York, acc. no. 1989.152. Compare the present figure with two seated gilt-bronze figures of Avalokiteshvara with a child, both attributed to the Ming dynasty and with similar features, and treatment of the ornaments and garments, sold in our London rooms, the first on 15th April, 1983, lot 108, the other on 2nd November, 1984, lot 341.

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唐代供奉觀世音菩薩的信眾日漸增長，造像數量隨之增加，但大部分以男身形象呈獻，且鬚鬚。觀音或有時以善財童子形象現身（源自《華嚴經》，見編號322討論）。然而直到十一世紀，女身帶童子形像的觀音方始出現。男身與女身的觀音像一直到明末皆可見，直到後來較為女性化的造型更為普遍。送子觀音形象很有可能就是這個時期產生的。Chelsea Foxwell在〈Merciful Mother Kannon and Its Audiences〉，《The Art Bulletin》，卷92，編號4，2010年12月，頁330，討論送子觀音像可能是源自聖母瑪利亞像，由歐洲傳教士在約1600年間傳入中國。康熙時期也見德化瓷雕聖母瑪利亞像，間接證明此說法。此尊送子觀音像，底座飾道教紋飾，可見當時對不同宗教及當地文化的接受度甚高，相互融合。

送子觀音源自《妙法蓮華經》觀世音菩薩《普門品》，《法華經》中說：「若有女人設欲求男，禮拜供養觀世音菩薩，便生福德智慧之男；設欲求女，便生端正有相之女。」

Foxwell錄於同篇文章，圖5，一件1609年的木板畫，描繪觀音托一童子，藏於哥倫比亞大學的C. V. Starr東亞圖書館。再比一明代十六世紀送子觀音像，為大都會藝術博物館藏，紐約，館藏編號1989.152。另可參考兩尊明代送子觀音坐像，整體風格及紋飾相近，售於倫敦蘇富比1983年4月15日，編號108及1984年11月2日，編號341。

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## 310 A LARGE GILT-BRONZE FIGURE OF KSITIGARBHA MING DYNASTY, 16TH / 17TH CENTURY

seated regally in *vajraparyankasana*, the bodhisattva of the underworld crowned with a diadem of five lobed and pierced cartouches housing the five Tathagata Buddhas, with luxuriant, wide sashes flanking the body, the chest inscribed with an outlined *wan* framed by the open robe, incised with lotuses in bloom and draping over the shoulders and arms, the *dhoti* incised with a repeating 'three jewels' motif, raised on a carved wood 'lotus' base (2)

Height 17¾ in., 45 cm

### PROVENANCE

The Chang Foundation Collection.

### LITERATURE

*Jintongfo zaoxiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 11.

明十六 / 十七世紀 銅鑲金地藏菩薩坐像

來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，圖版11

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Although there are few clues to the present figure's identity, one five-point crown, paired with the present *mudra*, unmistakably belongs to Ksitigarbha. Aside from Vairocana, Chinese Buddhist iconography does not typically grant a crown holding five Tathagata Buddha figures to any other deity. Unlike other bodhisattvas, Ksitigarbha has fewer forms and emanations—the depictions of a wrathful, multi-armed Tantric deity are not associated with this god of the underworld; rather, the variations unwaveringly keep Ksitigarbha human, peaceful, and male. This homogeneity in depiction is owed to the strength of Chinese Mahayana worship of this deity, as opposed to Tibetan and Tantric practice. While it is thought that the Ksitigarbha Sutra was translated into Chinese from the original Sanskrit by the Tang dynasty monk Siksanda, to date no Sanskrit versions of the sutra have been discovered, suggesting a possible domestic Chinese composition.

The uniform depictions of Ksitigarbha are particularly interesting when contrasted with the evolution of the iconography of Avalokitesvara, another bodhisattva fully embraced by Chinese Buddhist practitioners. Both deities have origin stories within Chinese mythology that include a young maiden, however, out of the two deities, only Avalokitesvara has ever been depicted in relation to such an image. The sinicization, gender transformation, and multiple emanations of Avalokitesvara even within the Mahayana practice are numerous, and are perhaps manifestations of the universal appeal of an endlessly compassionate deity, in contrast to the perhaps intimidating and daunting vow of Ksitigarbha (for discussion of the sutra of Ksitigarbha, see lot 304).

Compare a closely related gilt-bronze figure of Vairocana, with a similar crown, jewelry, flanking ribbons, and *wan* symbol inscribed on the chest, attributed to the Ming period, from an English private collection and sold in our London rooms 8th November 2017, lot 69, and another of similar casting and design, sold at Christie's New York, 15th September 2011, lot 1383. Compare as well a gilt-bronze figure of Ksitigarbha, also with a similar crown and embellishments, attributed to the Ming dynasty, sold at Christie's New York, 15th May 2018, lot 166.

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觀本像所飾五方佛冠及手印，當為地藏菩薩。中國佛教形象中，除大日如來佛外，其他佛像形象多不飾五智冠。各菩薩多有不同形像，密宗諸佛有忿怒形像或多手造型，地藏菩薩則造型慈悲而人性化，作男身。地藏菩薩造型一致，皆因中國大乘佛像影響深遠，與藏傳佛教或密宗分別明顯。《地藏經》傳由唐代實叉難陀譯，然而據現時發現《地藏經》未見有梵文本，故此亦有質疑此說。

地藏及觀音，在中國同屬信眾極廣之菩薩，均有原為年輕女身之傳說，然而只有觀音菩薩為女身造型，地藏菩薩像則全屬男身。觀音形像甚為多變，其漢化及性別的轉變，或因慈悲形像更容易得到信眾擁戴。地藏菩薩則不同，示男身以塑令人敬畏形象（見本拍賣編號304對地藏菩薩本願經的討論）。

參考一明代銅鑲金大日如來像，寶冠、寶飾、冠旁垂帶及胸前萬字紋飾均與本像相近，出自英國私人收藏，售於倫敦蘇富比2017年11月8日，編號69，另一例售於紐約佳士得2011年9月15日，編號1383，風格、紋飾與本品相近；再比一明代銅鑲金地藏菩薩例，五方冠及寶飾與本品相近，售於紐約佳士得2018年5月15日，編號166。

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### 311 A RARE INSCRIBED GILT-SILVER FIGURE OF AMITABHA DATED WANLI 20TH YEAR, CORRESPONDING TO 1592

the Buddha cast in *vajraparyankasana* and *dhyana mudra* with the palms incised with six-spoke *dharmacakra*, the hair in neat whorls over the *ushnisha* and the face in a serene state of meditation, wearing a *kasaya* of patchwork squares draped over the rounded shoulders and a similarly decorated *dhoti*, both with incised flowers and lotus meander, the back of the robe with an incised dedicatory inscription within a rectangular cartouche, all raised on a two-tiered lotus petal base further raised on a pierced hexagonal standard and terminating with a foot of lotus lappets, sealed with a metal plate

Height 14 $\frac{1}{3}$  in., 36.5 cm

#### PROVENANCE

The Chang Foundation Collection.

#### LITERATURE

*Jintongfo zaixiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 6.

明萬曆貳拾年（1592年） 銀鑲金阿彌陀佛坐像

銘文：

萬曆貳拾年肆月初捌日光祿寺署正王文登喜拾己財謹造

來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，圖版6

\$ 60,000-80,000

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萬曆貳拾年庚子月初朔日光祿  
寺署王文登言拾已財謹造



The inscription on the reverse of this figure translates to: 'Wanli twentieth year, fourth month, eight day, at Guanglu Temple, Wang Wendeng commissioned this statue'. Guanglu Temple was actually not a temple for worship, but was the name of the Imperial department charged with procuring and organizing the provisions for banquets for important state occasions and the Imperial household. The department's origins date back to the Northern Qi dynasty, however its name and function evolved over time. In the Yongle period, the name was changed to Guanglu Temple, administered under the Ministry of Rites. The department lasted until the 32nd year of the Guangxu reign, corresponding to 1906. During the Wanli period, Wang Wendeng was in charge of Guanglu Temple, and likely commissioned this figure of Amitabha to bring luck to the department in its daunting endeavors.

Existing silver figures from the Wanli period are few in number, as are Wanli figures with dated inscriptions; the combination of the two elements would suggest that the present figure is exceedingly rare. The ring-punch design employed in one of the floral motifs of the robe is a technique of silver decoration used since the Tang dynasty, when Central Asian visitors along the Silk Route introduced their metalworking traditions to China. For an example with the ring-punch technique on a gilt-silver repoussé vessel, see a Tang dynasty footed bowl in the Metropolitan Museum of Art, New York, acc. no. 1974.267. For an earlier example of the chasing technique employed on the lotus petals on the base of the present figure, see a Southern Song dynasty silver lotus-form cup, illustrated in the *Zhongguo wenwu jinghua daquan / Compendium of Chinese Art: Gold, Silver, Jade, Stone*, Hong Kong, 1994, pl. 145.

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佛像背面銘文記：「萬曆貳拾年肆月初捌日光祿寺署正文登喜拾己財謹造」。光祿寺其實並非為寺廟，而是掌理皇室膳食的官署。光祿寺始於北齊，但名稱及職務隨朝代變遷有所不同。永樂時期改名為光祿勳，聽於禮部。此官署於光緒三十二年間結束。萬曆時期，王文登可能為光祿寺卿，特定製此佛像以祈求平安。

萬曆時期銀造佛像數量稀少，帶萬曆年款更為罕見，此尊造像實屬珍貴罕見。袈裟上魚子紋常見於唐代銀器，是屬受中亞金屬器造形影響，經絲路傳進中國，可見紐約大都會藝術博物館藏一唐代高足盃飾此類紋飾，館藏號碼1974.267。另見一南宋銀蓮式盃，鑿飾工藝與本品蓮座相類，錄於《中國文物精華大全—金銀玉石卷》，香港，1994年，圖版145。

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## THE EMBODIMENT OF COMPASSION

The stylistic qualities of this figure of the 'God of Compassion' indicate that it was cast in the second half of the 15th century or 16th century. The rounded, full face was inherited from the prescribed Imperial 15th century outline seen in Xuande period figures, as does the shapely torso and detailed lotus base with pendent sash embellishment. A Yongle mark and period gilt-bronze figure of Maitreya with a *chilug* at the proper right shoulder, similarly supported by a lotus, was offered in these rooms, 21st September 2007, lot 34. A related bronze figure, dated by inscription to the Zhengde period, eleventh year, eleventh month, corresponding to 1516, with the same *mudra* and attributes but lacking the ewer and with a slightly different lotus base, was sold at Christie's New York, 21st March 2000, lot 171. Compare as well a related gilt-lacquer figure, with the bird and ewer in opposite positions, and with a polychrome-lacquered base of similar casting to the present example, sold in our Paris rooms, 18th December 2012, lot 62. See closely related bronze figures, featuring the same *mudra* and attributes, one sold in these rooms, 26th February 1982 lot 271, another 28th February 1980, lot 7, and a third at Christie's Hong Kong, 3rd November 1998, lot 1014.

The *chilug* or *spyi-blug* ewer seen near the present figure's proper right shoulder is a traditional Tibetan vessel, related to the larger *kundika* flasks of the Tang dynasty pottery which are larger but bear a similar form and outline, as discussed in Wladimir Zwalf, *Buddhism: Art and Faith*, New York, 1985, p. 208. The *chilug* was used by monks as part of a cleansing ritual with water poured into the mouth and rinsed, and in the Ming dynasty, was recreated in cloisonne-enamel and decorated with lotuses and other Buddhist emblems. In this context, the vessel carries the same connotations of cleansing and purification. See a cloisonne-enamel example in the British Museum, attributed to the early 15th century, illustrated *ibid.*, cat. no. 301, and another, illustrated in *Ritual and Colour: Important Cloisonné Vessels from the Le Cong Tang Collection*, Sotheby's Hong Kong, 2018, cat. no. 5. A Yongle mark and period gilt-bronze figure of Maitreya with a *chilug* at the proper right shoulder, similarly supported by a lotus, was offered in these rooms, 21st September 2007, lot 34.

## 慈悲化身

此尊觀世音菩薩風格造型為典型的十五世紀下葉或十六世紀的代表。雙頰豐潤飽滿，體態結實豐盈，蓮花座覆蓮瓣寬肥飽滿，內緣紋飾尖端上卷呈卷草狀，承襲十五世紀宣德時期御製銅鑲金佛像風格。比一正德款例同樣施無畏印，飾迦陵頻伽及肩頂甘露瓶，銘《正德十一年十一月二十一日》款，售於紐約佳士得2000年3月21日，編號171。又有一銅漆金像，肩上迦陵頻伽及甘露瓶位置相反，帶彩漆蓮花座，售於巴黎蘇富比2012年12月18日，編號62。另比一銅鑲金像施相同無畏印及肩上紋飾，於紐約蘇富比1982年2月26日售出，編號271，再有一件亦售於紐約蘇富比，1980年2月28日，編號7。第三尊則是經香港佳士得售出，1998年11月3日，編號1014。

佛像右肩頂端安置寶瓶，寶瓶原為藏傳佛教傳統，與唐代淨水瓶造型相似但尺寸較小，Wladimir Zwalf在《Buddhism: Art and Faith》，紐約，1985，頁208一書中有所討論。寶瓶原為喇嘛洗漱口腔之器皿，明朝時，以掐絲琺瑯製寶瓶法器，飾以蓮紋與八寶紋，作祭祀器用，同時也有洗淨及淨化的寓意。見一掐絲琺瑯例，為大英博物館館藏，斷代十五世紀初，出處同上，編號301。又有一例，見《禮律寶藍：樂從堂藏重要掐絲琺瑯器》，香港蘇富比，2018年，編號5。再見一永樂彌勒佛例，右肩頂寶瓶，飾相似蓮紋，售於紐約蘇富比2007年9月21日，編號34。



312 A LARGE GILT-BRONZE FIGURE OF  
AVALOKITESHVARA  
MING DYNASTY, LATE 15TH / 16TH  
CENTURY

seated in *vajraparyankasana*, with the hands in *abhaya* and *varada mudra*, the shoulders flanked by a bird and a *chilug* ewer borne on blossoming lotuses from vines stemming from the hands, a small Amitabha figure enclosed within the elaborate, pierced crown, the ears and body heavily adorned with ornaments and jewels, all supported by a double-lotus base with pendent sashes

Height 14¾ in., 37.4 cm

PROVENANCE

The Chang Foundation Collection.

