



MASTERWORKS:
INCLUDING INDIAN, HIMALAYAN
AND SOUTHEAST ASIAN WORKS
OF ART, CHINESE AND
JAPANESE WORKS OF ART

THE COLLECTION OF

ROBERT HATFIELD ELLSWORTH

錦瑟華年—安思遠私人珍藏

CHRISTIE'S







THE COLLECTION OF

ROBERT HATFIELD ELLSWORTH

錦瑟華年—安思遠私人珍藏

PART I

MASTERWORKS:
INCLUDING INDIAN, HIMALAYAN
AND SOUTHEAST ASIAN WORKS
OF ART, CHINESE AND
JAPANESE WORKS OF ART
TUESDAY 17 MARCH 2015

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as EMMA-11418

AUCTION RESULTS US: +1 212 703 8080 UK: +44 (0)20 7627 2707

christies.com

CONDITIONS OF SALE

This auction is subject to Important Notices and Conditions of Sale.

ALL LOTS SOLD WITHOUT RESERVE

所有拍品均以無底價出售

AUCTION

Tuesday 17 March 2015 at 6.00 pm (lots 1–58) 20 Rockefeller Plaza, New York, NY 10020

VIEWING

Wednesday	11 March	10.00 am – 8.00 pm
Thursday	12 March	10.00 am – 8.00 pm
Friday	13 March	10.00 am – 8.00 pm
Saturday	14 March	10.00 am – 8.00 pm
Sunday	15 March	10.00 am – 5.00 pm
Monday	16 March	10.00 am – 8.00 pm
Tuesday	17 March	10.00 am – 8.00 pm

AUCTIONEER

Jussi Pylkkänen (#1351667) New York +1 800 395 6300 London +44 (0)20 7389 2920

CATALOGUES

ENQUIRIES

New York +1 212 636 2000 View catalogues and leave bids ellsworth@christies.com online at christies.com

These auctions feature CHRISTIE'S LIVE®

Bid live in Christie's salerooms worldwide. Register at www.christies.com

CHRISTIE'S

THE COLLECTION OF

ROBERT HATFIELD ELLSWORTH

錦瑟華年—安思遠私人珍藏

THE COMPLETE SESSIONS CALENDAR

PART I

MASTERWORKS: INCLUDING INDIAN,
HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART,
CHINESE AND JAPANESE WORKS OF ART
Tuesday 17 March 2015

PART II

CHINESE FURNITURE, SCHOLAR'S OBJECTS AND CHINESE PAINTINGS Wednesday 18 March 2015

PART III

CHINESE WORKS OF ART:
QING CERAMICS, GLASS AND JADE CARVINGS
Thursday 19 March 2015

PART IV

CHINESE WORKS OF ART:
METALWORK, SCULPTURE AND EARLY CERAMICS
Friday 20 March 2015

PART V

EUROPEAN DECORATIVE ARTS, CARPETS,
OLD MASTER PAINTINGS AND ASIAN WORKS OF ART
Saturday 21 March 2015

PART VI

THE LIBRARY
Saturday 21 March 2015

PART VII

CHINESE WORKS OF ART, ONLINE ONLY Opens Wednesday 18 March 2015

CONTENTS

3	Auction Information
4	Calendar of Auctions
6	International Executive Team
7	Specialists and Services for this Auction
16	Tribute Essays
60	Property for Sale
301	Chronology of the Collecting and Patronage of Robert Hatfield Ellsworth
305	Also at Auction
319	Important Notices and Explanation of Cataloguing Practice
320	Buying at Christie's
321	Handling and Collection
322	Conditions of Sale and Limited Warranty
324	Worldwide Salerooms and American Offices
325	Christie's Specialist Departments and Services
327	Absentee Bids Form
328	Catalogue Subscriptions

COVER: Lot 25

INTERNATIONAL EXECUTIVE TEAM



Marc Porter
Chairman, America
& International
Head of Private Sales,
New York



Jonathan Stone
Chairman,
Asian Art,
Hong Kong



Athena Zonars

Deputy Chairman,

Chinese Art,

New York



William Robinson International Head of Group: World Art, London



Jonathan Rendell
Deputy Chairman
& Senior Advisor,
New York

Michael Bass, Senior International Specialist, Chinese Works of Art, New York Sandhya Jain-Patel Head of Department, Indian and South East Asian Art, New York Elizabeth Hammer Senior Specialist, Head of Sale, Chinese Paintings, New York Nick Wilson Head of Department, Chinese Works of Art, New York Katsura Yamaguchi International Director, Japanese Art, New York

Lilly Chan
International
Managing Director,
Asian Art,
Hong Kong

Daniel Gallen
International
Managing Director,
World Art,
London

Rachel Orkin-Ramey Business Director, New York Gemma Sudlow
Specialist Head
of Department,
Private & Iconic
Collections,
New York

INTERNATIONAL CLIENT SERVICES FOR THIS AUCTION

NEW YORK Carol Ding +1 212 636 2642

MUMBAI PARIS
Navaz Sanjana Marie Prevot
+91 22 2280 7905 +33 1 40 76 84 05

BEIJING DELHI
Cecilia Guo Sumit Gulati
+86 10 8572 7932 +91 98 1032 2399

SHANGHAI Terry Zhou +86 21 2226 1534 HONG KONG Janet Chang +852 2978 9910

SINGAPORE Christine Fernando +65 6235 3828 JAKARTA Charmie Hamami +62 21 7278 6268

+62 21 7278 6268

TOKYO

LONDON

Ying Yin

+44 20 3219 6118

TAIWAN TOKYO
Kelly Chang Keiko Shirani
+886 2 2322 0005 +81 3 6267 1779

SPECIALISTS AND SERVICES FOR THIS AUCTION

SPECIALISTS

CHINESE WORKS OF ART

Michael Bass Tristan Bruck Vicki Paloympis +1 212 636 2176

CHINESE FURNITURE

Chris Engle Nick Wilson Michelle Cheng +1 212 468 7175

INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART Sandhya Jain-Patel Leiko Coyle Isabel McWilliams

+1 212 636 2404

JAPANESE WORKS OF ART

Katsura Yamaguchi Takaaki Murakami +1 212 636 2158

CHINESE CARPETS

Elisabeth Parker +1 212 636 2397

CONSULTANTS Hugo Weihe

Julia Meech

SPECIALIST CONTRIBUTORS Patricia Curtin, Margaret Gristina, Jessica Wei Jun Chang, Caroline Allen, Audrey Lee,

Sherese Tong, Marleen Rengers

ASSOCIATE BUSINESS MANAGER Emma Winder +1 212 636 2183

SALE ADMINISTRATORS

Anita Mehta Ned Schefer Holly Rittweger +1 212 636 2433

SERVICES

ABSENTEE AND TELEPHONE BIDS Tel: +1 212 636 2437

Fax: +1 212 636 4938

AUCTION RESULTS

christies.com

INSURANCE

Tel: +1 212 484 4879 Fax: +1 212 636 4957

PAYMENT

Buyers

Tel: +1 212 636 2495 Fax: +1 212 636 4939

Consignors

Tel: +1 212 636 2350 Fax: +1 212 492 5477

ART TRANSPORT

Tel: +1 212 636 2480 Fax: +1 212 636 4937

HANDLING AND COLLECTION

Tel: +1 212 636 2495 Fax: +1 212 636 4939

CHRISTIE'S FINE ART STORAGE SERVICES

London

+44 (0)20 7622 0609 cfassuk@christies.com

New York +1 212 974 4579 cfassny@christies.com

Singapore +852 2978 9998

cfasssingapore@christies.com

AUCTION SERVICES

CHRISTIE'S

AUCTION ESTIMATES Tel: +1 212 492 5485 Fax: +1 212 636 4954 www.christies.com

ESTATES AND APPRAISALS

Tel: +1 212 636 2400 Fax: +1 212 636 2370 info@christies.com

MUSEUM SERVICES Tel: +1 212 636 2620 Fax: +1 212 636 4931 awhiting@christies.com

GENERAL ENQUIRIES AND CONDITION REPORTS

For general enquiries about this auction and condition reports, please email ellsworth@christies.com

















ı

MASTERWORKS:
INCLUDING INDIAN, HIMALAYAN AND
SOUTHEAST ASIAN WORKS
OF ART, CHINESE AND
JAPANESE WORKS OF ART

THE COLLECTION OF

ROBERT HATFIELD ELLSWORTH

錦瑟華年—安思遠私人珍藏

TUESDAY 17 MARCH 2015 AT 6.00 PM (LOTS 1-58)







ROBERT HATFIELD ELLSWORTH

AN APPRECIATION

JAMES C.Y. WATT

Robert Ellsworth was active in an age that was propitious for art dealers and collectors. He had the talent and energy to capitalize on all the opportunities open to him, both as dealer and as collector – the latter in as far as he kept some of the finest pieces to himself or at least held them back.

Born in 1929, Ellsworth had a rather unusual childhood. His parents divorced when he was four. He stayed with his father on weekends and was very much indulged. Artistically inclined and strong-willed, he left school at age seventeen (as early as fourteen, according to another version) to train to be an artist, but ended up joining the trade in European decorative arts - that is, until he met Alice Boney, the noted dealer in Asian art. She was the first of a type of dealer Ellsworth would become with even greater success. Boney (1901-1988) was self-taught. (In the early 20th century the only place in the United States one could learn about Asian art was Boston, and Alice grew up in Philadelphia). With a keen eye and a quick mind, she learned as she went along. What she learned, she passed on to Bobby (as Ellsworth was known to intimates), who, like her, was a natural. She also opened his eyes to all the arts of the continent of Asia. This was an important element in her and his success, as they were alert to opportunities in whatever area of Asian art at any time and seized them to their advantage. Another factor was that the after-war years saw the demise or decline of the major trading houses in Chinese and Japanese art in the US; and first Boney, then Ellsworth were there to fill the void. As usual, any period after a major war or social upheaval would see a flood of works of art coming on the market. All these factors made up the propitious moment.