LITERATURE

*Jintongfo zaoxiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 32.

明十五世紀末 / 十六世紀 銅鑲金觀音坐像

來源

鴻禧美術館收藏

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## AN ICONIC IMAGE OF SERENITY

The present figure depicts Amitabha, also known as the Buddha of Infinite Light, and the Western Buddha of the Five Tathagatas. In most depictions, the deity is seated cross-legged with his hands on the lap in the meditation pose, as seen in the present figure, with thumbs and fingers touching. This classic representation of the most worshiped Buddha is undoubtedly the most iconic of Chinese Buddhist images.

Popular among followers in China as one of the most compassionate figures in Buddhism, Amitabha is believed to reside in Sukhavati, the Pure and Happy Land, a Buddhist paradise in the West. Meher McArthur, in *Reading Buddhist Art*, London, 2002, p. 39, notes that 'according to the *Sutra of the Pure and Happy Land*, all mortals can be reborn in the Pure Land if they worship Amitabha'. This salvation aspect of Amitabha originates from a vow made while still a bodhisattva to save all beings if he himself could attain enlightenment.

A related figure of slightly larger size, attributed to the Ming dynasty, was sold at Christie's London, 13th December 1982, lot 686. See two similar figures sold in these rooms, 19th November 1986, lot 105; and the other, 6th November 1981, lot 48.

## 極淨本宗

阿彌陀佛，意為無量光佛，另名無量佛，在大乘佛教信仰中，他是西方極樂世界的教主，密宗以其為五方佛之一。阿彌陀佛多呈結跏趺坐，結禪定印，如本尊一般。阿彌陀佛為中國佛教圖像中最常見的佛像，也最具代表性。即使是非佛教徒，也對「阿彌陀佛」稱號耳熟能詳。

阿彌陀佛具大慈悲心，為漢傳佛教淨土宗最常見的造像。阿彌陀佛常駐西方極樂世界，又稱西方淨土，Meher McArthur 在《Reading Buddhist Art》，倫敦，2002，頁39，一書中提到，凡是阿彌陀佛信眾，且以通過念誦「南無阿彌陀佛」六字，皆得以於西方極樂世界轉生。阿彌陀佛在乘佛前的一個世間，為世饒王，出家為僧，法號法藏比丘，曾發願云：「願我成佛時國中眾生亦復如是。」

參考一明代作例，尺寸較大，售於倫敦佳士得1982年12月13日，編號686。另見兩例，均售於紐約蘇富比，其一於1986年11月19日，編號105，其二於1981年11月6日，編號48。



### 313 A GILT-BRONZE FIGURE OF AMITABHA MING DYNASTY, 16TH / 17TH CENTURY

cast seated in *vajraparyankasana*, the upturned soles of the feet each inscribed with a four-spoked *dharmacakra*, the hands in *dhyana mudra*, the *dhoti* sashed at the waist and the hems of the garments delicately chased with a brocade pattern of scrolling lotus, the exposed chest centered with a *wan*, the bowed head with a serene expression, downcast eyes, elongated ears, and tightly coiled hair, the *ushnisha* surmounted by a round jewel

Height 13½ in., 34.3 cm

#### PROVENANCE

The Chang Foundation Collection.

#### LITERATURE

*Jintongfo zaoxiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 9.

明十六 / 十七世紀 銅鑲金阿彌陀佛坐像

來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，圖版9

\$ 60,000-80,000

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## BEAUTY OF COMPASSION

The present figure of Avalokiteshvara is superbly cast, notable for the softly rendered facial features and elegant drapery that hints at the body underneath. The bodhisattva holds a cup containing water or ambrosia in one hand and a willow branch or lotus stem in the other, representing healing and purity respectively.

The deity is cast here in a sinicized style, evident through the rounded fleshy face, feminine features, fuller figure, and cowl draped over the tall chignon. This form of representation developed in the mid to late Ming dynasty and continued into the early Qing, before gilt-bronzes generally adopted a more Tibeto-Chinese manner. This figure is part of a set possibly depicting different variations of Avalokiteshvara; its mate was also formerly in the Chang Foundation Collection, illustrated in *Jintongfo zaixiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 44.

Compare a slightly smaller related figure of Avalokiteshvara attributed to the 16th/17th century, also with similar attributes and ornamentation but missing its base, sold at Christie's New York, 1st December 1994, lot 340. Another, attributed to the Ming dynasty and with the figure of Amitabha set in a more ornate niche under the cowl and the hands in *dhyana mudra*, sold at Christie's Hong Kong, 29th September 1997, lot 900. See another Ming dynasty figure of Avalokiteshvara on a lotus pedestal raised on plinth, sold in these rooms, 18th September 1996, lot 143. For a 16th/17th century example cast as Songzi Guanyin, see one included in the exhibition *Recently Acquired Gilt Bronze Buddhist Images*, National Palace Museum, Taipei, 1996, cat. no. 23. Compare also a large Shunzhi-dated gilt-bronze figure of the deity seated on a raised lotus base, sold at Christie's Hong Kong, 29th May 2007, lot 1576, and again in our Hong Kong rooms, 8th April 2014, lot 88.

For related gilt-lacquered examples of Avalokiteshvara, see a wood figure dated 1624 in the collection of The Metropolitan Museum of Art, New York and published in Denise Patry Leidy and Donna Strahan, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art*, New York, 2010, pl. A64, and another bronze figure attributed to the 17th century, sold in these rooms, 17th October 2001, lot 28.

## 慈航普渡

此尊觀音鑄造工藝精細，面容和熙，身着天衣綉裙，體態優雅，右手持楊柳枝，左手結定印持甘露瓶，代表消除眾病，無垢至淨。

此像造型風格明顯漢化，雙頰圓潤，身形飽滿，頭披觀音巾，這種風格一直持續到明末至清初時期，直到銅鑲金佛造像受到藏傳佛教影響後，始見轉變。此尊觀音像可能與另一尊同樣為鴻禧美術館舊藏的觀音坐像為一組，各自呈獻不同造型風格的觀音像，見《金銅佛造像圖錄》，台北，1993年，圖版44。

另有一尊尺寸較小的觀音菩薩像，斷代十六或十七世紀，配相近法器及紋飾但蓮座遺失，售於紐約佳士得1994年12月1日，編號340。亦見一尊明代例，手結禪定印，觀音巾下阿彌陀佛像龕裝飾更為繁複，於香港佳士得1997年9月29日售出，編號900。再比一尊明代觀音像配蓮花座，售於紐約蘇富比1996年9月18日，編號143。見一尊十六或十七世紀送子觀音像，於台北國立故宮博物院展出，收錄《歷代金銅佛造像特展圖錄》，國立故宮博物院，台北，1996年，編號23。再見一尊順治例，配蓮花座，售於香港佳士得2007年5月29日，編號1576，後再售於香港蘇富比2014年4月8日，編號88。

見一漆金觀音像例，署1624年款，大都會藝術博物館收藏，紐約，錄 Denise Patry Leidy 及 Donna Strahan，《Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art》，紐約，2010年，圖版A64。另見一尊同樣為漆金觀音像，十七世紀，售於紐約蘇富比2001年10月17日，編號28。





## 314 A LARGE GILT-BRONZE FIGURE OF AVALOKITESHVARA 17TH CENTURY

finely cast, seated in *dhayasana* on a double-lotus base with the right hand raised holding a willow branch or lotus stem (now missing), the left hand in the lap turned upwards supporting a beaker, attired in flowing robes falling in symmetrical folds around the body, the edges and hem with floral brocade and a pattern of flowerheads at the legs, tied at the waist with a ribbon-cord and open at the chest revealing ornate layered beaded necklaces with inlaid decoration, the wrists and ankles with similar jewels, the serene rounded face with hooded eyes cast downwards, aquiline nose and defined lips, flanked by pendulous earlobes suspending large floriform earrings, surmounted by a small figure of Amitabha against a tall chignon and an elaborate beaded headdress, a floral-patterned pleated cowl cascading to frame the face and shoulders, all richly gilded with accents of pigment

Height 16 $\frac{1}{8}$  in., 41 cm

### PROVENANCE

Collection of Madame de Saint Victor.  
Christie's New York, 31st March 1992, lot 976.  
The Chang Foundation Collection.

### LITERATURE

*Jintongfo zaixiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 43.

十七世紀 銅鑲金觀音坐像

### 來源

Madame de Saint Victor 收藏  
紐約佳士得1992年3月31日，編號976  
鴻禧美術館收藏

### 出版

《金銅佛造像圖錄》，台北，1993年，圖版43

\$ 200,000-300,000

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## 315 A GILT-BRONZE FIGURE OF MAITREYA MING DYNASTY, 16TH CENTURY

the corpulent jovial figure cast seated and at ease, holding a small attribute in the proper left hand, the rotund belly protruding from a loosely draped robe with chased lotus meander borders secured at the waist with a tasseled belt, raised on a rounded cushion, supported on a floral scroll-decorated domed base, the reverse bearing a Tibetan inscription

Height 8<sup>7</sup>/<sub>8</sub> in., 22.6 cm

### PROVENANCE

The Chang Foundation Collection.

### LITERATURE

*Jintongfo zaixiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 24.

The inscription in Tibetan script on the back of the base translates to 'He with everything in his left hand'. Typically, depictions of Budai Maitreya will show the god with a cloth sack that is filled with his worldly possessions. Despite poverty, his happiness is boundless and he is invariably depicted thus. The raised proper right hand of the present figure likely once held the top of a cloth sack, and the attribute in the opposite hand resembles a single jewel, symbolically his only possession.

明十六世紀 銅鑲金彌勒佛坐像

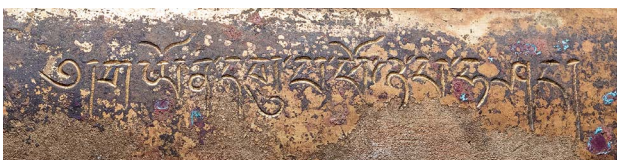
來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，圖版24

\$ 30,000-50,000



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## 316 A GILT-BRONZE FIGURE OF KASHYAPA 16TH / 17TH CENTURY

the enlightened figure cast standing with the proper left hand grasping the other in front of the chest, wearing a *kasaya* secured over the shoulder with a ring and cord, the *ushnisha* clearly visible above the characteristic furrowed and voluminous brows, the cheekbones, neck, and sinuous forearms reflecting the ascetic path, raised on a quatrefoil base above a ring of lotus petals

Height 6¾ in., 17.2 cm

### PROVENANCE

The Chang Foundation Collection.

### LITERATURE

*Jintongfo zaixiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 69.

Kashyapa has been depicted from the Northern and Southern dynasties to present day as an old Indian ascetic, with a prominent cranial bump and long, unruly brows. He is identified in early texts as one of the Seven Buddhas of the Past, specifically as the third Buddha of the *bhadra kalpa*, or present era. Compare a bronze figure of Kashyapa, in the collection of the Tianjin Antique and Curiosity Company, illustrated in *Jintong foxiang/Gilt Bronze Buddhist Sculptures*, Beijing, 1998, pl. 23, with similarities to the present figure including a closely related quatrefoil base. A Qing dynasty *kesi* from the collection of Avery Brundage, now preserved in the Asian Art Museum of San Francisco, obj. no. B60.D102, executed in the style of the Tang artist Lu Lengjia and dated 1744 by inscription, depicts Kashyapa in a very similar style to the present figure.

十六 / 十七世紀 銅鑲金迦葉尊者立像

來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，圖版69

\$ 15,000-20,000

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### 317 A GILT-LACQUER BRONZE FIGURE OF SHADAKSHARI AVALOKITESHVARA TIBETO-CHINESE, 16TH / 17TH CENTURY

cast in *vajraparyankasana* with the principal hands in *namaskara mudra*, the outer proper left hand raised and holding a blossom at the shoulder, with an elaborate crown, extravagantly beaded jewelry, and celestial sashes adorning the body and slender limbs, all raised on a double-lotus base

Height 5¼ in., 16 cm

#### PROVENANCE

The Chang Foundation Collection.

#### LITERATURE

*Jintongfo zaoxiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 34.

The Sanskrit name Shadakshari literally translates to 'of six syllables', referring to the six-syllable mantra of Avalokiteshvara: *om mani padme hum*, 'glory to the jewel of the lotus.' The propagation of this mantra owes in part to the teachings of Guru Chos-dbang (1212-1273) of the Nyingma sect, according to Gilles Béguin, *Dieux du Tibet*, Suilly-la-Tour, 2018, p. 63. In this form, Avalokiteshvara is a protector of Tibet and the Potala monastery. The Dalai Lama is an incarnation of Avalokiteshvara, and the name of the monastery refers to Potalaka, the bodhisattva's home.

藏漢 十六 / 十七世紀 銅鑲金四臂觀音坐像

來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，圖版34

\$ 15,000-20,000

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## 318 A GILT-BRONZE FIGURE OF GUANDI QING DYNASTY, 18TH / 19TH CENTURY

the heroic figure poised on a rectangular seat with the hands resting on the thighs, wearing a cloth cap above a knitted brow, the sleeves of the robe billowing out from beneath elaborate armor detailed with beast-masks incised at the epaulets and cast in relief at the belly, leafy scrolls incised at the hem, the back of the armor finely decorated with a lotus scroll, all raised on a square plinth with scrolled corners, the base sealed with a copper plate inscribed with a *vishvavajra*

Height 6<sup>7</sup>/<sub>8</sub> in., 17.3 cm

### PROVENANCE

The Chang Foundation Collection.

### LITERATURE

*Jintongfo zaoxiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 85.

Guan Yu, also called Guan Di and Guan Gong, is regarded as a hero from the period of the warring Three Kingdoms, as a Daoist deity, and as a Buddhist guardian. In Buddhism the guardian is worshipped as Jialan Zunzhe, and is traditionally located at the left lower corner of a Chinese altar, opposite the bodhisattva Skanda, or Weituo.

清十八 / 十九世紀 銅鑲金關帝坐像

來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，圖版85

\$ 15,000-20,000

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## 319 A GILT-BRONZE FIGURE OF JAMBHALA 17TH / 18TH CENTURY

the god of wealth seated with an ingot raised in the proper left hand, the right hand grasping a tael, lacquered hair tied back in a soft cap, the lacquered flaps of the hat curling outward to tapered tips, the round face with polychrome pigment and a full beard, flowing robes embellished with incised lotus roundels covering the rotund body, the deity at ease on a rectangular bench with a *vajra* at each corner, supported by a stepped base

Height 5¾ in., 14.7 cm

### PROVENANCE

The Chang Foundation Collection.

### LITERATURE

*Jintongfo zaoliang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 83.

The practice and invocation of Jambhala is found in the Anuttarayoga system in the Guhyasamaja, Hevajra and Cakrasamvara Tantras. His worship is associated with the accumulation of wealth, both spiritual and worldly, and the deity is often depicted holding a mongoose disgorging jewels. The present example clearly shows Chinese adoption and sincization of the god, as the attributes chosen were Chinese units of gold and silver.

十七 / 十八世紀 銅鑲金財神坐像

來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，圖版83

\$ 10,000-15,000

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## 320 A GILT-BRONZE FIGURE OF AMITAYUS DATED QIANLONG XINSI YEAR, CORRESPONDING TO 1761

cast seated in *vajraparyankasana* on a rectangular plinth, the hands held in *dhyana mudra* and bearing a *bumpa* issuing peacock plumes, wearing an elaborate crown and ornate jewelry, the contemplative face and upswept hair with traces of red and blue pigment, a sash tied over the proper left shoulder and secured about the waist, all framed by a separately cast flaming pierced *mandorla*, the front of the plinth with a textile draped over the front and centered by a blossom, an inscription reading *Da Qing Qianlong xinsi nian jingzao* (Respectfully made in the *xinsi* year of the Qianlong period in the Great Qing Dynasty, corresponding to 1761)

Height 8 $\frac{3}{8}$  in., 21.2 cm

### PROVENANCE

The Chang Foundation Collection.

### LITERATURE

*Jintongfo zaoxiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 20.

Amitayus was among the most popular deities from the Tibetan Buddhist pantheon in the Qing dynasty, particularly in the Qianlong period. Emblematic of longevity, large numbers of figures were commissioned in gilt-bronze and porcelain by the Qianlong Emperor for the occasion of the Empress Dowager Chongqing's 60th and 70th birthdays. The date of the present figure coincided with the Empress Dowager's 70th birthday.

清乾隆辛巳年（1761年） 銅鑲金無量壽佛坐像  
《大清乾隆辛巳年敬造》款

來源

鴻禧美術館收藏

出版

《金銅佛造像圖錄》，台北，1993年，圖版20

\$ 10,000-15,000



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321 A GILT-BRONZE FIGURE OF SACHEN  
KUNGA NYINGPO  
TIBETO-CHINESE, 16TH / 17TH CENTURY

the Sakya lineage holder seated in *vajraparyankasana*, the proper left hand raised in *vitarka mudra*, the end of a lotus stem wrapped around the palm and curling around the forearm supporting a blossom and scrolled leaves against the left shoulder, the right hand lowered in *varada mudra*, each palm incised with a *dharmacakra*, the lama with a semi-balding pate and noble, furrowed brow, the body clothed in floral-bordered garments with a robe belted and tied around the portly waist and an outer robe draped down the back in pleats and long, even folds, all raised on a double-lotus base

Height 8½ in., 21.6 cm

**PROVENANCE**

San Francisco Private Collection, by repute.

Acquired by the present owner circa 1990.

藏漢 十六 / 十七世紀 銅鑲金薩千貢噶寧波坐像

來源

舊金山私人收藏 (傳)

現藏家購於約1990年

\$ 40,000-60,000





Sachen Kunga Nyingpo (1092-1158), was the son of the founder of the Sakya monastery, and the third throne holder of the Sakya tradition. He was considered an emanation of Avalokiteshvara, and is commonly depicted with a lotus flower extending from the raised proper left hand, and a semi-bald head, as in the present example. A rare thangka portrait of Sachen Kunga Nyingpo, from Ngor Monastery, Central Tibet, inscribed with dedication to 'Sakyapa Kunga Nyingpo' and attributed to circa 1600, illustrated in Gilles Béguin, *Dieux du Tibet*, Suilly-la-Tour, 2018, p. 181, and sold in these rooms 20th March 2013, lot 238, shows the Sakya patriarch with the same characteristic hair, *mudra*, garments, and lotus flower. Three related copper alloy figures attributed to the 15th-16th centuries are illustrated in Donald Dinwiddie, *Portraits of the Masters*, Chicago, 2003, pls 60-62.

This titan of the Sakya tradition was a scholar whose work contributed profoundly to the school's teachings of Cakrasamvara and of the *Lamdre* 'Path with the Result' instruction. Under the tutelage of Lama Shangton Chobar, Sachen Kunga Nyingpo received the *Lamdre* oral instructions and integrated this practice into the Sakya tradition. Henceforth the *Lamdre* teachings have become a Sakya hallmark and specialization. Sachen also wrote many well-known treatises and commentaries on Sakya lineage texts, and was celebrated for his accomplishments in learning and realization. He devoted his life to study, intensive meditation retreats, and the transmission of the *tantrayana* teachings to his many worthy disciples, including his sons Sonam Tsemo and Drakpa Gyaltsen, who would become the next generation of Sakya patriarchs and *tridzins*.

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薩千貢噶寧波 (1092-1158年) 乃薩迦寺創始人之子，第三任薩迦法王，公認為觀音化身，造像多刻劃其左手高舉並持蓮花，半髮，本像亦屬如此造型。參考一幅西藏中部鄂爾艾旺卻丹寺唐卡，署「薩千貢噶寧波」，斷代1600年，圖載於Gilles Béguin, 《Dieux du Tibet》，敘伊拉圖爾，2018年，頁181，售於紐約蘇富比2013年3月20日，編號238，髮型、手印、服飾及蓮花與本品相近。此外另可比較三銅像作例，斷代十五至十六世紀，圖載於Donald Dinwiddie, 《Portraits of the Masters》，芝加哥，2003年，圖版60至62。

薩千乃薩迦祖師，對薩迦派之勝樂金剛教義及道果法（「持果為道」）影響深遠，貢獻良多。仙通秋巴口授道果法予薩千，後者將此法融入薩迦派教義，道果法因此成為薩迦派教義重要部份，薩千著作極豐，其幫助信眾學法之成就備受推崇，畢生致力學佛，潛心修行，宏揚教義，弟子包括其子索南孜摩及扎巴堅贊，後來成為薩迦派二祖及三祖。

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PROPERTY FROM THE JUNKUNC COLLECTION

**322** A GILT-BRONZE FIGURE OF  
AVALOKITESHVARA  
SUI / EARLY TANG DYNASTY

finely cast standing, swaying gently to the left with a soft bend in the hips in elegantly arranged garments and jewelry, the hair delineated in neat plaits and secured with a diadem over the serene face, wearing a long necklace evenly spaced with large round jewels and smaller beads, a long capelet typical of the period spread across the shoulders and crossed in front, the tapering ends draped across the body onto the raised proper left arm, bearing a willow branch, and the lowered opposite hand, the reverse with incised lines depicting the long tresses cascading over the shoulders and the folds of the long draped garments, all supported on a circular domed base encircled with eight splayed lotus petals above an octagonal base

Height 7<sup>1</sup>/<sub>8</sub> in., 18.2 cm

## PROVENANCE

Collection of Stephen Junkunc, III (d. 1978).

隋 / 唐初 銅鑲金觀音立像

來源

史蒂芬 • 瓊肯三世 (1978年逝) 收藏

\$ 80,000-120,000





This beautifully rendered image of the most beloved deity in Buddhism displays classic characteristics of the Sui and early Tang period. Capelets like that of the present figure, worn crossed in front of the body with the ends draped across opposing arms, with an additional sash joining the draping on the lower arm, were a common feature of the late 6th century, as discussed in regard to a related gilt bronze figure illustrated in Denise Patry Leidy and Donna Strahan, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New Haven, 2010, pl. 12. The Metropolitan Museum figure wears similar jewelry, holds a luxuriant branch of willow, and bears the same slight lean of the hips, but has a more elaborate base and retains its *mandorla*. Compare another figure, also attributed to the Sui dynasty, illustrated in Saburō Matsubara, *Chinese Buddhist Sculpture: A Study Based on Bronze and Stone Statues other than from Cave Temples*, Tokyo, 1966, pls 224a-c, with a diadem and necklace of circular cabochons similar to those present. Whilst the Matsubara figure has lost the attributes once in the figure's hands, other similarities include the evenly striated coiffure, the casting of the sash tied around the hips, and the incised delineation of the garment drapery to the back of the figure. Compare as well a figure in the National Palace Museum, Taipei, attributed to the Sui or Tang dynasty, with a base similar to the present figure's, illustrated in *Lidai jintongfo zaoxiang tezhan tulu/A Special Exhibition of Recently Acquired Gilt-Bronze Buddhist Images*, National Palace Museum, Taipei, 1996, cat. no. 6.

The majority of China's early depictions of favored Buddhist subjects and deities included works centering on Shakyamuni and Maitreya, however in the Sui and Tang periods, Avalokiteshvara and Amitabha were painted and carved in greater numbers. According to Chun-fang Yu, ed. Marsha Weidner, *Latter Days of the Law: Images of Chinese Buddhism, 850-1850*, Lawrence, Kansas, 1994, p. 152, a list of statues at Luoyang after the early Tang period included 222 of Amitabha, 197 of Avalokiteshvara, 94 of Shakyamuni, and 62 of Maitreya. The willow branch iconography can be traced to the complex sinicization of Avalokiteshvara in relation to the developments in Chinese worship of the deity. The willow branch attribute is not seen in Indian and Tibetan depictions of the bodhisattva, and can possibly be connected to the importance placed on the intense recitation of the Dharani Sutra of Invoking Bodhisattva Avalokiteshvara to Dissipate and Subdue Poison and Harm (*Qing Guanshiyin Pusa xiaofu duhai tuoluoni zhoujing*), first translated from Sanskrit to Chinese by Zhu Nanti of the Eastern Jin dynasty, in which Buddha directs ailing disciples to offer Avalokiteshvara willow branches and clean water in order to receive his great mercy. A painting in Dunhuang depicts a standing Avalokiteshvara with willow branch in the raised hand, the capelet not crossed in front as the present example but similarly draped over the arms, illustrated in Weidner, *op. cit.*, pl. 47. Two paintings from the Qian Fo Dong at Dunhuang, now at the British Museum, acc. nos 1919,0101,0.14 and 1919,0101,0.157, also portray the bodhisattva with a willow branch.

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本尊觀音立像，寶相莊嚴，乃隋朝及早唐典型，佛袍交叉披於身前，兩端垂於雙臂之上，屬世紀晚期常見風格。參考一紐約大都會藝術博物館收藏銅鑲金例，圖見於Denise Patry Leidy及Donna Strahan，《Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art》，紐黑文，2010年，圖版12。此例身穿寶飾相近，楊柳葦芽，下半身修長，底座紋飾更為華美，連背光。另比一例，亦斷隋代，圖載於松原三郎，《增訂中国佛教彫刻史研究》，東京，1966年，圖版224a-c，寶冠及寶石項鍊與本品相近，手持法器現已缺失。台北故宮博物院收藏一例，斷代隋或唐代，底座與本品更為相近，圖載於《歷代金銅佛造像特展圖錄》，台北，1996年，編號6。

中國早期佛像以釋迦牟尼及彌勒佛為主，然而在隋唐之時，觀音像及無量壽佛像亦相當流行。于君方論述，唐初之後洛陽一遺址共有無量壽佛222尊、觀音像197尊，釋迦牟尼像94尊及彌勒佛像62尊，參考于君方及Marsha Weidner，《Latter Days of the Law: Images of Chinese Buddhism, 850-1850》，堪薩斯州勞倫斯，1994年，頁152。印度及西藏佛教之觀音像，並不見有楊枝出現，而楊枝現於中國佛教之觀音造像，與觀音形像於中國之複雜演變相關，或與東晉竺難提梵文中譯之《請觀世音菩薩消伏毒害陀羅尼呪經》有關，經中引述佛祖引導信眾備楊枝淨水，哀請觀音菩薩慈悲救護。參考一幅敦煌觀音立像畫作，刻劃觀音手持楊柳枝，衣袍不如本品於身前交疊，但覆蓋手臂則與本像相近，圖見Weidner，前述出處，圖版47。再比敦煌千佛洞兩例，現藏於大英博物館，藏品編號1919,0101,0.14及1919,0101,0.157，觀音亦手持楊枝。

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PROPERTY FROM THE JUNKUNC COLLECTION

**323** A GILT BRONZE FIGURE OF BUDDHA  
TANG DYNASTY

the figure cast seated, with the proper right hand raised in the *abhaya mudra*, the hair in neat spirals around the *ushnisha* and extending to a low and straight hairline just above prominent arched brows, the features crisply cast between full and rounded cheeks, the robe open across the chest, revealing an inner garment, and draped towards the right side in soft folds, covering the foot and spilling over the seat in three tapering sections, raised on a waisted support above a band of lotus petals, all above a graduated five-step pedestal, the base with two square apertures, the back with a similar aperture for a *mandorla*, wood stand (2)

Height 6 $\frac{7}{8}$  in., 7.5 cm

## PROVENANCE

Collection of Stephen Junkunc, III (d. 1978).