As her business expanded, Alice Boney went to the source. She traveled all over Asia, and resided for long stretches in Japan. Ellsworth followed, and made many finds of Chinese art in Japan in the 1960s. After that he went to China. Up to the mid-1970s, China meant Hong Kong, where he made lasting friendships with local dealers who would be invaluable to him later on. (He more than repaid them with supporting



Robert H. Ellsworth with Cui Zifan at Beijing Arts and Crafts, late 1980s
Photo courtesy of Andy Hei and Hei Hung Lu
1980年代末安思遠與崔子范於中國工藝品進出口公司
(北京分公司;又稱「三間房」)
鳴謝黑洪祿先生及黑國強先生提供圖片

and guiding the education of their children in the US, one family in particular.) As he made more contacts, he could no longer stay in the best hotels. The constant stream of very casually dressed men carrying large bundles in and out of his room alarmed the management of hotels that in those days expected a certain degree of decorum. Eventually he bought himself an apartment in the building on the waterfront with a commanding view of Victoria Harbor. There you would see handsome pieces of Chinese furniture, some of which would commingle harmoniously with Chippendale, and paintings and sculptures from all over Asia, in his famously grand apartment on Fifth Avenue. But he did not need to come to Hong Kong to buy or study Chinese furniture. He had in 1971 published a book on Chinese furniture, mostly if not all in his collection. The book, following Ecke's example in an earlier publication, included

technical drawings that made it useful to later students of the subject. The collection was mostly made in the US, some items from unexpected quarters, such as the Hollywood studios discarding old props. (There was a time when old Chinese furniture of any period was just "second-hand"). His close friendship with the film star Claudette Colbert might have provided the lead.

His pioneering study of Chinese furniture was occasioned by his earlier dealing in English furniture and his subsequent career in Chinese art. There is perhaps another reason behind his interest in furniture: the curiosity in how objects are put together – and taken apart. He was skilled with his hands, an innate attribute enhanced by working with his dentist father. Ellsworth fondly referred to him as the man who "invented root-canal." From early childhood he assisted his father in producing orthodontic appliances. He would apply his manual skills to the conservation and restoration of works of art, mostly done in his house in Fairfield, Connecticut. He had an intimate way of handling objects, as some fine craftsmen do with materials they work with, never with gloves. He seemed to take particular pleasure in fondling jade pieces, like an old Chinese gentleman collector. In this way, he came very close to the spirit of traditional art appreciation in China, without the encumbrance of book learning.

Perhaps it was the feeling of an instinctive appreciation of Chinese culture that led him to venture deep into the arcana of Chinese art collecting and connoisseurship: rubbings of ancient inscriptions on stone or famous examples of early calligraphy cut in stone or hardwood. The study of old rubbings has traditionally been the reserve of a small band of scholar collectors. Ellsworth once purchased at auction, at a time before the market was dominated by Chinese collectors, a set of rubbings reputed to be among the earliest made of calligraphies cut in stone (or perhaps wood) in the early Song dynasty in the tenth century. The set was known to the cognoscenti in China, and was later acquired by the Shanghai Museum, engendering considerable controversy in the sphere of museums and collectors in China.





Ellsworth, a high-school drop-out, was totally at ease in the circle of scholars and intellectuals, and also the very rich. He related particularly well to museum directors and curators of the generation senior to his own. The likely reason was that he understood the language of connoisseurship as well as the luminaries in the field. To collectors he could at times be trying, not least when they were told, not in so many words, that it was their failure to appreciate the supreme quality and importance of an object that made them hesitate to pay a very high price for it. When he was commissioned by a client to bid at auction he would on occasion go way beyond the agreed limit, behaving as the great collector on behalf of his client, knowing that the same chance may not come again. Few, if any, of his clients would later regret the result.

The same bravado and quick decision-making characterized his practice as a dealer. The best known case is his purchase of the large collection of South and South-East Asian and Himalayan art formed by his friend, Christian Humann. After Humann died in 1981, Ellsworth quickly raised the capital, a very large sum at the time, to acquire the entire collection. He had the advantage over other bidders as he knew the full extent of the collection which was scattered all over the country, many on loan to various museums. As Humann's long term friend, Ellsworth knew the whereabouts of different parts of the collection and was able to reassemble the whole. The result was highly beneficial to both Ellsworth and the several major museums seeking to expand their collections of Asian art beyond China and Japan. A group was auctioned off in 1990, a few to private collectors, the rest remained with him.

In the late 1970s Ellsworth ventured into mainland China where, in the Peking Hotel, he found the distribution center at that time of modern and contemporary Chinese painting. The collection he eventually formed, together with a dozen fine works by 20th century masters from Alice Boney's collection, plus other purchases made through contacts made in Hong Kong, he donated to the Metropolitan

Museum. He was enthusiastically helpful in the late 70s during the planning and construction of the Astor Court at the Metropolitan Museum, which was completed in 1981. He supplied the furniture for the room that opens onto the Garden Court – purchased through the Vincent Astor Foundation.

In his travels in China in the early 1980s, Ellsworth came across many fine old buildings in a sorry state of disrepair. This was particularly the case in the town of Huizhou in the municipality of Huangshan, Anhui Province. Huizhou had been a great center of commerce and artistic production in the closing decades of the Ming Dynasty which ended in 1644, and had suffered a slow decline for almost two centuries. True to his propensity for conservation, he established a foundation in Hong Kong to channel funds from abroad for the restoration of historic buildings in Huizhou. This act earned him the enviable distinction of honorary citizenship of Huangshan, conferred in 1993.

It was also in about 1993 that various circumstances began to combine to reduce Bobby Ellsworth's buoyancy. He can be described as a semi-recluse in the last years of his life. But he had already made his mark. One of the unintended consequences of the current confessional style of museum catalogues and labels, avowing the known history of every object in the collection, the inquisitive visitors to galleries of Asian art will not fail to note the name of Ellsworth in association with great masterpieces. Of course the name itself does not convey the high spirits, the warmth and generosity of the person who bears it.

憶故人—安思遠

屈志仁 (JAMES C.Y. WATT)

安思遠當年冒起,正值藝術商與收藏家得意之時。安氏天賦、毅力兼具,遇良機必握,無論買賣或收藏皆然,而其收藏之精,蓋因每得珍寶,俱盡歸庋藏,又或 賞玩良久,不忍割愛。

安思遠生於1929年,四歲父母離異,唯周末得與父親相處,甚得嬌慣。其人好藝而倔強,十七歲輟學 (有說十四歲) 冀成藝術家,卻以歐洲裝飾藝術為業,及後受教於著名亞洲藝術商龐耐女士 (Alice Boney; 1901-1988),不啻其人生轉捩點。若言安思遠從事藝術商業與龐耐女士開拓之路徑一致,則安氏可謂青出於藍。龐耐女士來自費城,而當年美國得學亞洲藝術之地唯波士頓耳。龐氏以敏鋭觸覺自學成才,再將所學悉授同樣天賦過人之波比 (好友悉以此稱呼安思遠),並曉以亞洲各地五花八門之藝術風格,以至二人相繼成業界翹楚,無論何種亞洲藝術,每有機會皆及時把握,盡得其利。二戰後,此前壟斷中國與日本藝術品之美國大型交易商業務大不如前,甚或倒閉,龐耐女士與安思遠正乘此良機,大展拳腳。眾所周知,每逢戰爭或動亂必有大量藝術品湧現市場,前言藝術商與收藏家得意之時,斯之謂也。

龐耐女士業務漸具規模,遂冀尋本溯源,足跡遍及亞洲各地,更屢旅居日本。安思遠從其後,1960年代於日本覓得大量中國藝術珍品,及後訪華,而當年香港作為中國門戶,古董商雲集於斯,安氏與之交遊,終生受益。其投桃報李,資助誘掖友好子弟(對其中一家尤為看顧)赴美留學,則是後話。安思遠交際愈廣,出入其高級酒店房間衣裝隨便擎擔大箱重物之人愈多,以至當時講究體面的酒店業者頗有微言。最終安思遠購入一臨海公寓,窗外俯瞰維多利亞港景色,室內陳列各式精緻中國傢具,不少堪與其紐約第五大道大宅所藏齊本德爾傢具及蒐自亞洲各地之繪畫、雕塑匹配。惟安氏來港,不為蒐求或研究中國傢具,其相關著作早已於1971年出版,形式參照德國學著艾克(Gustav Ecke)前作,附精確圖解供後學參考,所引實例幾乎全屬個人收藏,大多購於美國,部分出處特殊,如好萊塢片廠棄置之道具(曾幾何時,任何年代之舊中國傢具皆被視為「二手貨」),安氏或因與影星考爾白(Claudette Colbert)相熟而得悉此門路。





安思遠鑽研中國傢具臻前人未至之境,實與其早期英國傢具業務及以後經營中國藝術大有關係。安氏熱衷於探究如何組合、拆解物件,此亦或其醉心中國傢具之緣由。安思遠自幼協助父親(安氏喜以「根管治療術發明者」譽之)製作牙科儀器,得以砥礪其天賦手藝,對爾後保存、修復藝術品(主要於其康乃迪克州費爾菲德鎮大宅進行)大有助益。安氏治物有如工匠珍愛所琢之材,從不戴手套,尤喜把玩玉器,一派文人藏家風範,故而逕與中國傳統鑑賞雅趣相接,並不為學問所羈絆。

正因其對中國文化恍若故知,安思遠以為可以登堂入室。古代 碑帖向為少數文人藏家專門,安氏卻早在中國藏家縱橫國際藝 術市場之前購入一套傳為宋拓淳化閣帖。該組法帖為中國收藏 行家所熟知,後來由上海博物館購得,惹來中國博物館與收藏 界議論不斷。

安思遠雖高中輟學,結交學者、知識分子、富商巨賈卻處處圓 通,與前輩博物館長或主管相知尤深。其由或為安氏熟諳鑑藏 界運作模式與用語,行內重要人事無不知曉。遇藏家因高價而 卻步,或會簡言告知或暗示錯過如此珍罕之物,君之過矣。獲 客戶委託參與拍賣,自恃眼光精準擅以高價競投之事亦時或有 之,深恐良機不再。及後鮮有客戶怪罪之。

安思遠之為藝術商,正以果敢、決斷見著,其購入友人修曼 (Christian Humann) 之大型東南亞及喜馬拉雅藝術收藏即為一例。1981年修曼去世,安思遠立時籌措資金收購其珍藏,所費 之鉅於當時可謂驚人。安氏於芸芸治購者中脱穎而出,乃因與 修曼份屬深交,對藏品各處所在瞭如指掌,得以化零為整,及 後無論對安氏本人以及有意擴展亞洲藝術館藏至中國、日本以 外之主要博物館俱大有裨益。該收藏部分於1990年拍出,數組 售予私人藏家,其餘一直留歸己有。 安思遠於1970年代後期踏足中國大陸,並於北京飯店發現當年之現當代中國畫集散中心。爾後庋藏漸豐,最終連同龐耐女士舊藏十數幅二十世紀大師傑作以及經香港中介人購入之畫作一併捐贈予紐約大都會藝術博物館。1970年代末大都會藝術博物館阿斯特中國庭園肇建,安思遠自始至1981年庭園落成一直鼎力襄助,臨園展廳之傢具俱由安思遠提供、文森特·阿斯特基金會贊助。