唐 銅鑲金佛坐像

來源

史蒂芬•瓊肯三世（1978年逝）收藏

\$ 100,000-150,000





The present figure holds the proper right hand in the *abhaya mudra*, a powerful gesture meant to dispel fear. The Historical Buddha is thought to have employed this gesture in the Jataka tale of Nalagiri charging Siddhartha. In the anecdote, the envious Devadatta plies the white elephant with alcohol and lets the beast loose in Siddhartha's path. The Buddha calms the raging elephant with a solemn raise of his hand. This particular *mudra* was often depicted by artisans from the Northern and Southern to Tang dynasties when painting and sculpting images of the Buddha. Other elements from the tales of the life of Shakyamuni were also commonly featured in cave wall paintings from the same time period, and when the Pure Land tradition became a prominent vehicle, images of Amitabha's Western Paradise joined cave wall imagery.

Compare a related example, attributed to the Tang dynasty, with similarly styled hair whorls, the robe with a similar border of incised undulating lines, also draped over the foot in the same fashion, raised on a base of related design, illustrated in Saburo Matsubara, *Chinese Buddhist Sculpture: A Study Based on Bronze and Stone Statues*

*other than from Cave Temples*, Tokyo, 1966, pl. 294a, and another related example, *ibid.*, pl. 266d. Another similar example, attributed to the Tang period, although smaller and without a base, was in the collection of James Marshall Plumer (1899-1960), and sold in these rooms, 18th-19th March 2014, lot 176. Compare as well a figure still with its *mandorla* and further raised on a squared openwork base, in the Asian Art Museum of San Francisco and illustrated *Hai-Wai Yi-Chen. Chinese Art in Overseas Collections. Buddhist Sculpture*, vol.1, Taipei, 1986, pl. 81; and another, attributed to the 8th century, from the collection of Peng Kai-dong and now in the National Palace Museum, Taipei, illustrated in Lee Yu-ming and Chung Tzu-yin, *Imprints of the Buddhas: Buddhist Art in the National Palace Museum Collection*, Taipei, 2015, cat. no. 22. In these two figures one can clearly see the intended use of the apertures for the insertion of *mandorlas*. Another closely related figure, similarly cast in all aspects save for an exposed proper right shoulder, once in the collections of A.D. Brankston, Mrs. W.H. Roberts, and Dr. Ip Yee, was sold first in our London rooms 15th December 1981, lot 29, and again in our Hong Kong rooms, 19th November 1984, lot 17.

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本像右手結無畏印，即佛陀普除一切煩惱怖畏所施之印。相傳佛於王舍城時，提婆達多以計策召佛入城，並放出醉象，欲踐踏佛陀。當時佛舉起右手舒五指，狂象即被降服，該手印便是無畏印。南北朝與唐朝期間，佛祖像多結無畏印，同期壁畫，亦有刻劃來自釋迦牟尼生平故事之其他元素。其後，淨土宗信眾漸廣，無量壽佛之西方極樂世界故事亦出現於壁畫之上。

比較一例，斷代唐代，螺髮相近，佛袍邊緣刻起伏紋理與本品相近，亦同樣朝右，衣袍覆蓋腳部風格相近，下擺分三部份，底座亦與本品相類，圖載於松原三郎，《增訂中國佛教彫刻史研究》，東京，1966年，圖版294a，同書另載一例，前述出處，圖版266d。另比一例，斷代唐代，尺寸較小，無底座，出自James Marshall Plumer (1899-1960年) 收藏，售於紐約蘇富比2014年3月18-19日，2014年，編號176。再比一例，連背光，另帶一方形透空底座，現藏於舊金山亞洲藝術博物館，圖載於《海外遺珍：佛像》，卷 1，台北，1986年，圖版81；台北故宮博物院尚有一例，斷代八世紀，出自彭楷棟收藏，圖載於李玉珉及鍾子寅，《佛陀形影：院藏亞洲佛教藝術之美》，台北，2015年，編號22。再比一例，造型相近，唯右肩外露，曾出自A.D. Brankston、W.H. Roberts夫人及葉義醫生收藏，售於倫敦蘇富比1981年12月15日，編號29，後易手於香港蘇富比1984年11月19日，編號17。

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## 324 A BRONZE FIGURE OF WATER-MOON AVALOKITESHVARA SONG DYNASTY

the divine figure beautifully cast in *rajalilasana*, supported by a tripod armrest beneath the proper left elbow, the opposite arm languidly extended and resting on the raised knee, the left leg pendent over the seat, the high, scrolled topknot encircled by a bejeweled diadem with streaming sashes, framing a serene face with finely incised brows and a gentle smile, the earlobes long with heavy suspended pendants, the torso adorned front and back with a tiered necklace, the shoulders with a long sash draped across, the arms with bands and bracelets, further jewel pendants and a ribbon-tied sash adorning the *dhoti*, extending from the outer cloth swathed around the waist, the luxuriant gathered fabric spilling over the seat beneath the pendent leg, with the foot resting upon a lotus pod wreathed with petals, wood stand (2)

Please note the dating of this lot is consistent with its Oxford Authentication Ltd. thermoluminescence test result, no. N115a44.

Height 14 $\frac{5}{8}$  in., 37 cm

宋 銅鑲金水月觀音坐像

\$ 300,000-500,000



Fig. 1 A Gilt-Bronze 'Water-Moon' Avalokiteshvara, attributed to the 9th or 10th century, Fogg Museum, Bequest of Grenville L. Winthrop (1943.53.60)  
Courtesy of Harvard Art Museums/Arthur M. Sackler Museum

圖一 九或十世紀 銅鑲金水月觀音坐像 福格藝術博物館Grenville L. Winthrop (1943.53.60) 遺贈  
圖片版權：哈佛藝術博物館/亞瑟·M·賽克勒美術館





The 'Water-Moon' pose of Avalokitesvara is derived from a passage in the Avatamsaka Sutra (Huayan or 'Flower Garland' Sutra), which tells of the spiritual journey of the youth Sudhana. The boy is advised by bodhisattva Manjushri that he will visit 53 different beings in his quest for ultimate truth. On Mount Potalaka Sudhana finds his 28th host, Avalokitesvara. The deity is in his own home, surrounded by lush bamboo groves on a remote island. On a diamond-form boulder, Avalokitesvara reclines and preaches the *dharma* to Sudhana.

A closely related bronze 'Water-Moon' Avalokitesvara figure attributed to the Song period, from the collection of Grenville L. Winthrop (1864-1943) and now at the Fogg Museum, Cambridge, Massachusetts, is illustrated in Hugo Munsterberg, *Chinese Buddhist Bronzes*, Tokyo, 1967, pl. 68 (fig. 1). Munsterberg states 'the most outstanding of the seated Kuan-yin figures of the Sung period is without question the superb example in the Winthrop collection of the Fogg Museum...The style is also typically Sung, with soft contours, flowing lines, and a soft, painterly manner...The attitude expressed by the image is also characteristic, having the air of elegance and languid sophistication associated with this age of refinement,' *ibid.*, p. 70. The casting of the present figure with that of the Winthrop example suggests these two figures were cast in the same studio.

Compare as well a Jin dynasty polychrome wood figure in the same pose, dated by inscription to the year 1168, with the figure leaning the proper left elbow on a rocky outcrop, now in the Yale University Art Gallery Collection, acc. no. 1956.39.1. A bronze 'Water-Moon' figure attributed to the Song dynasty, smaller and with a grotto behind the figure, sold in these rooms 15th March 2017, lot 542.

The earliest dated depiction of 'Water-Moon' Avalokitesvara is in the lower right corner of a painting of the thousand-armed and thousand-eyed emanation of the bodhisattva, dated 943 and from the Mogao Grottoes, Dunhuang, now preserved in the collection of the Musée Guimet, Paris, and illustrated in Denise Patry Leidy and Donna Strahan, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, pl. 87. In this image, the brilliant halo that encircles the deity resembles a full moon. As Chun-fang Yu discusses in *Latter Days of the Law: Images of Chinese Buddhism, 850-1850*, Lawrence, Kansas, 1994, p. 156, the 'Water-Moon' version was often represented by artisans at Dunhuang. Many of these works were completed between the 10th and 13th centuries, suggesting the importance placed on this particular emanation of the bodhisattva during this period.

善財童子為《華嚴經入法界品》中之求道菩薩，曾南行參訪五十三位善知識，遇普賢菩薩而成就佛道。善財童子遇「[二十八參]，善財承教已，爾時東方有一菩薩，名曰正趣，從空中來，放身光明，映蔽一切日月星電。觀自在菩薩遂令善財參禮，時正趣菩薩，為說菩薩普疾了解脫已。乃雲：如諸菩薩，普於十方無所不至，智慧境界等無差別，而我雲何能知能說。覆令參大天神。」而水月觀音姿態便是由此處延伸，也就是印度佛教東傳後，融合漢族傳統繪畫藝術所生。

見一宋代水月觀音像為Grenville L. Winthrop (1864-1943) 舊藏，現為位於麻薩諸塞州建橋的福格藝術博物館所藏，錄Hugo Munsterberg, 《Chinese Buddhist Bronzes》，東京，1967年，圖版68（見圖1）。Munsterberg 在文中提到：「宋代水月觀音造像中，非屬Winthrop舊藏這件質量最精、雕工最上乘，是為此類造像的經典代表。」Munsterberg又在同上出版，頁70說到：「宋代雕像風格較優雅，衣擺線條流暢，姿態柔和，具有此時期獨特的精緻特質。」Winthrop舊藏這件與本拍品鑄造工藝非常接近，有可能為同一工場所造。

再有一件木雕彩塑水月觀音像，屬耶魯大學美術館藏，館藏編號1956.39.1，據銘文推斷為1168年作，斷代為金。另有一宋代銅水月觀音，尺寸較小且帶背光，售於紐約蘇富比2017年3月15日，編號542。

最早描繪水月觀音的繪畫為敦煌莫高窟內，並帶年份（943年），由Denise Patry Leidy及Donna Strahan錄於《Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art》，大都會藝術博物館，紐約，耶魯大學出版社，2010年，圖87。圖片中可以清楚看到，觀音的頭光為一明月，于君方在《Latter Days of the Law: Images of Chinese Buddhism, 850-1850》，勞倫斯，堪薩斯州，1994年，頁156有提出，水月觀音可能最早由敦煌畫匠所繪製，且許多作品是在十至十三世紀年間完成。









## THE KINGDOM'S FOUNDER

**M**eticulously cast with one hand raised in *vitarka mudra*, the other in *varadra mudra*, this figure exudes a sense of nobility through its solemn appearance and columnar stance. The facial features, clothing and hairstyle epitomize the sculptural style of the Dali Kingdom in the 12th and 13th century, which stemmed from influential cross-cultural interactions not only with China and Tibet, but also with Southeast Asian kingdoms.

This figure depicts Acuoye Guanyin, a manifestation of the *bodhisattva* Avalokiteshvara that is unique to Yunnan. The *Nanzhao guoshi tuzhuan* [Illustrated history of Nanzhao Kingdom] from 947, recounts the story of an Indian monk who in the mid-7th century, prophesized the rise of the Meng family and the establishment of the Nanzhao Kingdom. The monk, himself an incarnation of Avalokiteshvara, bestowed the Meng family with a sculpture of Acuoye Guanyin, which had miraculous rain-making abilities. The legend is depicted in the famous handscroll *A Long Scroll of Buddhist Images*, painted by Zhang Shengwen (active 12th century) between 1172 and 1190, now in the National Palace Museum, Taipei (acc. no. *gu-hua* 001003-00000). Symbolic of the monarchy's sanctioned power, this manifestation of Guanyin was also appropriated by the succeeding Dali monarchy, which thus positioned itself as heir to the Nanzhao court.

The stylistic traits and distinct iconography of the Acuoye Guanyin were established as early as the 9th century, as testified by a gold figure with silver halo recovered from the Qianxun pagoda of the Chongsheng temple in Dali, illustrated in Denise Patry Leidy and Donna Strahan, *Wisdom Embodied. Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New Haven, 2010, fig. 99. The figure's distinctive non-Chinese facial traits, its rigid frontal stance and the arrangement of its skirt tied at the waist, were replicated in sculptures in the successive Dali Kingdom. These features suggest a Southeast Asian influence, possibly from bodhisattva sculptures of Vietnam, as suggested in Angela F. Howard ed., *Chinese Sculpture*, New Haven, 2006, p. 347.

Figures of Acuoye Guanyin are held in important museums and private collections worldwide; a figure attributed by inscription to the reign of Emperor Duan Zhengxing (r. 1147-1172), in the San Diego Museum of Art, is illustrated in Sung Yu, *Selections from the Chinese Collection*, San Diego, 1999, p. 115; one in the British Museum, London, is illustrated in Wladimir Zwalf, *Buddhism. Art and Faith*, London, 1985, pl. 297; another in the Asian Art Museum of San Francisco is illustrated in *Hai-Wai Yi-Chen/Chinese Art in Overseas Collections. Buddhist Sculpture II*, Taipei, 1990, pl. 163, together with a figure in the Denver Art Museum, *ibid.*, pl. 164; a slightly larger one in the Metropolitan Museum of Art, New York, is published Leidy, *op. cit.*, pl. 32; and another in the Sumitomo Collection, was included in the Sen-Oku Hakkokan exhibition *Kindo Butsu*, Kyoto, 2004, cat. no. 40. See also a smaller gilt-bronze figure of Acuoye Guanyin, in the Yunnan Provincial Museum, Kunming, illustrated in *Gems of China's Cultural Heritage*, Beijing, 1990, pl. 160.

## 建國觀世音

此像肅立莊嚴，華韻威儀，一手起作安慰印，一手落作施原印，盡顯崇貴之氣。觀本像開臉、衣飾及髮髻風格，當屬十二至十三世紀大理國造像之典型。此類造像不僅具有漢、藏之風，亦同時受到時東南亞各國影響。

本像為阿嵯耶觀音，觀世音菩薩化身之一，於雲南地區極受推崇。據《南詔國史圖傳》記載，七世紀中期有天竺之僧，作為觀音菩薩之化身，曾預言蒙氏將建立南詔國，並贈其族一尊阿嵯耶觀音像，有喚雨之神力。此傳說可見於宋時大理國張勝溫所繪長卷《畫梵像》，現藏台北國立故宮博物院，館藏編號故-畫-001003-00000。作為崇高國權的象徵，阿嵯耶觀音亦同樣被南詔之後的大理國所尊崇。

阿嵯耶觀音造像風格，最早於九世紀已經確立形成，如見一尊金像例，帶銀背光，出於大理崇聖寺千尋塔，錄Denise Patry Leidy及Donna Strahan, 《Wisdom Embodied. Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art》, 紐黑文, 2010年, 圖99。該金像獨特的非漢式開臉、莊肅的立姿以及系於腰間飾裙的特點，皆為之後的大理國造像所繼承。此類特徵可能受越南菩薩造像以及其他東南亞造像風格影響，詳見Angela F. Howard編, 《Chinese Sculpture》, 紐黑文, 2006年, 頁347。

相類阿嵯耶觀音像可見於重要博物館及私人收藏。參考一例，據銘文記製於大理景宗段正興一朝，現藏聖地亞哥藝術博物館，錄Sung Yu, 《Selections from the Chinese Collection》, 聖地亞哥, 1999年, 頁115。亦見一例，藏大英博物館，倫敦，載Wladimir Zwalf, 《Buddhism. Art and Faith》, 倫敦, 1985年, 圖版297。另見一例，藏舊金山亞洲藝術博物館，錄《海外遺珍：佛像 續》, 台北, 1990年, 圖版163。同見一例，存丹佛藝術博物館，出處同上，圖版164。再見一略大例，藏紐約大都會博物館，載Leidy, 前述出處，圖版32。亦見一例，泉屋博古館收藏，展《金銅仏》, 京都, 2004年, 編號40。另參考一較小銅鑲金阿嵯耶觀音像，藏雲南省博物館，昆明，錄《北京文物精粹大系·佛造像卷》, 北京, 1990年, 圖版160。



PROPERTY FROM THE COLLECTION OF WILLIAM  
E. PILLSBURY

325 A BRONZE FIGURE OF  
AVALOKITESHVARA  
DALI KINGDOM, 12TH CENTURY

crisply cast, the body elegantly elongated in a strong frontal stance with the hands held in front in *vitarka* and *varada mudra*, the hair done up in an elaborate *jatamukata* style centered by a seated Amitabha above a studded diadem, adorned with a torque of beads and scrollwork, tapering ear pendants, foliate armbands, and bracelets, a belt of spaced florettes worn above a thin ribbon-tied *dhoti* secured by a floral pendant at the waist, a draped sash tied on either hip, the back with an aperture, raised and mounted on a stone plinth

Height 18 $\frac{1}{8}$  in., 46 cm

PROVENANCE

Acquired by the owner's family in the 19th century, and thence by descent.

大理國 十二世紀 銅觀音立像

來源

現藏家家族得於十九世紀，此後家族傳承

\$ 200,000-300,000





## 326 A GILT-BRONZE FIGURE OF A GUARDIAN DALI KINGDOM, 10<sup>TH</sup> - 12<sup>TH</sup> CENTURY

the warrior on one knee, the extended proper right hand brandishing a sword whilst the left hand wields a circular shield cast in relief with eight blossoms, outfitted with a rounded helmet topped by a spiraled finial, the domed helmet with a fish scale pattern above the aventail spreading in neat rows of lappets behind the head and neck, the elaborate armor modeled after the characteristic leather and lacquer kits of the Dali Kingdom, comprising a breastplate with two rosette roundels and a network of knotted leather straps forming the protective skirt, a ribbon-tied sash secured at the waist and at the tops of the pebbled boots, a celestial sash draped over the back and billowing from the shoulders, the scabbard slung from the belt at the left hip

Height 6 in., 15.3 cm

大理國 十至十二世紀 銅鑲金天王像

\$ 200,000-300,000



Fig. 1 A Gilt-Bronze Guardian of the East, Dali Kingdom. The Metropolitan Museum of Art, New York, Bequest of Dorothy Graham Bennett (2001.7.7)  
Courtesy of The Metropolitan Museum of Art, New York

圖一 大理國 銅鑲金東方持國天王像 紐約大都會藝術博物館 Dorothy Graham Bennett 遺贈 (2001.7.7)  
圖片版權：紐約大都會藝術博物館







This remarkable figure is cast in a highly dramatic pose, solemnly raising one knee as if ready to rise while energetically brandishing his sword. His stern facial expression complements the dynamic pose, and the figure is shown wearing heavy armor and a helmet, while a scarf draped around the shoulders flutters around the arms. Dali gilt-bronze figures of kneeling guardians or warriors are extremely rare, and no other closely related example appears to be known.

This figure can be attributed to the Dali Kingdom (937-1253) on account of similarities with two sculptures of seated guardians: a gilt-bronze figure in the Metropolitan Museum of Art, New York (fig. 1), and a wooden example in the Yunnan Provincial Museum. Both figures are depicted in vigorous postures and dressed in armor with rosettes on the breastplates, with the sleeves gathered above the elbows. Furthermore, the metal body of the two seated figures displays a similar orange-brown tone. Metallurgical analyses carried out on bronze figures from the Dali Kingdom by Paul Jett, Senior Conservator in the Freer Gallery and the Arthur M. Sackler Gallery, Smithsonian Institutions, Washington D.C., have revealed significant traces of arsenic, which gives the metal its characteristic color (Paul Jett, 'Technologische Studie zu den vergoldeten Guanyin-Figuren aus dem Dali-Königreich', *Der Goldschatz der drei Pagoden*, Zurich, 1991, pp 68-74).

The Nanzhao (653-902) and Dali Kingdoms controlled the frontier area of Yunnan, almost independently from the Tang and Song dynasties that ruled over the rest of China. Founded by the Bai ethnic minority, the two monarchies adopted Buddhism as a means to unify their kingdoms and legitimize their ascent to power. Both kingdoms had long-lasting interactions with China as well as the peripheral Southeast Asian and Himalayan cultures, and were highly receptive to foreign ideas and art. Buddhist sculpture from Yunnan is distinctively eclectic, and differs significantly from the sculptural styles prevalent in the regions under Tang and Song administrations.

Tibet and other Indianized cultures were particularly influential in the spread of Buddhism in Yunnan. Esoteric Buddhism shared similarities with Shamanistic beliefs and the local Bai rulers were thus favorably disposed towards it. This is particularly evident in the role of foreign Buddhist monks, known as Azhali, who transmitted Buddhist teachings and provided spiritual guidance to devotees, but were also valued in Yunnan for their supernatural powers. Buddhism was fervently adopted by both the Nanzhao and Dali rulers, and from the 8th century onward, relations with Tibet were strengthened through the administration of the Shilang principality in the area around Jianchuan, which paid allegiance to Tibet. The influence of Esoteric Buddhist teachings and images on the sculptures of Yunnan is displayed in this figure through its dramatic pose, slightly protruding eyes, bushy eyebrows and short beard.

The iconography of this piece is unusual; while it probably depicts a *lokapala* or a *dvarapala*, terrifying figures meant to protect devotees in sacred spaces, these are seldom depicted kneeling and carrying a shield. *Lokapala*, also known as the Four Heavenly Kings, were believed to guard the four corners of Mount Sumeru, while *dvarapala* were honored as fearsome armed warriors that protected doors and entry ways. Figures of guardians with sword are typically identified with Dhritarashtra, the Guardian of the East, although he is more commonly depicted seated or standing, and wearing a helmet with upturned ends.

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本尊天王像，作半跪姿，左手持盾，右手高舉握劍，身著重鎧革胄，飛帶墜繞於肩，面容肅正威嚴，屬極為罕見的大理造像，同者目前應尚未可見。

可參考兩尊大理國天王坐例，以為依據：其一，銅鑲金像，藏紐約大都會藝術博物館（圖一），其二，木像，藏雲南省博物館。此二像皆坐姿雄武，身著甲冑，銅色如本品呈橘褐色。華盛頓弗瑞爾及賽克勒美術館資深修復師Paul Jett，曾對大理國銅佛進行過檢驗，結果發現其中神含量較高，故致其銅質呈色，詳見Paul Jett，〈Technologische Studie zu den vergoldeten Guanyin-Figuren aus dem Dali-Königreich〉，《Der Goldschatz der drei Pagoden》，蘇黎士，1991年，頁68-74。

南詔及大理，舊治雲南，於唐宋之時頗為獨立。其政權由白蠻首領統治，推崇以佛之國。南詔與大理廣納外來文化，除與當時中原往來密切外，同時接受東南亞及喜馬拉雅文化影響。雲南地區佛教造像別具一格，與同時期的唐、宋佛像風格大異。

雲南佛教受西藏及印度化文化影響尤深。密宗佛教與薩滿信仰有共通之處，白蠻統治者故倍加推崇。尤尚阿吒力教，習其佛法，受其精神，奉其僧師具神靈之能。南詔及大理皆尚佛，自八世紀起，隨施浪詔歸附吐蕃，雲南與吐蕃的關係則變得更為緊密。密宗及其造像風格對雲南的影響可見於本品之造型以及雙目略突、濃眉短鬚等特點。

本尊形象刻畫亦頗為特殊。雖其應為天王或守門天，然此類像少見半跪姿且持盾者。佛教中的四大天王，各持法器，分守須彌山四角；守門天，作武士像，莊肅威嚴，為守門神。持劍天王像，多為東方持國天王，四大天王之一，然其形象多見或坐或立，頭戴寶胄，如本像者則極為罕見。

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## PROPERTY OF A LADY

# 327 AN EMBROIDERED SILK THANGKA DEPICTING EKADASHAMUKHA AVALOKITESHVARA QING DYNASTY, KANGXI PERIOD

the bodhisattva with eleven heads and eight arms, adorned in an elaborate *dhoti*, flowing patterned robes and jewelry, with two hands held together in *namaskara mudra*, one held out in *varada mudra*, and the other hands each holding a different attribute including a *dharma* wheel, a *mala*, a lotus blossom, a bow, and a long-life vessel, standing against a halo radiating golden threads of light, atop a large lotus flower emerging from the waters, a further leafy scroll of lush lotuses extending upwards to frame the aureole, mountains in the distance, surmounted by Shakyamuni, Bhaisayaguru, and Vairocana on lotus bases in the heavens, Tsongkhapa and a Gelug teacher at the bottom, both in front of tables laden with offering vessels, rolled-up thangkas and scriptures, predominantly worked in a palette of blue, gold and cream in silk floss and couched threads on a midnight blue ground, with navy and gold silk damask mounting, framed

24 by 16 in., 60.5 by 40 cm

## PROVENANCE

Collection of Major-General of U.S. Army forces in China, William Durward Connor (1874-1960); acquired in Tianjin, 10th March, 1926.

Sloan's Art Galleries, Washington, D.C., 4th May 1962, lot 500. Collection of U.S. Diplomat William M. Campbell (1938-2016), and thence by descent.

清康熙 刺繡十一面千手千眼觀音唐卡

## 來源

美國陸軍少將 William Durward Connor (1874-1960) 收藏，購於天津，1926年3月10日

Sloan's Art Galleries，華盛頓，1962年5月4日，編號500  
美國外交官 William M. Campbell (1938-2016) 收藏，此後家族傳承

\$ 80,000-120,000











Exquisitely embroidered with sumptuous silk floss and gold-couched threads, the present thangka depicts Avalokiteshvara in the form of Ekadashamukha Avalokiteshvara ('the Eleven Faced Lord Gazing on the World'). This emanation of Avalokiteshvara is said to have manifested after the bodhisattva observed the misery of the world and was so filled with compassion that his head split into ten pieces. His spiritual father Amitabha arranged the ten pieces into a pyramid and placed his own face on top.