1980年代初安思遠遊歷中國,屢睹精緻古建築殘破失修,其於安徽省黃山市徽州區所見尤堪惋惜。徽州為明代末年商業與工藝重鎮,此後兩百年間日就傾頹。安思遠一貫其維護古物之志,隨即於香港成立基金,集海外捐款以供修復徽州歷史建築之用。1993年,黃山市向安氏頒贈榮譽市民稱號,以資表揚。

在此前後,安思遠為各種原因活力遠遜往昔,晚年更可謂深居 簡出,惟其成就與風範早已為世所知。時下博物館目錄與標 示崇尚鉅細無遺詳列展品來歷,任何亞洲藝術展館訪客若非大 意,皆不難得悉安思遠與各式珍罕傑作之淵源。雖然,知安思 遠之名者,未必盡知其怡悦、溫良、慷慨之為人也。

[譯自英文原稿]



THE CONVERTED WILL BE LEGION

ROBERT HATFIELD ELLSWORTH AND THE RISE OF ASIAN ART IN AMERICA

ALEXANDRA MUNROE

Samsung Senior Curator, Asian Art, Guggenheim Museum

"Objects are your best teachers," Robert Hatfield Ellsworth liked to say. But now that America's greatest Asian art dealer is gone, many of us recall Bobby, as he was known to his friends, as *our* best teacher. Collector, connoisseur, world traveller, scholar, author, generous donor and cultural diplomat, Ellsworth was the preeminent force behind the growth of the market for Asian art in America from the mid-1960s until his recent death, on August 3, 2014, in New York City. And while he is best known for his pioneering passion for Chinese archaic jades, early Buddhist sculpture, calligraphic rubbings, Ming hardwood furniture, Qing monochrome porcelain and modern Chinese painting and calligraphy, he was equally influential in stimulating the fields of Indian, Himalayan and Southeast Asian art. He also loved Japan. Among the first works of art that greeted visitors upon entry into his twenty-two room apartment at Fifth Avenue was a superb Japanese wood figure of the Jizō Bosatsu. It was a likely mascot for a man remembered as a loyal friend and protector; a magnanimous being of grace.

Ellsworth's death spells the end of an era. Over the last few years, we have lost the last intrepid few who built up the Asian art world in postwar America. Sherman Lee (1918–2008) of the Cleveland Museum of Art, John Rosenfield (1924–2013) of Harvard, and James Cahill (1926–2014) of University of California, Berkeley each contributed to expanding museum collections, scholarship, and public appreciation of "Oriental art" at a time when the European tradition still dominated the known world of art history. They forged a tight community of curators, scholars, collectors and dealers who shared a love for Asian art, history and culture. To be one among them was to feel initiated into a large extended family, complete with ghosts, eccentrics and legend. Highly cosmopolitan, this generation of scholar-curators was expert in Asian art but never narrowly doctrinaire. They saw the achievements they championed as part of a grand world heritage. At Cleveland, Lee amassed a superb Asian collection spanning 5000 years of civilization. But he was equally erudite about his prize of major paintings by old masters like Goya, El Greco and Velázquez. Ellsworth, a high-school drop-out, dressed like an Edwardian and drank his bourbon from a Queen Anne silver tumbler.



Robert H. Ellsworth, 1980s Photo courtesy of Masahiro Hashiguchi 安思遠攝於1980年代 鳴謝橋口正廣先生提供圖片

In the introduction to his three-volume, thirty-eight pound book, Later Chinese Painting and Calligraphy, 1800–1950 (1986), Ellsworth compares his subject to the music of Richard Strauss: "His operas as well as Chinese painting begin with faint themes whose beauty can be readily grasped after hearing the full-blown melodies of the last act."

I first heard about Ellsworth when I was a teenager living in Ashiya, Japan. My parents were great friends with David Kidd, an American Orientalist of the old school who lived in a daimyo mansion furnished with Chinese art and antiques.² Kidd would occasionally sell a treasure or two. He had lived in "Old Peking" from 1946 until 1950, but was forced to leave under Mao Zedong's anti-foreigner policies. He settled in Japan and became famous for his salons, where Tibetan rinpoches, Daitokuji abbots, members of novelist Yukio Mishima's militia and visiting luminaries like Buckminster Fuller would all come for tea and then stay until three in the morning, enjoying extraordinary conversation. Kidd's house

was also a destination for visiting Asian art dealers: Charlotte Horstmann from Hong Kong, who knew Kidd when she had her antiques shop in the Peking Hotel, was a frequent guest. Although I don't remember ever meeting Ellsworth there, his name was intoned with a reverence that Kidd paid few others. In 1971, Kidd sent an eager student of art in our midst named Keita Itoh to meet Ellsworth in New York. "I came to study American art but Bobby turned me back to my roots," Itoh told me recently. "He always had the pioneer eyes." Keita became an associate of Bobby's and has worked at R. H. Ellsworth, Ltd. for most of the last forty years.

In 1982, I moved from Japan to take up my first job as curatorial assistant to Rand Castile, the founding director of Japan Society Gallery in New York. I recall Castile introducing me to Ellsworth the very first week. "If there were an emperor of the Asian art world, he would be it," Rand said. "Your education begins here." I would join Rand on his regular visits to the resplendent rooms on Fifth Avenue, often trying





with embarrassing results to keep up with their impressive smoking and drinking habits. We would gather in the paneled English library where Ellsworth held evening court. Museum directors from Europe, curators on courier trips from Japan, young Chinese scholars, and glamorous friends, neighbors and clients like Charlotte C. Weber and Douglas Dillon would wander in and out, exchanging gossip one minute and examining a superb new acquisition the next. Sometimes, we would get tours to the kitchen to inspect a Chola bronze or a Sui stone sculpture that Ellsworth and Itoh were in the process of restoring. Such "education" became an easy habit.

When, years later, I succeeded Castile as director of Japan Society Gallery, Ellsworth took me on as his charge. It was rather like being promoted from a courtier to a minister at court. He counseled me on institutional strategy, exhibitions, loans and funding. He threw me together with people who might help my mission and dictated the outcome, to everyone's delight. In 2003, several top Buddhist-art curators from the national museums of Nara, Gyeongju and Seoul visited New York for the exhibition I organized, Early Buddhist Art from Korea and Japan. To their astonishment, Ellsworth entertained them with the Count Ōtani Kōzui collection of early Buddhist sutras and historic texts from China's ancient Silk Road centers, Dunhuang and Turfan. (This collection was later sold to the Shanghai Museum.) And while Ellsworth's praise was as thrilling as his critiques were harsh, the high standards to which he held museums and their custodians lent gravity and nobility to our purpose. Beyond teaching me about beauty, he instilled a deep sense of loyalty toward our shared, marvelous enterprise of Asian art in America.

Over the years, Ellsworth has been hailed in the press as an "American Mandarin" and the "King of Ming." He was born in Manhattan in 1929 to LaFerne Hatfield Ellsworth, an opera singer, and Presley Elmer Ellsworth, a dental surgeon. Friends assumed he must have inherited his melodious baritone voice from his mother and his craftsmanship from his father: dental tools were Ellsworth's preferred instruments for restoring just about anything old. He was a direct descendent of Oliver Ellsworth, the third Chief Justice of the United States Supreme Court. This made Ellsworth an alluring paradox: an American aristocrat of the Depression era. He began collecting and trading antiques when he was in high school,

and fell in love with Chinese things through volunteering for the China War Relief, in the early 1940s. He left high school and got his first job at an antiques store run by a family friend. "You're fortunate if you know what you want in life," he later remarked. "You can eliminate wasting a lot of time." 4 One day, he bought a Chinese pot for eight dollars in a thrift shop and declared it was a 17th-century reign. His boss sent him to meet Alice Boney, the formidable doyenne of New York's Oriental art dealers, to see what he could learn. She later recalled: "This young man came to see me with a jar—it was not an important piece but it was Ming. I was very impressed. And from then on, of course, I couldn't lose him." 5

Ellsworth's ensuing forty-year friendship with Alice Boney (1901–1989) is one of the great love stories of the 20th century. "She was his mother, mentor, teacher," Masahiro Hashiguchi, Ellsworth's life-long companion, told me. "She was very straightforward and didn't like any nonsense." Boney took Ellsworth along on her travels to Japan, Cambodia, Thailand and India. (She braved the Bamiyan caves in Afghanistan on her own one winter, shivering in a Dior coat while on the hunt for Gandharan objects of art.) They visited temple sites, ancient ruins, local museums and every dealer in the network. "An eye can be nurtured, but it cannot be learned," Boney once said. "It is a gift from the gods." She saw that gift in Ellsworth, and trained him as her protégé and ultimately, as her own peerless peer.

Right away, Boney introduced Ellsworth to Alan Priest, curator of Far Eastern Art at the Metropolitan Museum of Art from 1928 to 1963. He, too, saw the young man's talent and conspired to get him to enter the museum field, to no avail. He and Alice maneuvered to get him into Yale, in 1949, to study Chinese with the eminent Professor Wang Fangyu. But Ellsworth didn't pass the exams. Instead, he charmed the Shanghai literatus into conducting research on his own arcane pursuits. Wang and Ellsworth became life-long friends; his son, Shaofang, is one of Ellsworth's seventeen godchildren. Too, it was Wang Fangyu who gave Ellsworth his Chinese name, An Siyuan (安思遠). It means "he whose mind is far away."

Many areas of collecting and dealing that distinguish Ellsworth's record were first pioneered by Boney. This includes Chinese tomb sculpture, Ming furniture and modern Chinese painting. A handsome, self-taught heiress, Boney came to prominence as a dealer of Asian art in the 1930s and 1940s. This interwar period saw scholar-curators like Alan Priest at the Met, John A. Pope at the Freer Gallery of Art in Washington, D.C., Laurence Sickman at Nelson-Atkins Museum in Kansas City, and Langdon Warner and Max Loehr of Harvard working miracles to advance Chinese art in America. "It was very difficult at that point because there was a complete ignorance of Chinese art," Boney reflects on the times. Ellsworth took up the cause, and in a typical gesture of tribute, dedicated his first book to her. Illustrated with several works from his own collection, some with Boney provenance, Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties (1971) has remained the standard reference text on this subject.

Ellsworth's connection with Boney was also personal. On one of his trips to Tokyo, where Alice lived for sixteen years, he met a young member of her entourage. Masahiro Hashiguchi, known as Masa, moved to New York at the age of nineteen and stayed with Bobby until the end. "He taught me about life," he told me recently. In 1980, Ellsworth and Hashiguchi opened a plush restaurant that would become a legend of that New York society era. 10 It was called the Gibbon after a screen painting by the Rinpa artist Sakai Hōitsu that hung in the downstairs bar. As if the beautiful Fifth Avenue apartment were not backdrop enough for Ellsworth's dashing manner, the Gibbon played to his love of classic Hollywood glamour. His great friend and movie star Claudette Colbert was a regular. Frank Sinatra came and sang songs. The "dapper don" of mobsters John Gotti liked to drop in, before he was sentenced to life in prison in 1992. Masa remembers patrons Mick and Bianca Jagger, Mike Nichols, Robert Redford and, of course, all the usual art-world suspects. I remember Ellsworth hosting opening dinners for Japan Society Gallery exhibitions there; some went on for so long the guests never got to the museum.

As a dealer, Ellsworth valued building collections over selling stuff. He cultivated a small number of clients over decades, often advising, culling and steering their holdings towards an ultimate museum coup. John D. Rockefeller 3rd bought his first object from Ellsworth in 1961. After his death in 1978, his

collection numbering some 300 masterpieces was donated to Asia Society, an institution he and his wife Blanchette had founded to help promote American understanding of Asian cultures and peoples. Scholars agree that the collection's strengths in Song and Ming ceramics and in Buddhist and Hindu sculptures of Indian, Tibetan, Khmer and Javanese origin are due in some measure to Ellsworth's prescient and discerning guidance. He also helped to build Sir Joseph Hotung's collection, which resides in the Chinese art wing at the British Museum, and Charlotte C. Weber and John C. Weber's collection of archaic jades, ceramics, and metalwork, now a centerpiece of the Arts of China galleries at the Met.

In his remembrance, "The Last of the Mohicans," Pratapaditya Pal recounts Ellsworth's relationship with the famous Pan-Asian Collection.¹¹ Built over a quarter-century by the financier Christian Humann, a member of the Lazard Freres banking family, the Pan-Asian Collection comprised some 1600 objects and paintings focused on Hindu and Buddhist themes. Pal, the long-time curator of Indian and Southeast Asian Art at Los Angeles County Museum of Art, organized an exhibition featuring highlights from Humann's collection in 1977. It was titled Sensuous Immortals. Pal is not exaggerating when he touts the show as "probably the most important exhibition of Indian, Himalayan and Southeast Asian art ever organized to date in the world." After Humann's untimely death in 1981, Ellsworth bought the entire collection including objects he had originally sold for about \$12 million.

Ellsworth subsequently followed a careful plan for the Pan-Asian Collection. First, he sold many of its finest works to the Metropolitan Museum of Art, the Cleveland Museum of Art, the Philadelphia Museum of Art and the Museum of Fine Arts in Boston, among other leading collections. Then he produced two auctions, the first at Christie's in 1982 and a second at Sotheby's in 1990. When asked why he was selling, Ellsworth replied: "I have to pay the rent, and I decided that the investment had been held to the right point—I think that I could take 188 pieces and sell them and have it better invested in eight." And finally, he kept some of the very best objects for himself, including a Tibetan Mahasiddha that Bobby kept in his bedroom and often spoke to like a





chum. Some of these will appear in Christie's New York sale of Ellsworth's collection.

Of all the collections Ellsworth developed, he was most passionate about modern Chinese ink painting and calligraphy. His work in this field was his greatest scholarly contribution, leading to the reevaluation of an entire period of artistic endeavor. Once again, Alice Boney was his inspiration. "I was introduced to modern Chinese painting by Alice Boney in 1949," he wrote with affection. "As both dealer and collector, she pioneered this field in the West; many of the finest paintings I own came from her." 15 Boney bought her first Qi Baishi (1864–1957) ink painting in the mid-1940s, and eventually amassed over 100 of his works. Her collection became the foundation for Ellsworth's commitment to establish modern Chinese painting and calligraphy as a legitimate field of study, , connoisseurship and collection in the West. This was a tall order. Keita recalls Sherman Lee coming by in the 1980s and asking, "Are you still collecting that toilet paper, Bobby?" Ellsworth's pursuit of this field was both financially canny and intellectually visionary. As a dealer, he took the long view. His motto was, Buy it up, wait for 30 years, and sell. "You might have to pay for my mistakes," I once heard Ellsworth say to a client. "But you will never have to live with them." Ellsworth's prescient conviction in the worth of long-neglected Chinese calligraphy and painting of the modern period was partly inspired by his own training as a painter in his youth and by his instinctive appreciation of modern abstract art. He selected artists on the basis of their "individual" powers of expression and their creative persistence "despite the horrendous turmoil of their times." In his Preface to the massive and impeccably researched catalogue of his own collection of several hundred works, Ellsworth argued how the 19^{th} century was key to understanding what came before and what came after China's encounter with modernity.

To claim the nineteenth century is an era of genius overlooked is excessive; to claim it produced only mediocrity is antediluvian. This period, rich in figure, animal, and flower painting is the foundation upon which the twentieth century has flourished. ... If after seeing these paintings and calligraphies you are not convinced of their significance and beauty, then I will have failed a

potential covert. Conviction, however, forces me to believe that the converted will be legion.¹⁵

Besides Qi Baishi, Ellsworth amassed works by such towering modern masters of brush-and-ink expression as Fu Baoshi, Li Keran, Lin Fengmian, Liu Haisu, Pan Tianshou, Xu Beihong, and Zhang Dagian. As soon as Americans were permitted to travel to the PRC, Ellsworth and Keita Itoh travelled there in search of treasure. They rummaged through the state-run art and craft emporia in Beijing, Shanghai, Tianjin and other cities. Among their companions was Ellsworth's old friend, the Hong Kong dealer Hei Hung-Lu, and his nephew whom they nicknamed "Bing Kuai" ("ice" in Chinese) because he carried ice for Ellsworth's stash of bourbon. Over the following years, they travelled frequently to China together. In particular, Ellsworth was in search of Shi Lu, a reclusive painter, poet and calligrapher whose refusal to revise a landscape painting depicting a diminutive figure of Mao led to his persecution at the hands of Red Guards during the Cultural Revolution. The artist was thrown in prison and denied access to his tools for three years. He went mad. Ellsworth sought out Shi Lu's dark landscapes and "brutal" calligraphy but found very few. In 1980, as they were about to leave Xi'an empty-handed, Hei Hung-Lu came running back to the hotel. He had found Shi Lu' mistress...and Ellsworth his trove of Shi Lu. Ellsworth's keen appreciation reveals insights that more conventional art historians would never dare to expose. He writes of Shi Lu's landscape, Stately Pines on Mount Hua (1972): "To whatever extremes he pushed, pulled, or shoved the brush and ink, in painting or calligraphy, his message is explicit. Mount Hua with its stately pines must have appealed to this renegade and fortified his belief that one can survive even on such a precipice."16

For Ellsworth, it took some doing to persuade his good friends at the Met to accept his donation of 451 paintings and calligraphies spanning the 19th to mid-20th centuries. At the time, there was virtually no international bibliography, discourse or market on the subject. Venerable guardians of the discipline of Chinese art history found the experimental styles of works in Ellsworth's collection jarring, confusing or simply outside departmental bounds. Painted in ink and mineral pigment on paper or silk, all in traditional formats, the works in Ellsworth's collection reflected "hybrid" influences ranging

from Impressionism to social realism, and from traditional wood-block printing to modernist abstraction. It was thanks to the Met's director Philippe de Montebello and to the irrepressible intellectual curiosity of Wen Fong, the longtime chairman of the Met's Department of Asian Art, that the historic gift was ratified in 1986 with the promise of a permanent acknowledgment in the galleries. By the time the Met mounted its 2001 exhibition, Between Two Cultures: Late-Nineteenth and Twentieth-Century Chinese Paintings from the Robert H. Ellsworth Collection in The Metropolitan Museum of Art, the field had taken off. The show was organized by Maxwell K. Hearn, the Met's longtime Chinese painting curator who had worked with Wen Fong to expand the Asian art galleries to their position of preeminence within the museum, and the world. "The history of this art has just begun to be written," the art critic Holland Cotter wrote in his New York Times review. "Meanwhile the Met's survey offers a quiet sort of revolution."17 In April that year, a Shi Lu painting sold at Sotheby's for a record price of nearly \$75,000.

Ellsworth's largesse was not limited to U.S. museums. His main charitable cause was the China Heritage Arts Foundation. He founded this organization in Hong Kong and raised funds from friends around the world to restore an intact Ming-period village in Huizhou, in Anhui Province. He had heard about this architectural gem for decades before he first visited there, in 1991. Although these exquisite buildings had been spared the destruction that befell so much of China's architectural heritage over the tumultuous modern period, it was an arduous task to restore them properly. In appreciation, the residents of Huizhou made Ellsworth, or An Siyuan as he was known, an honorary citizen. "I feel Chinese," Bobby used to say. "I admire and feel sympathetic to the Oriental attitude that life is not easy and that one should make the best of it."18

Robert Ellsworth's death is a profound loss. He was a friend and mentor, and the life of our enchanted field. Perhaps we can take solace from one of Shi Lu's poems inscribed on *Stately Pines on Mount Hua*, one of Bobby's favorite paintings:

I love the pines on Mount Hua,
tall, noble, solemn, and dignified.
Their rising trunks vie with the sun and the moon,
resisting cold winds through the years.
They shake their arms at the sky-scraping ridge,
and hold their heads like striding blue dragons,
supporting the clouds forever,
without taking flight to the heavens.¹⁹

A version of this article was originally commissioned by and appeared with illustrations in ArtAsiaPacific no. 92 (March/April 2015) and also appears online at artasiapacific.com

The author thanks these friends and colleagues for their contributions to this remembrance: Masahiro Hashiguchi and Keita Itoh, Rand Castile, Mike Hearn, Robert Mowry and Amy Poster.

¹Robert Hatfield Ellsworth. *Later Chinese Painting and Calligraphy, 1800-1950*. (New York: Random House, 1986), Vol. 1, p. xii.