Likely copied from or based on a painted Tibetan thangka, this piece reflects the development of the uniquely Tibeto-Chinese style that arose out of the synergy between the Qing court and Tibetan Buddhism. From the Yuan dynasty on, following the Chinese tradition of creating embroidered and *kesi* versions of scroll paintings, painted Tibetan Buddhist images were similarly replicated in luxurious textiles as gifts. The extraordinary value and the beauty of these lustrous, vibrant textiles made these 'copies' much more valuable than the painted 'originals.'

Kangxi period examples are rare in comparison with Qianlong examples, considering the number of related works dating to the Qianlong period. However, the simpler decorative elements, restrained landscape, and stark midnight-blue ground of the present thangka suggest the earlier date. The blue ground appears to be a vestige of Ming dynasty Buddhist embroidered images; see a 15th century example depicting Shākya Yeshé, seated on a throne against a dark blue ground, preserved in the Tibet Museum, Lhasa, and illustrated in *Faith and Empire: Art and Politics in Tibetan Buddhism*, Rubin Museum of Art, New York, 2019, fig. 6.5, and a Ming dynasty votive panel in The Cleveland Museum of Art, acc. no. 1991.2. See also an embroidery of Ekadashamukha Avalokiteshvara on a blue ground in the Rubin Museum of Art, New York, acc. no. P1995.6.1. A blue-ground Tibetan silk embroidered thangka attributed to the 17th/18th century sold in our Hong Kong rooms, 1st June 2015, lot 623.

For an embroidered thangka with a similar dark blue ground and simplified landscape outlined in gold threads, attributed to the 17th century, see an example sold at Christie's London, 6th June 2000, lot 177. A silk embroidered thangka of Shakyamuni in the Metropolitan Museum of Art, New York, acc. no. 51.129, is also rendered in a palette of blues, peach tones, and gold. In it, the deity is framed with a lush lotus scroll, but is embroidered slightly more ornately, thus the early 18th century attribution.

The format of the present thangka is very similar to a group of more elaborately embroidered Qianlong period thangkas depicting eleven-faced, thousand-armed Avalokiteshvara surrounded by Buddhas above and Tsonkhapa and a Gelug lama below. See one in the collection of the Metropolitan Museum of Art, New York, acc. no. 30.75.34a, b, two in the Palace Museum, Beijing, nos 228944 and 231957, another in the Victoria & Albert Museum, London, acc. no. 1479-1902, and one sold at Christie's New York, 20th March 2014, lot 1631. For other 17th/18th century thangkas of Ekadashamukha Avalokiteshvara, see a 17th century Chinese painted thangka fragment in the Museum of Fine Arts, Boston, acc. no. 16.386, with the bodhisattva amidst a blue-green landscape framed by lotuses. See also an amber-ground Tibetan embroidered tapestry surrounded by a border of devotees and attributed to the early 18th century, sold at Christie's New York, 23rd March 1999, lot 163.

本十一面千手千眼觀音唐卡繡工精緻，施織絲單線及平金繡技巧。據說，觀音見世間痛苦無數，慈悲莫名，化首為十，無量壽佛將之砌成塔，再將無量壽佛置於最頂部。

本唐卡應按西藏唐卡畫繡成，風格獨特，反映清朝宮廷與藏傳佛教密切關係衍生而成，兩者柔合之獨特風格。自元朝開始，藏傳佛教畫作在中國以華麗織品複製，多為禮品之用。此類織品華美鮮艷，比原來畫作更為名貴。

康熙年製之作例甚罕，乾隆例則可參考數品，比較之下，本唐卡紋飾更為簡約，風景刻劃含蓄，藍地與紋飾對比分明，相信製作年代較早。明代佛教刺繡常見藍地為背景，比較一十五世紀深藍地作例，刻劃釋迦也失坐於寶座上，藏於西藏拉薩博物館，圖載於《Faith and Empire: Art and Politics in Tibetan Buddhism》，魯賓藝術博物館，紐約，2019年，圖6.5，藏於西藏拉薩博物館。克利夫蘭美術博物館收藏一明代碑例，藏品編號1991.2。另比一幅藍地十一面千手千眼觀音唐卡，現藏於魯賓藝術博物館，紐約，藏品編號P1995.6.1。香港蘇富比亦曾售一幅刺繡西藏藍地唐卡例，斷代十七/十八世紀，售於香港蘇富比2015年6月1日，編號623。

比較一幅十七世紀刺繡唐卡，深藍地及簡約山水紋飾以金繡線描邊與本品相近，售於倫敦佳士得2000年6月6日，編號177。另比一例，十八世紀早期刺繡釋迦牟尼像唐卡，現藏於紐約大都會美術博物館，藏品編號51.129，亦施藍、桃及金色，佛身圍飾華麗蓮紋，繡工更為豐富瑰麗。

本唐卡格式，與一組乾隆年製唐卡相近，刻劃十一面千手千眼觀音，觀音上方繡諸佛，下方繡宗喀巴及格魯喇嘛。參考大都會美術博物館收藏一例，紐約，藏品編號30.75.34a,b；北京故宮博物院收藏兩例，編號228944及231957，另一例現藏於倫敦維多利亞及亞伯特博物館，藏品編號1479-1902，尚有一例，售於紐約佳士得2014年3月20日，編號1631。比較十七/十八世紀作例，比一十七世紀殘片例，現藏於波士頓美術博物館，藏品編號16.386，刻劃觀音像，藍綠色地，觀音身邊飾蓮花。另有一琥珀色地西藏刺繡唐卡例，觀音身畔繡眾信徒，斷代十八世紀初期，售於紐約佳士得1999年3月23日，編號163。











PROPERTY FROM AN IMPORTANT AMERICAN  
PRIVATE COLLECTION

### 328 A GILT-BRONZE FIGURE OF AVALOKITESHVARA PADMAPANI YONGLE MARK AND PERIOD

exquisitely cast, seated in *lalitasana* with the proper right leg slightly extended and supported by a blossoming lotus, two further blossoms with buds flanking each shoulder and connected to the outwardly-facing hands in *vitarka* and *varada mudras* by long, curving stems, the regal deity crowned with an elaborate diadem encircling a high topknot and set above a broad, tranquil face, the ears and body adorned with ornate jewelry, a celestial sash wrapping around the shoulders and arms, the waist sensuously defined above a low-slung *dhoti*, all raised on a double-lotus with scrolled embellishments to the petals, a horizontal six-character mark inscribed to the front of the base, retaining consecratory materials including miniature sutra scrolls

Height 9 $\frac{7}{8}$  in., 25 cm

#### PROVENANCE

Christie's New York, 23rd March 1999, lot 126.

明永樂 銅鑲金蓮華手觀音立像  
《大明永樂年施》款

來源  
紐約佳士得1999年3月23日，編號126

\$ 500,000-700,000



Consecratory materials including sutra scrolls, retained with the present lot  
本像內部裝藏





Early 15th century imperial gilt bronzes are considered by many to be a pinnacle of Chinese Buddhist bronze sculpture. Their origins can be traced to the Yuan dynasty, when the court espoused Tibetan Buddhism. Early 14th century woodblocks made for the monastery of Yangshen Yuan, Hangzhou, are evidence of a new style appearing in Chinese Buddhist art; see Heather Karmay, *Early Sino-Tibetan Art*, Warminster, 1975, pp. 47-50, pls 26, 29 and 30. The gently smiling faces, full rounded figures and tiered thrones in these woodblock prints reflect the Newar styles favored in Tibet, introduced into China by Nepalese artists such as Aniko. These illustrations could almost have been used as templates for Yongle period bronzes, such as the Speelman enthroned Buddha, sold in our Hong Kong rooms 7th October 2006, lot 808, and the similar example in the British Museum, illustrated in *Ming: 50 Years that changed China*. The British Museum, London, 2014. fig. 195.

Although the imperial standards are evident from figure to figure, there is yet variety and originality found in Yongle sculpture. Many of the bronze figures of Avalokiteshvara are markedly different from one another whilst remaining faithful to standard stylistic requirements of the Yongle ateliers. The present figure has a more sinicized face, compared to the face of a Yongle mark and period Avalokiteshvara Padmapani from the Belgian collection of J.P.H.Y., illustrated in Jan Van Alphen. *Cast for Eternity*, Antwerp, 2004, cat. no. 78. The Belgian figure is flanked by straight lotus stems, has Newari-inspired facial features, and a lotus base with narrower petals. David Weldon suggests that it was worshipped in Tibet, as indicated by the blue pigment applied to the hair in local custom, Van Alphen, *op. cit.*, p. 222. Similar broad petals are seen on another related Yongle mark and period Avalokiteshvara, sold at Christie's New York, 24th March 2004, lot 82, cast with facial features even more sinicized than those of the present figure. Yet another Yongle interpretation of this deity is seen in a mark and period figure from the Speelman Collection, sold in our Hong Kong rooms 7th October 2006, lot 807, with the hands set in different *mudras*, and with an additional foliate border encircling the lotus base. Despite their differences, all are finished and gilded to perfection, with the Yongle period hallmark sensuous casting of the body and style of adornment.

The wider petal style of the present figure's base is seen in Yongle mark and period bronzes of grander proportions, such as the Speelman and British Museum figures of Buddha, while the narrower petal base appears to be more often used for examples of smaller format. Other Yongle mark and period figures closely related to the present include one from the collection of Soame Jenyns, sold at Christie's London, 6th November 2018, lot 26, another sold in our Hong Kong rooms, 7th May 2002, lot 647, and another in the Chang Foundation collection, illustrated in *Jintongfo zaixiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 50.

十五世紀初期的宮廷銅鑲金造像可謂是中國佛像鑄造工藝之巔峰。究其淵源，可追溯至元代。時宮庭大力推崇藏傳佛教，促使中國佛教藝術發展出新的風格，可見十四世紀初刻劃杭州寺廟的木刻版畫，以為佐證，見Heather Karmay, 《Early Sino-Tibetan Art》，沃明斯特，1975年，頁47-50，圖版26、29及30。版畫中所繪佛像面相豐滿端正，略含笑意，下承多層寶座，反映了當時西藏地區深受喜愛的紐瓦爾藝術風格——此風格由著名工匠阿尼哥（1244-1306年）引入中國。永樂時期幾乎皆用此類圖像為藍本，例見史博曼舊藏釋迦牟尼佛坐像，售於香港蘇富比2006年10月7日，編號808，以及大英博物館所藏近例，圖載於柯律格及霍吉淑，《Ming: 50 Years that changed China》，大英博物館，倫敦，2014年，圖195。

此類永樂宮廷造像製工精佳，標準統一，但亦不乏多樣性及原創性。參考一尊永樂款蓮華手觀音像，源於比利時J.P.H.Y.收藏，錄Jan Van Alphen, 《Cast for Eternity》，安特衛普，2004年，編號78，相比之下，本像面相更為漢化。細觀比利時作例，身旁兩側飾蓮花作直莖，面容為紐瓦爾風格，蓮座花瓣更為細長，David Weldon指出，此尊觀音像頭髮殘留藍色顏料，表示曾用於當地祭祀儀式中，錄Jan Van Alphen, 同上出處，頁222。另有一尊永樂年款觀音像底座蓮瓣寬厚，售於紐約佳士得2004年3月24日，編號82，面相比本品則更為漢化。見史博曼舊藏永樂款例，造型風格不同，售於香港蘇富比2006年10月7日，編號807，此菩薩手結不同印相，多層蓮花瓣座。儘管上述例風格各有不同，但鑄造及鑲金工藝皆盡完美，均帶永樂年款，且體態優美，裝飾繁縟。

本品蓮座蓮花瓣較寬厚，可見於其它永樂年款尺寸較大例，如史博曼及大英博物館例。佛像尺寸較小，所配蓮座的花瓣則也較細長，比一相似例為Soame Jenyns舊藏，後售於倫敦佳士得2018年11月6日，編號26。也有一例售於香港蘇富比2002年5月7日，編號647。另有一尊為鴻禧美術館舊藏，錄《金銅佛造像圖錄》，台北，1993年，圖版50。



















# OCEAN OF CONQUERORS

## 大悲勝海

by David Weldon

The iconography of this rare Chinese gilt-wood sculpture of Jinasagara Avalokiteshvara (Tib. chen re zi gyal wa gya tso) is drawn from the Tibetan Vajrayana Buddhist pantheon and represents an emanation of the popular bodhisattva as a meditational deity in union with his consort. According to Tibetan Buddhist practice the hollow interior of the statue is filled with consecratory material, as revealed by X-ray photography (fig. 1). Comparison of the statue's sculptural detail with the renowned Buddhist gilt-bronzes of the early Ming dynasty allows a fifteenth century date to be determined with some accuracy. A large Xuande mark and period gilt-bronze Amitayus, sold in these rooms 25th March, 1999, lot 121 (fig. 2), has remarkably similar stylistic detail to the gilded wood figure. Compare the identical bracelet and upper arm band design composed of multiple beaded bands supporting jeweled elements: the long necklace consisting of a double row of tightly strung beads on either side of a single strand of larger and more widely spaced jewels; the full face and narrowed eyes; crown jewelry and the consort's earring design; the tight hair curls on the forehead below the crown band, and locks of hair falling to the shoulders in thick curling tresses. The specific style and composition of the pedestal corresponds to the Xuande Amitayus with its plain raised foot beneath a recessed band of beading, an elaborate flourish on the tips of broad lotus petals with further tendrils at the sides, and the prominent row of beading along the upper edge. This distinct pedestal design appears in both the Yongle and Xuande periods on larger scale sculptures only: compare the pedestal design of the 136 cm high Yongle mark and period standing bodhisattva in Musée Cernuschi, *Ming: 50 Years that Changed China*, The British Museum, London, 2014, fig. 205, and the approximately 250 centimeter Yongle or Xuande period Ekavira Vajrabhairava in the Yonghe Gong, Beijing, David Weldon, 'A Vajrabhairava Statue in the Yonghe Gong, Beijing,' *Orientations*, January/February 2019, pp. 132-7. The raised textile designs of the robes are closely comparable to those on a number of Yongle mark and period gilt-bronzes depicting both male and female figures, for example a Shyama Tara in Museum Rietberg, Helmut Uhlig, *On the Path to Enlightenment*, Zurich, 1995, cat. no. 92; an Avalokiteshvara in The Chang Foundation, *Jintongfo zaoliang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 31; a Virupa in the Cleveland Museum of Art, Heather Karmay, *Early Sino-Tibetan Art*, Warminster, 1975, pl. 63.