See my profile: Alexandra Munroe, "David Kidd: Collector, Writer, Master Orientalist" in *Orientations* (March, 1998). https://www.orientations.com.hk/articles/alexandra-munroe-david-kidd-collector-writer-master-orientalist-mar-1998-issue/

 $^{^3}$ Keita Itoh, interview with Alexandra Munroe, October 22, 2014, New York City. Unless otherwise noted, all quotes from Itoh are from this interview.

⁴Ellsworth quoted in Ann Ray Martin, "American Mandarin: Robert Ellsworth is the Duveen of Oriental Art" in *Connoisseur* (November 1984), p. 97.

⁵ Ibid., p. 97.

⁶Masahiro Hashiguchi, interview with Alexandra Munroe, October 22, 2014, New York City. Unless otherwise noted, all quotes from Hashiguchi are from this interview.

 $^{^7}$ Alice Boney quoted in Anita Christy, "Alice Boney: The Doyenne of Oriental Art Dealers" in $\it Orientations$ (December 1988), p. 59.

⁸ Wang Shaofang, "A Tribute to My Godfather Robert Hatfield Ellsworth". Posted on bostonese.com on August 14, 2014. See http://bostonese.com/2014/09/a-tribute-to-my-godfather-robert-hatfield-ellsworth/. Accessed January 8, 2015.

^{*}Alice Boney: The Doyenne of Oriental Art Dealers" in *Orientations* (December 1988), p. 56.

 $^{^{10}\,} The\, New\, York\, Times$ awarded The Gibbon's Japanese-French cuisine with one star, which is one more than Gagosian's recent foray into the business received. See www.nytimes.com/1987/05/15/arts/restaurants-871887.html

 $^{^{11}}$ Pratapaditya Pal, "The Last of the Mohicans: Remembering Robert Ellsworth (1929–2014)". Posted on Asianart.com on September 17, 2014. See http://asianart.com/articles/ellsworth 12 Ibid.

 $^{^{13}}$ Rita Reif, "Auctions: Asian Gods in Stone", *The New York Times*, October 5, 1990. See http://www.nytimes.com/1990/07/27/arts/auctions.html

¹⁴ Ellsworth, "Preface" in *Later Chinese Painting and Calligraphy*, 1800-1950, Vol. 1, p. xvi.

Ellsworth, "Preface" Later Chinese Painting and Calligraphy, 1800-1950, Vol. 1, p. xvi.
 Ellsworth, "Later Chinese Painting" in Later Chinese Painting and Calligraphy, 1800-1950, Vol. 1, p. 32.

[&]quot;Elisworth, "Later Chinese Painting" in Later Chinese Painting and Calligraphy, 1800–1950, Vol. 1, p. 52. "Holland Cotter, "The World Invades and Chinese Art Surrenders? Look Again". The New York Times, Arts section, February 2, 2001. See http://www.nytimes.com/2001/02/02/arts/art-review-the-world-invades-and-chinese-art-surrenders-look-again.html

¹⁸ Ellsworth quoted in Ann Ray Martin, "American Mandarin: Robert Ellsworth is the Duveen of Oriental Art" in *Connoisseur* (November 1984), p. 100.

¹⁹ Shi Lu, inscription on Stately Pines on Mount Hua (1972), trans. in Ellsworth, "Catalogue Entries" in Later Chinese Painting and Calligraphy, 1800-1950, Vol. 1, p. 207.



從者甚眾

安思遠與美國亞洲藝術崛起

古根漢美術館 三星亞洲藝術資深策展人 孟璐 (ALEXANDRA MUNROE)

安思遠常言「以物為師」,但如今其人遠去,我們心中的良師正是這位美國最偉大的亞洲藝術收藏家。安思遠既是收藏家、鑑賞家、旅行家、學問家、作家,亦是慷慨的贊助人與文化大使,自1960年代中起一直是美國亞洲藝術界的中流砥柱,直至2014年8月3日於紐約去世。安思遠雖以鑑識中國古代玉器、早期佛教雕刻、碑帖、明代傢具、清代單色釉瓷器及近現代中國書畫的前瞻視野見稱,但對推進印度、喜馬拉雅及東南亞藝術同樣貢獻良多。而其醉心日本,但凡到訪安思遠紐約第五大道22房間大宅的人皆可得見,在芸芸藝術品中率先迎迓來賓的是一尊鎌倉時代木雕地藏菩薩立像——由祂守護着一位待人忠誠、愛古惜物的儒雅君子,實在適切不過。

安思遠離世,一個時代亦告終結。過去數年,戰後美國的亞洲藝術界巨擘相繼身故: 克里夫蘭美術館的李雪曼 (Sherman Lee; 1918–2008)、哈佛大學的羅森福 (John Rosenfield; 1924–2013) 與加州大學柏克萊分校的高居翰 (James Cahill; 1926–2014),他們不單在西方藝術史觀仍被歐洲傳統壟斷之時在館藏、研究及大眾層面大力提倡「東方藝術」,更在熱衷亞洲藝術、歷史與文化的博物館長、策展人、學者、收藏家和藝術商之間建立起緊密的關係,恍如大家族一般,不缺鬼神傳説,時有奇人異事。這一輩身兼學者與策展人的亞洲藝術專家視野宏闊,從不自囿於一家一説,推崇所好亦深明其同屬世界廣大文明之理。李雪曼在克里夫蘭建立貫穿五千年文明的亞洲藝術系列,但對所藏的戈雅、格列柯、維拉斯奎茲等古典大師傑作同樣瞭如指掌。安思遠雖高中輟學,卻永遠一副愛德華時代紳士風範,喜以其安妮女皇時代銀杯享用波旁威士忌。安思遠曾為1986年出版、全三卷共重38磅的《中國近代書畫 1800–1950》(Later Chinese Painting and Calligraphy, 1800–1950)作序道:「中國畫有如史特勞斯的歌劇,起先輕描淡寫,要到最後一幕曲終奏雅時,方可領略其美感。」

初聞安思遠之名時,我才十來歲,住在日本兵庫縣蘆屋市。父母親的好友大衛・基德 (David Kidd) 是傳統派美國東方學家,居於江戶時代大名故宅,室內陳設中國藝術品與古董²,偶爾出售一、兩件珍藏。基德自1946年起旅居北平,1950年因新政府的排外政策而移住日本,後以其沙龍見著,無論三島由紀夫「盾會」成員或訪日名流如巴克敏思特・富





勒 (Buckminster Fuller) 皆是座上客,品茶論道,常至凌晨三時。基德寓所亦是國外亞洲藝術商必到之地,在北京飯店開設古董店時認識基德的香港藝術商克藕子 (Charlotte Horstmann)就是常客。我雖無在該處遇見安思遠的印象,卻記得基德每次提及他總是語帶崇敬。1971年,基德把我們當中一名求學心切的藝術學生送到紐約拜會安思遠。「我一心要來學習美國藝術,波比卻讓我找回根源。」伊藤慶太最近向我憶述:「他的眼光永遠超前時代。」³ 伊藤後來成為安思遠的助理,四十年來幾乎一直在安思遠有限公司 (R. H. Ellsworth, Ltd.) 度過。

1982年,我從日本到美國就業,擔任紐約日本協會創會理事蘭德·卡斯提爾 (Rand Castile) 的策展助理。我記得卡斯提爾在第一週就為我引見安思遠:「如果亞洲藝術界有皇帝的話,那非他莫屬。你的教育從此開始。」卡斯提爾會定期去第五大道與安思遠會面,我陪伴在側,經常因為嘗試迎合二人的驚人吸煙與喝酒習慣而落得尷尬收場。安思遠晚上會在其木板飾牆的英式圖書室待客,那裡有來自歐洲的博物館長、身負護送藝術品重任的日本策展人、年輕中國學者,還有衣裝華麗的朋友、鄰居、客戶穿梭出入,這一刻在搬弄是非,下一刻又在端詳一件新近添置的珍品。有時我們會獲邀到廚房,觀賞安思遠與伊藤正在修復的古印度朱羅王朝銅像或中國隋代石雕。我的這種「教育」隨即成為習慣。

多年後我接任日本協會理事,安思遠更收我於門下,有如把我從朝士擢升為大臣,教導我處理機構策略、展覽、借展、資金等事宜,介紹能助我成功的合作對象,結果總是皆大歡喜。2003年,數位來自奈良、慶州及首爾國立博物館的資深佛教藝術專家到訪紐約,參與由我策劃的「日韓初期佛教美術」(Early Buddhist Art from Korea and Japan) 展覽,安思遠為表歡迎竟取出大谷光瑞伯爵舊藏、來自敦煌及吐魯番的早期佛教經論與歷史文獻展示,令來賓喜出望外(該組藏品後來由上海博物館購入)。安思遠從不吝嗇讚賞,卻也律人甚刻,他對博物館與其負責人要求嚴格,時刻加以鞭策,令我們更具使命感。安思遠不單引導我探究藝術之美,亦培養出我對美國亞洲藝術這一偉大共同事業的無比忠誠。

美國媒體對安思遠素有「美國的中國君子 (American Mandarin)」、「明代之王 (King of Ming)」之譽。他1929年出生,其母拉芬·賀菲爾德·艾斯伍思 (LaFerne Hatfield Ellsworth) 是歌劇演唱家,其父裴里斯利·艾爾默·艾斯伍思 (Presley Elmer Ellsworth) 則是牙科醫生。友人皆認為安思遠的 悠揚男中音聲線來自母親,手藝則是父親所傳:他一直喜以牙

科器具修復舊物。安思遠是美國最高法院第三任首席大法官奧利佛·艾斯伍思 (Oliver Ellsworth) 的直系後人,這令他有着特殊的矛盾身分——生於大蕭條年代的美國貴族。他高中時已開始收藏、買賣古董,在1940年代初因參與戰時美國支援中國的志願服務而迷上中國文化,中途輟學後於父母友人經營的古董店工作。他後來說:「找到人生目標是幸運的事,不用耽誤太多時間。」4有天他在舊貨店以八美元買下一中國瓷瓶,並宣稱那是十七世紀製品,老闆於是安排他與紐約東方藝術界泰斗愛麗思・龐耐 (Alice Boney; 1901-1989) 見面,就看他能學到甚麼。「這年輕人拿着一個瓷瓶來找我。」龐耐後來憶述:「那不是甚麼重要的作品,但的確製於明代。我非常佩服。從此當然想要把他留在身邊。」5

安思遠與龐耐四十年的友誼,可説是二十世紀最動人的故事之一。「她是安思遠的母親和啟蒙導師。」大半生陪伴安思遠的橋口正廣説:「她為人直率,不尚空談。」。龐耐出訪日本、柬埔寨、泰國或印度,都會帶上安思遠 (雖然她曾於寒冬獨闖阿富汗巴米揚石窟,在其迪奧大衣中顫抖着找尋犍陀羅藝術品)。二人同訪寺院遺址、古建築遺跡、博物館以及當地業務網絡中所有藝術商。「眼光可以培養,但無法學會。」龐耐說過:「那是上天的禮物。」「她發現安思遠有此天賦,所以收而為徒,誘掖提攜,培養成為與她一樣獨當一面的藝術商。

龐耐隨即為安思遠引見在1928至1963年間擔任大都會藝術博物館遠東藝術部主任的艾倫·普里斯特 (Alan Priest)。普里斯特同樣賞識安思遠,企圖收為博物館界所用,卻不得要領,後來在1949年與龐耐安排安思遠入讀耶魯大學,跟隨王方宇教授學習中文。但安思遠成績欠佳,反而以各種奇特研究贏得這位上海學者的歡心。二人後來成莫逆之交,王方宇之子王少方更是安思遠十七名教子之一。「安思遠」之名正是王方宇所起,取其心思遠逸之意。8

安思遠後來功成名就的收藏與經營範疇,不少皆由龐耐開拓,如中國陵墓雕塑、明代傢具、近現代中國畫等。龐耐風度優雅,坐擁家族遺產仍不懈自學,在兩戰間的1930、1940年代成為首屈一指的亞洲藝術商,當年大都會藝術博物館的艾倫・普里斯特、華府佛利爾藝術館的約翰·波普 (John A. Pope)、肯薩斯市納爾遜·艾金斯博物館的羅倫斯·史克門 (Laurence Sickman),以及哈佛大學的蘭頓·華爾納 (Langdon Warner)與羅樾 (Max Loehr) 等美國學者館長/策展人致力促進中國藝術,貢獻斐然。龐耐後來憶述:「那時我們舉步維艱,因為國內對中國藝術幾近無知。」。安思遠以此為志,1971年更以首

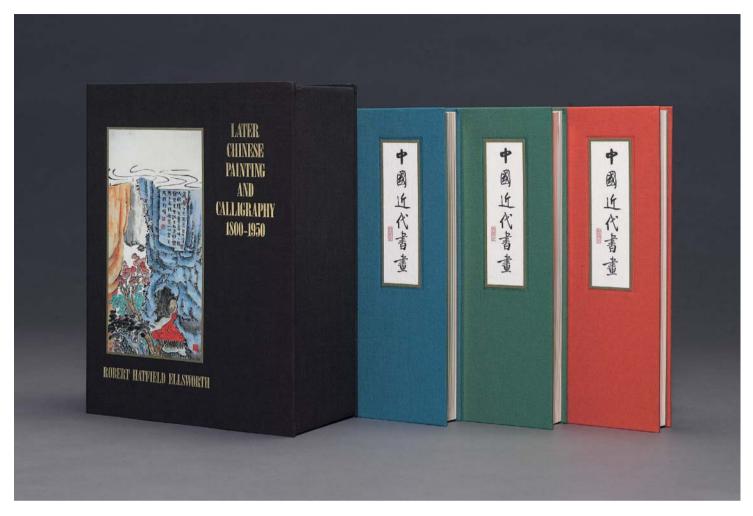
本著作《中國傢具:明清硬木傢具實例》(Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties) 獻予龐耐,一貫其忠誠作風。該書不少實例為安思遠藏品,部分來自龐耐,至今一直是明清傢具的權威參考文獻。

安思遠與龐耐私交亦甚篤。一次安思遠往訪龐耐旅居十七年的 東京,初遇曾跟隨龐耐學藝的橋口正廣。橋口十九歲移居紐 約,自此與安思遠形影不離。他最近憶述:「他教導我人生的 道理。」1980年,安思遠與橋口開設一家豪華餐廳,以下層 酒吧的一幅琳派大師酒井抱一屏風畫命名為「The Gibbon」 (長臂猿),成為當年紐約上流社會的傳奇。10 The Gibbon 是安思遠對好萊塢經典風華的敬禮,彷彿其華麗第五大道大 宅尚不足以襯托他的迷人風範。他的影星好友克勞黛‧考爾 白 (Claudette Colbert) 固然是常客, 法蘭·仙納杜拉 (Frank Sinatra) 亦曾在此獻唱,就連以楚楚衣冠聞名的黑幫頭目約 翰·高蒂 (John Gotti) 在1992年被判終生監禁前亦經常光顧。 橋口記得米·積加 (Mick Jagger) 與比安卡·積加 (Bianca Jagger)、米克・尼高斯 (Mike Nichols)、羅拔・烈福 (Robert Redford) 以及許多藝術界名人都是主顧;我則想起安思遠會在 餐廳主持日本協會藝廊展覽的開幕晚宴,有時酣暢至深夜,嘉 賓甚至無法到藝廊參觀。

安斯遠從事藝術商業,一向注重建立收藏系列多於售賣物品。 多年來,他只與數位主要客戶維持緊密關係,為其出謀劃策, 集寶蒐珍,最終往往將所藏導向各大藝術館。1961年,約翰· 洛克菲勒三世 (John D. Rockefeller III) 首次向安思遠洽購藝 術品,在他1978年去世後,所藏三百多件藝術傑作全數捐贈予 由其夫婦二人創立、旨在促進美國對亞洲各地文化了解的亞洲 協會。該收藏以宋明瓷器及印度、西藏、高棉、爪哇佛教與印 度教雕塑見著,不少學者皆認為這與安思遠的鑑賞眼光、精心 誘導大有關係。此外,現時大英博物館中國藝術部的何鴻卿爵 士珍藏,以及大都會藝術博物館的夏洛特·韋伯 (Charlotte C. Weber) 及約翰·韋伯 (John C. Weber) 古玉器、瓷器與金屬 器收藏,皆由安思遠協助蒐求而成。 布拉達帕迪亞 (Pratapaditya Pal) 在其〈最後的摩希根人:懷安思遠 (1929-2014)〉(The Last of the Mohicans: Remembering Robert Ellsworth (1929-2014))中回溯安思遠與著名泛亞收藏 (Pan-Asian Collection)的淵源。11 泛亞收藏由來自拉札德 (Lazard Freres)銀行世家的克利斯蒂安・修曼(Christian Humann)耗近三十年心血建立,包羅1,600多件印度教及佛教繪畫與藝術品。布拉達帕迪亞主管洛杉磯縣立藝術館印度及東南亞藝術部多年,曾於1977年舉辦「乘物遊心」(Sensuous Immortals)展覽,展出多件修曼珍藏。布拉達帕迪亞稱該展覽是「世界迄今最重要的印度、喜馬拉雅及東南亞藝術展覽」12,所言非虛。1981年修曼去世,安思遠悉數購入其收藏,包括當初他以1,200萬美元售予修曼的珍品。

安思遠及後為泛亞收藏的去向詳加謀劃,先向大都會藝術博物館、克里夫蘭藝術博物館、費城藝術博物館、波士頓美術館等重要藝術機構出售多件佳作,然後委託蘇富比舉行一場盛大的拍賣。被問及為何有此一舉,安思遠解釋:「我要繳付租金,也認為投資已經成熟。我寧願出售188件藏品,再以所得投資八件精品。」¹³ 最上乘的藝術品則留歸己有,包括其寢室內的西藏大成就者像,安思遠常與之傾訴,恍如摯友。此批藏品部分將 紐約佳士得安思遠珍藏拍賣推出。

在其眾多收藏品項中,安思遠對近現代中國書畫最為熱衷。他在此方面的研究成就廣獲肯定,甚至令學界重新審視近代中國的藝術流變。安思遠在其著作中感謝龐耐的啟發:「1949年,我在愛麗思·龐耐的指引下初次接觸近現代中國書畫領域皆有開拓之功。我收藏的不少上佳畫作都來自龐耐。」龐耐在1940年代中購入其首幅齊白石 (1864-1957)水墨畫,最後收藏齊作達百多幅。其後安思遠致力提倡近現代中國書畫作為西方正統研究、鑑賞、收藏對象,皆以龐耐所藏為本,而任務可謂艱巨。伊藤慶太記得1980年代有次李雪曼來訪,問道:「波比,你還在收藏那些衛生紙?」安思遠的堅持,無論從投資或學術角度而言皆極具遠見。作為藝術商,他的座右銘是買下來,等三十



Robert Hatfield Ellsworth, Later Chinese Painting and Calligraphy, 1800–1950 安思遠著《中國近代書畫 1800–1950》

年,然後出售。我曾聽到安思遠對客戶說:「你可能要為我的錯誤決定付出代價,但你不用永遠面對我的錯誤。」安思遠獨具慧眼,深信不少近現代書畫自具價值,多少與他年輕時接受的繪畫訓練,以及他對現代抽象畫的天賦觸覺有關。安思遠以「個人」表現風格與「時代激烈動盪中」對創作的堅持品評畫家,他為收錄數百幅珍藏、考證詳實的大型目錄作序時,指出十九世紀是了解前代發展與其後現代思潮衝擊的關鍵:

若説十九世紀人才輩出但多不得志,未免言過其實;若説 全屬中庸之才,則失於泥古。十九世紀風行以人物、花鳥入 畫,奠下二十世紀繪畫發展的基礎.....如有人在看過這些書畫 後仍不為其價值與美感所動,那應是我傳道不得其法所致。 不過我堅信,與我同道的人必然甚眾。15

除齊白石外,安思遠亦廣蒐近現代水墨大師如傅抱石、林風 眠、劉海粟、潘天壽、徐悲鴻、張大千的畫作。1970年代,中 國放寬對外國人的旅遊限制,他與伊藤慶太立即啟程尋寶,在 北京、上海、天津等地的國營工藝百貨店翻箱倒篋,認識安思 遠多年的香港藝術商黑洪祿一路相伴,同行的黑洪祿姪兒還被冠以「冰塊」的綽號,因為他負責攜帶安思遠飲用波旁威士忌時必備的冰塊。其後四人多次同訪中國各地,安思遠尤其着意追尋「狂人」畫家、詩人、書家石魯的蹤跡。文革期間,石魯遭紅衛兵批鬥(罪名之一是拒絕修改被指矮化毛澤東的畫作《轉戰陝北》)並關入牛棚,三年不准作畫,竟至精神分裂。安思遠四出蒐求以「野怪亂黑」見稱的石魯書畫,但收穫極少。1980年一天,他們正要空手離開西安,黑洪祿卻奔回酒店並宣布:他找到了石魯的情人,還有安思遠日夜企盼的石魯寶藏。安思遠敏於觀察,經常揭示新知,因為他無須顧慮正統藝術史家的忌諱。他論及石魯1972年畫作《華山松》:「石魯書畫,無論推、拉、壓筆如何狂放,主旨必然清晰可見。對不甘羈絆的人而言,華山與傲松自有深意,猶言絕壁逢生。」16