本尊大悲勝海紅觀音造型以西藏金剛乘為根據，刻劃觀音及明妃形像，乃供信眾冥想修行之造像。根據藏傳佛教傳統，佛像內部「裝藏」聖物，本品亦屬如是，憑X-光顯示可知（圖一）。比較本像造型細節及數件著名早明鑲金銅佛像，可斷代約十五世紀。紐約蘇富比曾售一尊大型鑲金銅無量壽佛，宣德年器並款，售於1999年3月25日，編號121，（圖二），造型風格細節與本品非常接近，包括：與本像完全相同之手鐲、上臂臂帶紋飾以多條珠鏈組成並鑲嵌寶石、長項鍊由兩串細密珠鏈及一串較大且疏寶石鏈組成、面部飽滿圓潤、雙目修長、寶冠、明妃耳環、前額寶冠下細密卷髮，濃厚的垂肩卷髮等。蓮座風格及構圖與此宣德無量壽佛作例相對，座足無紋飾，座身環飾明珠一圈，蓮瓣尖帶華麗裝飾，兩旁飾卷葉，蓮座上部邊緣另飾一道珠紋。此蓮座紋飾獨特，見於永樂及宣德尺寸較大作例：比較一永樂年觀音像，136公分高，寶座與本品相近，現藏於賽努奇博物館，展《Ming: 50 Years that Changed China》，大英博物館，倫敦，2014年，頁205，另比一大威德例，250公分高，永樂或宣德年製，現藏於北京雍和宮，見David Weldon, 'A Vajrabhairava Statue in the Yonghe Gong', 《Orientations》, 2019年1/2月，頁132-7。佛袍紋飾立體凸出，可比較數帶永樂年款之鑲金銅像例，男身及女身造型均有，其一為綠度母像，現存於Museum Rietberg, 尤利格, 《On the Path to Enlightenment》, 蘇黎世, 1995年, 編號92; 另一例為觀音像, 屬鴻禧美術館舊藏, 《金銅佛造像圖錄》, 台北, 1993年, 編號31; 再比一毘儒巴像, 現存於克利夫蘭美術館, Heather Karmay, 《Early Sino-Tibetan Art》, 沃明斯特, 1975年, 圖版63。





Fig. 1 X-Ray photography of the present lot

圖一 本品X光片

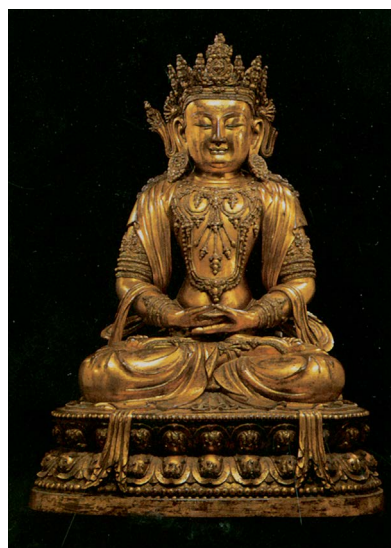


Fig. 2 A Xuande Mark and Period Gilt-Bronze Figure of Amitayus, sold in these rooms, 25th March 1999, lot 121.

圖二 明宣德 銅鑲金無量壽佛坐像 紐約蘇富比1999年3月25日·編號121

The Jinasagara Avalokiteshvara thus displays stylistic characteristics seen in both Yongle and Xuande period sculpture. Although a variant of the arm jewellery and necklace design is seen on a Yongle period gilt-bronze Avalokiteshvara in a private collection, Amy Heller, *Tibetan Art*, Milan, 1999, pl. 90, the identical bracelet and arm band designs and the compelling physiognomic similarities of the Xuande gilt bronze Amitayus would suggest that the gilded wood statue is perhaps more likely to date to the Xuande period.

This rarely portrayed iconographic subject is further represented in a small Yongle mark and period gilt-bronze formerly on loan to the Royal Tropical Institute in Amsterdam, Jan Van Alphen, *Cast for Eternity*, Antwerp, 2004, cat. no. 76, HAR item 24524 (fig 3). The Yongle gilt-bronze and the present gilded wood example appear to be the only two recorded sculptures of Jinasagara Avalokiteshvara from either Tibet or China, which suggests that the cult of the deity was particularly popular with the Vajrayana Buddhist establishment in China during the Yongle and Xuande periods. After the early Ming there was reduced engagement with Tibetan Buddhism until the late Ming and early Qing dynasty, when this esoteric form of Avalokiteshvara was included in Rolpai Dorje's (1717-86) *Three Hundred Icons*, see Lokesh Chandra, *Buddhist Iconography*, Delhi, 1991, cat. no. 2278 (75), where the deity is identified as Guhyasadhana Avalokiteshvara. Although the Xuande emperor maintained contact with Tibet, he did not have the same patron-priest relationship that the Yongle Emperor and the Yuan dynasty ruler Khubilai (1215-1294) had with Tibetan religious hierarchs. Rather, he maintained the liberalism and scholarly pursuits favored by his father Hongxi (r. 1424-1426), superseding the expansionist policies of the Yongle Emperor. Patronage of Tibetan hierarchs and monasteries was thus much reduced in the Xuande

如上所述，本像帶永樂及宣德年造像風格，比較一尊私人收藏永樂年鑲金銅觀音像例，載於Amy Heller, 《Tibetan Art》，米蘭，1999年，圖版 90，觀音臂上寶石裝飾及項鍊紋飾與本品相近，然而宣德年鑲金銅觀音像之手鍊及臂帶與本品完全相同，面容刻劃亦非常相近，如此推斷，本品應可斷代宣德。

刻劃大悲勝海紅觀音之佛像甚為鮮見，可比較一尊永樂年款小鑲金銅像例，曾借展於Royal Tropical Institute，阿姆斯特丹，Van Alphen, 《Cast for Eternity》，安特衛普，2004年，編號76 (HAR編號24524)，(圖三)。來自西藏或中國之大悲勝海紅觀音像，僅有該像及本像，由此可推斷，大悲勝海紅觀音在永樂及宣德年間受中國藏傳佛教信眾擁戴，自早明後，藏傳佛教信眾較少，直至清代，此像方才載於章嘉 若必多吉(1717-86年)著《三百佛像集》，參考Lokesh Chandra, 《Buddhist Iconography》，新德里，1991年，編號2278(75)，後者記載此佛為「秘密馬頭明王觀音」。宣德帝雖與西藏時有來往，卻不如永樂帝及元帝忽必烈(1215-1294年)般扶持佛教，反而更像其父洪熙帝(1424-1426年)，提倡思想自由、追求學術成就，取代永樂年間採用之積極擴展政策，故此，宣德年間朝廷對西藏宗教領袖及寺廟之扶持遠不及永樂年。因此，據現存記載，永樂年製之西藏金剛乘佛像相







Fig. 3 A Yongle mark and period gilt-bronze figure of Jinasagara Avalokiteshvara formerly on loan to the Royal Tropical Institute Museum, Amsterdam (TM-5520-1) © Collection Nationaal Museum van Wereldculturen

圖三 明永樂 銅鑲金大悲勝海紅觀音像 曾借展於阿姆斯特丹Royal Tropical Institute Museum (TM-5520-1)

© Nationaal Museum van Wereldculturen 收藏

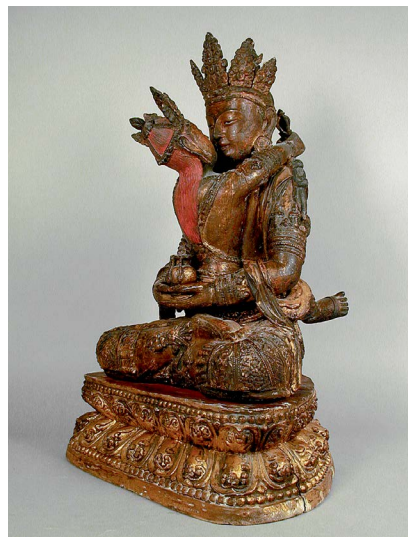


Fig. 4 An early Ming dynasty wood figure of Amitayus and consort, Pacific Asia Museum, gift from the Nancy King Collection (2001.1.47) © USC Pacific Asia Museum

圖四 木雕彩塑無量壽佛及明妃 亞太博物館 Nancy King收藏捐贈 (2001.1.47)

© 亞太博物館 加州帕薩迪納

compared with the Yongle period. Consequently, there is considerably less recorded Xuande Vajrayana Buddhist sculpture compared with the relatively large numbers from the Yongle period. Xuande Buddhist sculpture, such as this gilt-wood Avalokiteshvara, was made principally for local worship rather than as tribute to institutions in Tibet as was so frequently the case in the Yongle period.

Few wood sculptures depicting Vajrayana Buddhist deities have survived from the early Ming dynasty, with the notable exception of an Amitayus now in the Pacific Asia Museum, Pasadena, acc. no. 2001.1.47 (fig. 4). The statue is the same height and style as the Jinasagara Avalokiteshvara and is almost certainly from the same series. And like the Jinasagara Avalokiteshvara, the Pacific Asia Museum sculpture is a rare form of a popular deity depicted in unison with his consort. The two statues are likely to have been part of a larger series that, due to the esoteric nature of the deities, were probably placed in a chapel for private devotion and meditation rather than for public display.

Gilt and polychrome wood is a traditional medium for depicting gods in Chinese temple interiors, as seen for example in the relatively large number of surviving wood temple sculptures of Guanyin from the Song dynasty (960-1279), known for their elegant and regal posture imbued with grace and spirituality. This ancient sculptural tradition thus continued through the early Ming dynasty with this outstanding Xuande period gilt-wood figure of Avalokiteshvara and consort, their bond fulfilling the ultimate Vajrayana Buddhist aspiration to enlightenment through the union of Wisdom and Compassion.

對數量較多，宣德年製者則遠為稀有。永樂年佛像多數為供奉西藏重要佛教機構而製，而如本品之宣德佛像則主要為國人事佛而製。

早明之木雕金剛乘佛像，現時傳世作例甚罕，唯可比較一觀音像例，現藏於亞太博物館，加州帕薩迪納（藏品編號2001.1.47）（圖四）。該像與本品高度及風格相同，幾乎可以肯定乃出自同一組造像，而且與本品同樣刻劃觀音明妃合抱之造型，非常罕見。兩像可能出自一組造像，而由於刻劃之佛像較少信眾供奉，故此相信應為私人用途而非公開展示。

木雕彩塑，乃中國廟宇造像傳統技藝，流行宋代之木製觀音像即屬此法，現存作例相對較多，以其姿態優雅，佛像慈悲見稱。此造像傳統傳至早明，本品即屬當中臻例，而觀音明妃合抱造型，則代表智慧慈悲結合而得道之願。















PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

329 AN EXCEPTIONALLY RARE GILT-  
LACQUER, POLYCHROME WOOD  
AND GESSO FIGURE OF JINASAGARA  
AVALOKITESHVARA AND CONSORT  
MING DYNASTY, XUANDE PERIOD

the bodhisattva Avalokiteshvara with his principal hands held together before his chest in *anjali mudra*, his secondary hands at shoulder level, once holding *mala* and *padma*, with the *padma* stem remaining in the proper left hand, the deity in union with his consort with her arms reaching over the shoulders of the bodhisattva and holding a *kartrika* in her right hand, a *kapala* now missing from her left, both deities wearing elaborate bodhisattva jewelry and heavily patterned robes, a circular plug on the underside sealing a chamber, seated on a waisted lotus pedestal bordered with bands of rounded pearls (2)

HAR item no. 64935

Height 22 in., 55.9 cm

PROVENANCE

American Private Collection (by repute).  
Collection of Stuart Perrin (b. 1942).  
Arnold Lieberman, New York, until 1981.  
Collection of Jeffrey Novick, until 1983.  
Collection of Douglas Rosestone, until 1996.  
Collection of Dr. Bruce Gordon, until 2004.  
American Private Collection.  
Sotheby's New York, 16th September 2008, lot 173.

EXHIBITED

Dallas Museum of Art, Dallas, 2006-2008 (on loan).