安思遠連番遊説,方獲大都會藝術博物館友人首肯,接受其451幅十九世紀至二十世紀中葉中國書畫的捐贈。當時國際上有關近現代中國書畫的著述、研究幾近闕如,更無市場可言。在德高望重的中國藝術史專家眼中,安思遠所藏畫作的前衛風格就

算不是標奇立異、抽象難明,亦已不在既定研究範圍之內。安 思遠收藏的近現代畫雖全以傳統水墨、顏料與紙絹創作,風 格卻千變萬化,既受印象派以至社會現實主義啟發,也有古 代木刻版畫甚或現代抽象畫的影子。有賴館長菲利浦‧德‧ 蒙特貝羅 (Philippe de Montebello) 以及擔任亞洲藝術部主席 多年、求知不倦的方聞支持, 這項歷史性的捐贈終在1986年 確立,館方承諾於展區以永久標誌向捐贈人致意。在2001年 大都會藝術博物館舉行「東西之間:安思遠藏十九世紀晚期 及二十世紀書畫」(Between Two Cultures: Late-Nineteenth and Twentieth-Century Chinese Paintings from the Robert H. Ellsworth Collection in The Metropolitan Museum of Art) 展覽時,近現代中國書畫的研究與收藏價值已廣獲肯定。該 展覽由大都會藝術博物館中國書畫部主任何慕文 (Maxwell K. Hearn) 籌劃,何慕文一直與方聞合作,致力提升亞洲藝術在 大都會藝術博物館內以至世界上的地位。「這種藝術的歷史自 此展開。」賀蘭·寇特 (Holland Cotter) 在其《紐約時報》評 論中指出:「與此同時,大都會藝術博物館的調查告訴我們, 一場寧靜的革命已經開始。」17同年四月,一幅石魯畫作於蘇 富比拍賣以破紀錄的近75,000美元成交。

安思遠的慷慨捐贈,不限於美國藝術館。安思遠於香港創立中國文物藝術修復基金會,集合海外友人捐款以資修復安徽徽州一明代村落。他早在1991年首次到訪徽州前已對該組珍貴建築略有所聞,幸其未如其他中國古建築般遭受近代動亂摧殘,遂負起修繕復原的重任。為表感謝,徽州贈予安思遠榮譽市民稱號。「我自覺是中國人。」波比說過:「對東方人不畏艱難、自強不息的態度,我既敬佩,亦有同感。」18

安思遠的離去,令人悵然。他是良師益友,亦是這個奇妙藝術世界的靈魂。石魯《華山松》是安思遠最珍重的畫作之一,其題詩或可稍慰我們思念之情:

吾愛華山松,高高且重重。 攀緣爭日月,歷歲耐寒風。 搖臂摹天嶺,昂首跨蒼龍。 舉雲成不朽,示寧閱天沖。18 本文原由《ArtAsiaPacific》雜誌委託,刊於2015年3/4月《ArtAsiaPacific》第92號 (附插圖) 及artasiapacific.com。

銘謝友人、同事為本文提供的協助:橋口正廣及伊藤慶太:蘭德・卡斯提爾 (Rand Castile)、何慕文 (Mike Hearn)、毛瑞 (Robert Mowry) 及Amy Poster。

¹ 安思遠著・《中國近代書畫 1800-1950》(Later Chinese Painting and Calligraphy, 1800-1950) (紐約:Random House・1986年) ・卷一・頁xii。

² 孟璐 (Alexandra Munroe) 撰・〈大衛・基徳:收蔵家、作家暨東方學家〉(David Kidd: Collector, Writer, Master Orientalist)、《Orientations》・1998年3月・見https://www.orientations.com.hk/articles/alexandra-munroe-david-kidd-collector-writer-master-orientalist-mar-1998-issue。

 $^{^3}$ 孟璐 (Alexandra Munroe) 訪問伊藤慶太、紐約、2014年10月22日。如無另註、本文引伊藤慶太語皆出自是次訪談。

⁴ 安思遠語・引用於安妮・雷・馬田 (Ann Ray Martin) 撰・〈美國的中國君子:安思遠是東方藝術的杜維思〉 (American Mandarin: Robert Ellsworth is the Duveen of Oriental Art)・《Connoisseur》・1984年11月・頁97。

⁵ 同上·頁97。

⁶ 孟璐 (Alexandra Munroe) 訪問橋口正廣・紐約・2014年10月22日。如無另註・本文引橋口正廣語皆出自是次訪談。 ⁷ 愛麗絲・廳耐語・引用於安妮塔・克里斯蒂 (Anita Christy) 撰・〈愛麗絲・廳耐:東方藝術商泰斗〉(Alice Boney: The Doyenne of Oriental Art Dealers)・《Orientations》・1988年12月・頁59。

⁸ 王少方 (Wang Shaofang) 撰・〈獻予我的教父安思遠〉(A Tribute to My Godfather Robert Hatfield Ellsworth)・刊於bostonese.com · 2014年8月14日 · 見http://bostonese.com/2014/09/a-tribute-to-my-godfather-robert-hatfield-ellsworth (2015年1月8日版本)。

⁹ 愛麗絲·廳耐語·引用於安妮塔·克里斯蒂 (Anita Christy) 撰・〈愛麗絲·廳耐:東方藝術商泰斗〉 (Alice Boney: The Doyenne of Oriental Art Dealers) · 《Orientations》 · 1988年12月 · 頁56 ∘

¹⁰ The Gibbon的日法料理只獲《紐約時報》一星評級・但評價仍高於最近控利・高古軒 (Larry Gagosian) 開設的餐廳・見http://www.nytimes.com/1987/05/15/arts/restaurants-871887.html。

¹¹ 布拉達帕迪亞 (Pratapaditya Pal) 撰・〈最後的摩希根人:懷安思遠 (1929-2014)〉(The Last of the Mohicans: Remembering Robert Ellsworth(1929-2014))・刊於asianart.com・2014年9月17日・見http://asianart.com/articles.ellsworth。

¹² 同上。

¹³ 麗特·賴夫 (Rita Reif) 撰 · 〈拍賣:亞洲神祇石像〉(Auctions: Asian Gods in Stone) · 《紐約時報》 · 1990年10月 5日 · 見http://www.nytimes.com/1990/07/27/arts/auctions.html 。

¹⁴安思遠著・〈前言〉・《中國近代書畫 1800-1950》(Later Chinese Painting and Calligraphy, 1800-1950) ・卷 ー・頁vvi。

¹⁵ 安思遠著・〈前言〉・《中國近代書畫 1800-1950》(Later Chinese Painting and Calligraphy, 1800-1950) ・巻

¹⁶ 安思遠著・〈中國近代畫〉・《中國近代書畫 1800-1950》(Later Chinese Painting and Calligraphy, 1800-1950) ・ - ・ 頁32。

¹⁷ 賀蘭・窓特 (Holland Cotter) 撰・〈世界入侵・中國藝術投降?別太快下結論〉(The World Invades and Chinese Art Surrenders? Look Again)・《紐約時報》藝術版・2001年2月2日・見http://www.nytimes.com/2001/02/02/arts/art-review-the-world-invades-and-chinese-art-surrenders-look-again.html。

¹⁸ 安思遠語·引用於安妮·雷·馬田 (Ann Ray Martin) 撰·〈美國的中國君子:安思遠是東方藝術的杜維思〉 (American Mandarin: Robert Ellsworth is the Duveen of Oriental Art)·《Connoisseur》·1984年11月·頁100

¹⁹ 石魯1972畫作《華山松》款議:由安思遠翻譯並引用於《中國近代書畫 1800-1950》(Later Chinese Painting and Calligraphy, 1800-1950)・卷一・頁207。





ROBERT HATFIELD ELLSWORTH

A LEGACY

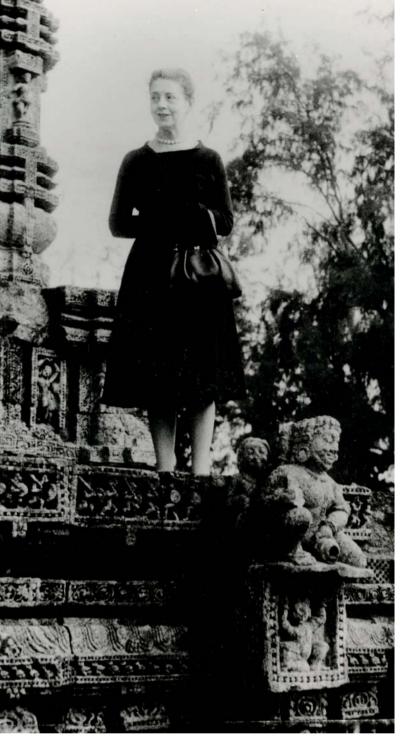
 $\label{eq:conditional} A\,M\,Y\,\,G\,.\,\,P\,O\,S\,T\,E\,R$ Curator Emerita, Asian Art, Brooklyn Museum

In 1969, when I first made the acquaintance of the ever-debonair and already legendary Robert Ellsworth – a giant in the world of Asian Art in post-war America – I was surprised and humbled by his willingness to spend time with a junior curator like me. Over the course of many decades, my collegial meetings with Ellsworth would evolve into a decades-long friendship. Of course, it wasn't only curators who were welcome recipients of Ellsworth's hospitality; the circle included museum directors, collectors, scholars and curators – a veritable who's who of the Asian art world.

We first met at the reopening of the Brooklyn Museum's Chinese Gallery, when Ellsworth invited me to his gallery residence, where I would be introduced to the breadth of the Asian Art world in New York. When I first met him, my interests lay primarily in Japanese art. Ellsworth was then selling screens and scroll paintings in his exquisitely decorated townhouse on East 64th Street (situated near enough to the old Asia House, and appointed with just as many masterpieces, to become known as "Asia House East").