明宣德 木雕彩塑大悲勝海紅觀音像

來源

美國私人藏家收藏 (傳)  
Stuart Perrin (1942年生) 收藏  
Arnold Lieberman, 紐約, 至1981年  
Jeffrey Novick 收藏, 至1983年  
Douglas Rosestone 收藏, 至1996年  
Bruce Gordon 醫生收藏, 至2004年  
美國私人收藏  
紐約蘇富比2008年9月16日, 編號173

展覽

達拉斯藝術博物館, 達拉斯, 2006至2008年 (借展)

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





330 A SILVER AND COPPER INLAID COPPER  
ALLOY FIGURE OF MAITREYA  
TIBET, 15TH / 16TH CENTURY

finely cast, seated in *vajraparyankasana* with the hands held in *dharmacakra mudra*, lotus blossoms bearing a water sprinkler, bumpa labum, and a lotus bud flanking the broad shoulders, the long stems of the flowers aligned with the arms and terminating in the palms, the high topknot surmounted by a *stupa* and encircled by a five-point diadem, the central section of which is inlaid with turquoise and supported below by a mask of Garuda, above a turquoise-inlaid *urna* and arched, sweeping brows framing the silver and copper-inlaid eyes, the body adorned with jewelry and ornaments, a sash draped over the shoulders and flaring out from the elbows, a jeweled girdle securing the *dhoti* with lotus-incised hem, raised on a double-lotus base, the base sealed with a copper plate inscribed with a *vishvavajra*

Height 10 $\frac{7}{8}$  in., 27.6 cm

PROVENANCE

Asian Private Collection.

西藏 十五 / 十六世紀 銅錯銀嵌綠松石彌勒佛坐像

來源  
亞洲私人收藏

\$ 50,000-70,000







The present figure beautifully incorporates characteristics of 15th century Tibetan bronze sculpture. The copper-ringed, silver-inlaid eyes and the subtle smile of the upturned, sensuously cast lips show a likeness to the faces of two sculptures attributed to the 15th century, Lhasa, Central Tibet, illustrated in Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, vol. II, Hong Kong, 2001, pls 323A-B. The first von Schroeder figure, a standing Avalokiteshvara, and the second, a seated Vajradhara, each have eyes inlaid with silver and are supported by a lotus base closely related to the base of the present figure. A similar crown, not inlaid but with the mask of Garuda, is present in the Avalokiteshvara, and the two bodhisattvas are adorned with similar jewelry. The Vajradhara is outfitted in a similarly cast sash and the treatment of the legs, feet, and folds of the garment is similar to the present figure's. Compare as well a bronze figure of Shadakshari Avalokiteshvara, attributed to the 16th century, Tibet, illustrated in Gerd-Wolfgang Essen and Tsering Tashi Thingo, *Die Götter des Himalaya*, Munich, 1989, pl. II-121, with silver inlaid eyes and similar characteristics to the present figure including a similar crown, treatment of the sash, and double-lotus base.

The present Maitreya figure also exhibits characteristics of Western Tibet, incorporating a broad, squared face, and the elongated torso evocative of figures from the Guge Kingdom. Compare the face and eyes with a figure from the Pritzker Collection, attributed to Western Tibet, 13th century, and published in Rob Linrothe, *Collecting Paradise: Buddhist Art of Kashmir and its Legacies*, New York, 2014, pl. 2.32. A close comparison reveals further similarities in the downcast flower buds embellishing the larger blossoms adjacent to the three figures.

The *dharmacakra mudra* presented with this figure derives from the first lecture given by Shakyamuni at Deer Park in Sarnath. The fingerpoints held together symbolize holding and turning the wheel of the *dharmā*, and the fingers that remain extended symbolize the three jewels: Buddha, *dharmā*, and *sangha*. As the origin of the *mudra* would indicate, it is the most important teaching *mudra* of Buddha, and is often employed by Maitreya.

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此尊佛像具十五世紀藏傳佛像風格，眼部錯銀，眼形上斜而下視，唇形成弧而上揚，面相如同兩尊十五世紀西藏拉薩風格觀音立像及金剛總持坐像，兩尊皆帶與此拍品類似的蓮花座，見Ulrich von Schroeder 著錄《Buddhist Sculptures in Tibet》，卷2，香港，2001年，圖版323A-B。上述觀音立像配造型相似寶冠，無嵌雜寶但飾迦樓羅神像，帶相似蓮座，且兩尊菩薩像都飾相似瓔珞珠寶，眼部錯銀。金剛總持坐像身披袈裟，手腳及衣擺處理都與本尊彌勒佛接近。也可比一尊西藏十六世紀四臂觀音，見Gerd-Wolfgang Essen 及 Tsering Tashi Thingo 著，《Die Götter des Himalaya》，慕尼黑，1989年，圖版II-121，眼部同樣嵌銀、帶寶冠、披袈裟及雙層蓮花座。

此尊彌勒佛坐像也帶有西藏西部風格，臉寬方，身軀修長，與古格王朝造像相似。可比一尊十三世紀西部西藏風格佛像，為Pritzker收藏，Rob Linrothe收錄於《Collecting Paradise: Buddhist Art of Kashmir and its Legacies》，紐約，2014年，圖2.32。若仔細比較，可發現蓮花紋飾風格非常相似，各尊像皆飾大朵蓮花。

彌勒佛手結轉法輪印，此印相源自釋迦牟尼在鹿野苑初次說法時。此印表以法輪摧破煩惱，使身心清淨，食指與拇指相接代表法輪，其餘三指代表佛祖、佛法及僧伽。法輪是佛法的象徵，「轉法輪」譬喻宣說佛法，以車輪前行，碾摧無明、不善，所以此印相可說是最重要的結印，常見於彌勒佛像。

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331 A WHITE MARBLE FIGURE OF 'PENSIVE'  
MAITREYA  
NORTHERN QI DYNASTY

sensitively carved in the round, the deity seated in meditation against a truncated tree, with the proper right leg pendent over the seat with the left leg crossed over the knee, the right hand resting on the left foot and the other raised towards the face, likely in a gesture of contemplation, the sublimely peaceful face crowned with a rounded diadem, a large, bowed torque adorning the chest, wearing characteristically styled garments carved as if clinging to the skin, the gently draping sashes and linear cascading folds falling about the body, with a wood stand and Japanese box (4)

Height 9<sup>3</sup>/<sub>8</sub> in., 23.8 cm

PROVENANCE

Collection of Sakamoto Gorō (1923-2016), acquired in the 1950s or 1960s.

Sotheby's Hong Kong, 8th October 2013, lot 114.

北齊 大理石雕彌勒佛坐像

來源

坂本五郎收藏 (1923-2016)，得於1950或1960年代  
香港蘇富比2013年10月8日，編號114

\$ 50,000-70,000



北齊白玉半跏思惟像









The present figure, posed with one leg pendent and the other crossed with the foot resting on the opposite knee, is seated in the 'pensive pose'. Unless specifically named in inscriptions, the identity of figures seated in this particular position has been the subject of debate and has traditionally been recognized as either Prince Siddhartha or the bodhisattva Maitreya. A Northern Wei period carving of a princely figure seated in the 'pensive' pose was carved in Cave 6 at Yungang, illustrated in Mizuno Seiichi and Nagahiro Toshio, *Yun-kang*, Kyoto, 1951-56, vol. 3, pl. 5., and in Junghee Lee, 'The Origins and Development of the Pensive Bodhisattva Images of Asia', *Artibus Asiae*, vol. 53, no. 3/4, 1993, fig. 12. In this carved stone niche, the central figure is clearly identifiable as Siddhartha by his trusted steed Kanthaka at his knee. While in the 4th and 5th centuries the pose was often used to represent Shakyamuni, Maitreya was depicted with crossed ankles. As Lee mentions, in the second quarter of the fifth century to the Sui dynasty, two 'pensive' pose figures were often used to balance a triad group, flanking a central cross-ankle figure. Beginning with the Northern Qi, the 'pensive' pose was increasingly used as the central figure, *ibid.*, p. 340-1, and increasingly to represent Maitreya, thus the present figure most likely represents this deity. Often referred to as the Future Buddha, Maitreya is a bodhisattva in the 'pensive' pose; in this position he is contemplating his impending final reincarnation and future enlightenment. For further discussion, see the catalogue to the exhibition *China: Dawn of a Golden Age, 200-750 AD*, The Metropolitan Museum of Art, New York, 2004, p. 266.

Compare a closely related marble figure of a 'pensive' Maitreya, dated in accordance with 570 from the collection of K. Takenouchi, Tokyo, illustrated in Osvald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*, London, 1925, pl. 244b, and included in the exhibition *Ancient Chinese Sculpture*, Eskenazi, London, 1978, cat. no. 12. Consider as well two closely related figures illustrated in Matsubara Saburō, *Chinese Buddhist Sculpture: A study based on bronze and stone statues other than works from cave temples*, Tokyo, 1966, pls 146a and 146b, the former bearing a dedicatory inscription with a date corresponding to 564 AD.

本像一腳舒腿下垂，另一腿盤起擱於下垂腿之膝上，作半跏思惟姿。除非造像刻款表明，此類造型佛像身份一直未有定論，說法主要有二，一為悉達多太子、二為乃彌勒菩薩。雲崗六號石窟一北魏時期佛像作相近作半跏思惟姿，圖載於水野清一，《雲岡石窟》，京都，1951至1956年，卷3，圖版5及Junghee Lee, 'The Origins and Development of the Pensive Bodhisattva Images of Asia', 《Artibus Asiae》, 卷53, 編號3/4, 1993年, 圖12。該石刻壁龕刻劃之主像可清楚確認為悉達多太子，膝前乃其愛馬康特迦。四及五世紀期間，此姿多用於釋迦牟尼像，彌勒菩薩像多作坐姿。根據Lee敘述，自五世紀後半葉至隋朝為止，一組三尊佛像，其中左右兩佛作半跏思惟姿，中間主像作彌勒菩薩像多作坐姿。自北齊開始，主像亦逐漸多作半跏思惟姿，前述出處，頁340-1，並且漸多刻劃彌勒菩薩。彌勒佛，也作未來佛，採半跏思惟姿，冥想最後一道輪迴即將到臨，以及未來得道之事。詳細討論，見於展覽圖錄《走向盛唐》，大都會藝術博物館，紐約，2004年，頁266。

比較一大理石像例，彌勒佛採半跏思惟姿，斷代570年，圖載於喜仁龍，《Chinese Sculpture from the Fifth to the Fourteenth Century》，倫敦，1925年，圖版244b，並曾展於《Ancient Chinese Sculpture》，埃斯卡納齊，倫敦，1978年，編號12，出自東京K.Takenouchi收藏。另比兩例，圖載於松原三郎，《增訂中國佛教彫刻史研究》，東京，1966年，圖版146a及146b，前者帶年款，故可斷代564年。

END OF SALE



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

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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.

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(a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)");

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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.

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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 of 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.



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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.

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### 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.

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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.

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Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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.

#### Π 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](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://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 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](http://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 payments in the form of cash or cash equivalents.

**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 (a) personal checks and (b) certified, banker's draft and cashier's checks drawn in US Dollars with a face amount of over \$10,000 (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.

Please note that 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](mailto: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](mailto: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](http://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 either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such 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: Alabama, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. 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.

## IMPORTANT NOTICES

**Property Collection** All property that is sold, has bought in, or is to be returned to the consignor will remain at 1334 York Avenue for collection. Exceptions to this policy may include property considered to be oversized and monumental works of art. Invoices and statements will indicate your property's location. Refer to our Property Collection information at [www.sothebys.com/pickup](http://www.sothebys.com/pickup).

**Property Payment** All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com). Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

**Loss and Liability** Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

**Collection & Shipping** Where applicable, the SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com).

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to [billsoflading@sothebys.com](mailto:billsoflading@sothebys.com) and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com) to start your collection process.

### Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.



**Notice Regarding Endangered Species**

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

**Important Notice for Ceramics**

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any additional enquiries may be directed to the Ceramics Department at +1 212 606 7332.

**GLOSSARY OF TERMS**

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

**GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART****Pottery Figure of a Horse, Tang**

**Dynasty** This heading, with date or period included, means that the piece is, in our opinion, of the date or period indicated with no major alterations or replacements unless otherwise indicated in the cataloguing.

With respect to ceramics and sculpture, if, in our opinion, the piece was made at a specific kiln or location, the name of the kiln or location will appear in bold or capital letters, i.e., DING OVOID VASE, SONG DYNASTY. However, if the heading appears as follows, 'DING' OVOID VASE, SONG DYNASTY, this indicates that, in our opinion, the piece is of the Ding type or location, and although of the date specified, not necessarily made at the Ding kiln or location.

**Pottery Figure of a Horse, Tang Style**

This inclusion of the word "style" indicates that, in our opinion, either the piece (i) while basically of the period indicated, has undergone significant restoration or alteration, or (ii) was made as an intentional reproduction of an earlier style.

Where a ceramic or work of art bears a signature or seal of an artist or studio, if the heading appears as follows:

**By Ma Shaoxuan** This work is, in our best judgment, by the named artist.

**Attributed to Ma Shaoxuan** In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

**Signed Ma Shaoxuan** The piece bears the signature or seal of the artist or studio but with no firm attribution as to the hand.

**GLOSSARY FOR CHINESE FURNITURE**

With respect to Asian hardwoods, 22 terms 'Huanghuali', 'Huali', 'Hongmu', 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific species.

Notwithstanding the above, if within five years of the sale of any lot, the buyer gives written notice to Sotheby's that the lot sold is a forgery and if within three months after giving such notice, the buyer returns the lot in the same Condition as it was at the time of sale to the premises of Sotheby's and demonstrates to the satisfaction of Sotheby's that the lot sold is a forgery, Sotheby's is authorized to and will rescind the sale and refund the purchase price received by it. For this purpose a 'forgery' is defined as a work created with intent to deceive.

**Photography:**

Elliot Perez  
Jeff Schnorr  
David Schlegel

**FORTHCOMING AUCTIONS**

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

**IMPORTANT CHINESE ART**

8 October 2019  
Hong Kong

**IMPORTANT CHINESE ART**

6 November 2019  
London

**ARTS D'ASIE**

10 December 2019  
Paris

## INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit [sothebys.com](http://sothebys.com)

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