Later, when I turned my attentions toward South and Southeast Asian sculpture, I learned that Ellsworth had been the driving force behind building Indian, Thai, and Cambodian sculpture collections in some of America's most prominent museums and private homes. His enthusiasm had been fostered by his great mentor and early champion, Alice Boney, with whom he traveled and studied. Ellsworth was with another of his female mentors and friends, Connie Mangskau, in Thailand when the so-called "Prakhon-chai" bronzes were initially discovered. Through Ellsworth, a stunning Maitreya of the group became the first Asian object purchased by the Kimbell Art Museum, Fort Worth, Texas, setting a course for that institution that has resulted in one of the finest Asian Art collections in the U.S.

Later, when Ellsworth had accrued the reputation and the funds to purchase major collections, his broad interests, keen sensibilities (almost to the point of clairvoyancy),



Alice Boney in Angkor Wat, late 1950s 1950年代愛麗絲・龐耐於吳哥窟

and taste for risk catapulted him to the top of his field. In 1964, he set his sights on the Dr. J. R. Belmont's collection of Chola bronzes, whose unassailable provenance still makes them the paradigm of secure acquisitions for museums and collectors today. Summoning that force of nature that was his charm, he convinced Belmont, over the course of several dinners, to agree to the purchase even though he did not have the money to pay for it. He sold a first group privately and at auction, made payment, and secured the remaining pieces for himself. Similarly in 1981, he brilliantly arranged for several outstanding works from the Pan-Asian Collection of fifteen hundred

objects, amassed by the late financier Christian Humann, to be sold in group sales to The Metropolitan Museum of Art and the Cleveland Museum of Art, paying Humann's estate in installments, and ultimately keeping the rest of the collection, which remained in a sufficient enough quantity to sell for the rest of his life and then some. Wherever he went, the magic and myth of such impossible feats preceded him.

Of course, when Ellsworth began dealing from his legendary apartment at Fifth Avenue and 77th Street, he did so enthroned as "the King of Ming" (so his peers and the press called him). For Ellsworth, it was a return to his roots: Chinese art had been a subject of fascination for him since his youth. Ever boasting that he did not graduate from high school, his knowledge about Chinese art arose purely through self-guided education and experience. Coinciding with activities as a "runner" at the New England antiques fairs, his first forays into the world of art dealing were in Chinese snuff bottles and other small objects which he sold for "Chinese War Relief."

"The King of Ming" never forgot those early days. As the son of a dentist, Ellsworth was almost genetically predisposed to a hands-on approach with his objects. He used the dental tools inherited from his father to remove encrustation from Chinese bronzes which he acquired in whatever state they were in. Ellsworth not only took great pride in restoring these treasures, he undoubtedly used the experience to learn about the material he dealt in. His early love of the object, its construction, its materiality was palpable even in later years, when he supported the work of conservators at institutions like the Freer Gallery of Art

"Never collect anything that you don't want to live with every day."

and the Arthur M. Sackler Gallery, Smithsonian Institution, to which he was generous in terms of money, as well as gifts (and sales) of objects.

Ellsworth's well-known passion for art that was beautiful but underappreciated spans his entire career. He was never deterred from jumping in and becoming a champion for the unrecognized masterpiece. His love of Chinese hardwood furniture, for example, was at first shared by few of his colleagues. This field has evolved into a major area of collecting both in the West and especially in China. Ellsworth's legacy is felt in museum displays like the celebrated Ming Room of the Astor Court at the Met, but also at auction house sales that have broken any record that could have been anticipated when he published *Chinese Hardwood Furniture* (1971), still a standard reference.

Similarly, Ellsworth became infatuated with 19th- and 20th century Chinese ink painting at a time when the genre was scorned or ignored by others in the field. He amassed a comprehensive collection, studied them, employed scholars to research them, and then persuaded The Metropolitan Museum to accept a donation of about 400 of these works. At the same time, he published his collection in a beautifully illustrated, three-volume magnum opus, *Later Chinese Painting and Calligraphy: 1800–1950* (1987). With this savvy and concerted effort, Ellsworth laid the groundwork for an entire field of collecting (in which he, of course, maintained further holdings).

A glimmer of Ellsworth's early days surfaces in the little known story of his discovery of two minute Pyu bronzes,

obscured in a large collection of Southeast Asian masterpieces that he had recently purchased. In the early 1990s, by right, these two pieces should have been returned to Myanmar. Through his friendship with Nancy Reagan, he arranged for their return, bringing them back to their home country himself. At a time when the US maintained no diplomatic relationship with Myanmar, Ellsworth was honored there for restoring part of Burmese cultural heritage.

Echoes of the early days resonate in a trip that Ellsworth made in 1991 to Huizhou (Anhui province, China), where he discovered Ming-era edifices in a fair state of preservation. Ellsworth observed that local craftsmen had inherited the skills over generations needed to restore the wood architecture. With his signature flair and force of personality, he cajoled his ex-patriot friends in China and abroad to support a foundation he had established, dedicated to preserving these gems of the past. "The King of Ming" let his peers think what they would: far from a vanity project, his aim was to create a tourist destination that could sustain the local residents.

Ellsworth's legacy is not only the works he amassed and sold. It is not only the spirit of comradery he sparked among dealers, collectors, museum curators (and yes, his well-known "friends in high places"), nor was it only his love of the trade. It is not even his legendary wit, meticulously crafted style, or celebrated cosmopolitanism. Those traits all belong to one side of Bob, a side that he himself cultivated and projected. With his passing, what we miss is the legacy of his genuine personality, his love for the art and for those who appreciated it.



安思遠 一 流風遺澤

布魯克林博物館亞洲藝術部榮譽主任 AMY G. POSTER

我與安思遠相識於1969年,當時我只是助理館長,有幸獲這位於戰後美國亞洲藝術界呼風喚雨的儒雅君子撥冗問候,可謂受寵若驚。時光飛逝,我倆由同事漸成莫逆之交。他活躍於亞洲藝術圈,不論館長、收藏家、學者或策展人,凡是圈內一員,他都熱情款待,樂此不疲。

我於布魯克林博物館中國廳重新開幕當日初遇安思遠,更獲邀拜訪其紐約大宅,參觀陳列其中的亞洲藝術珍品。當時我喜愛日本藝術,而安思遠就在其裝潢雅致的東64街寓所經營屏風及卷軸畫(其宅毗鄰亞洲會館舊址,所藏藝術傑作數量不相上下,故被稱為「亞洲會館東館」)。

後來我對南亞及東南亞藝術興趣漸濃,發現安思遠原來是美國各大美術館及私人藏家建立印度、泰國與柬埔寨雕塑收藏的關鍵人物。安思遠醉心亞洲藝術,源於他跟隨學習並同遊亞洲各地的啟蒙導師愛麗思·龐耐 (Alice Boney)。泰國巴空猜縣青銅像出土時,他與同樣亦師亦友的康妮·孟斯裘 (Connie Mangskau) 正身在當地。經安思遠協助,一尊珍罕的泰國彌勒菩薩像成為美國德州沃斯堡金貝爾美術館首件亞洲館藏,為該館其後建立美國首屈一指的亞洲藝術珍藏踏出第一步。

未幾,安思遠的名望與財力漸趨雄厚,不少稀罕珍品皆成囊中之物,憑藉鋭利眼光、豐富學養與過人膽識,事業屢攀高峰。1964年,安思遠看中貝爾蒙博士 (Dr. J.R. Belmont) 的朱羅王朝青銅器珍藏,其顯赫來源至今仍深得各大藝術館與藏家稱道。他以其天賦魅力與口才,歷經數次晚宴的交涉,終於説服貝爾蒙博士出讓所藏。當時他資金不足,遂先私下轉售並公開拍賣一批銅像以籌集資金,其餘全留為私人收藏。1981年,安思遠故技重施,從已故商界巨擘克利斯蒂安·修曼 (Christian Humann) 1,500多件「泛亞珍藏」中挑選部分精品,售予紐約大都會藝術博物館與克里夫蘭美術館,以所得分期購買餘下藏品,除偶爾出售一兩件外,珍藏終生。所以説安思遠無論身處何方,身邊總會有神奇、不可思議的事情發生。

當安思遠開始於其第五大道與77街傳奇大宅經營業務時,同儕與媒體已經稱頌他為「明代之王」(The King of Ming)。安思遠自小熱愛中國藝術,至此有如回歸本源。他常說自己高中輟學,中國藝術知識全靠自學與經驗累積而來,例如早年在新英格蘭古董展買賣鼻煙壺和小古玩。



Robert H. Ellsworth in Huizhou, Anhui province, c. 2000 Photo courtesy of Masahiro Hashiguchi 2000年前後安思遠於安徽徽州 鳴謝橋口正廣先生提供圖片

「若你不願與之朝夕共對, 就別收藏它。|

這位「明代之王」對當年往事記憶猶新。安思遠之父是牙醫,他繼承了父親的工藝巧手,喜以父親留下的牙科器具修復鏽蝕的中國青銅器。他不單對自己的修復技藝深感自豪,亦從不忘把握機會學習不同材質的特性。安思遠早年對器物結構、材質與器物本身的沉迷,到後來只有變本加厲,他除捐贈(或出售)藏品外,亦經常慷慨資助華府佛利爾及賽克勒藝術館、史密森尼學院等機構的維護與修復工作。

終其事業生涯,安思遠一直以眼光獨到,洞悉先機見著,每發現滄海遺珠,總是極力推崇,毫不猶疑。例如安思遠涉獵中國傢具,最初幾乎無人問津,如今卻已是中國及西方各地的重要收藏範疇。他對中國傢具鑑藏的貢獻於紐約大都會藝術博物館阿斯特庭園的「明軒」(Ming Room)可見一斑,而近年中國傢具拍賣屢破紀錄,更絕非1971年安思遠著《中國傢具:明清硬木傢具實例》(Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties) 出版時可以預見。該書至今依然是中國傢具研究的重要參考文獻。

而在安思遠提倡十九、二十世紀中國水墨畫時,西方鑑藏界同樣不以為然。他蒐羅大批畫作,努力研究,並聘請學者考證,最終獲大都會藝術博物館接受其400多件捐贈。他並以1987年出版、圖文並茂的三冊巨著《中國近代書畫 1800-1950》(Later Chinese Painting and Calligraphy: 1800-1950) 詳細著錄所有藏品,奠定後來中國書畫成為主要收藏對象的基礎(部分珍品當然留歸己藏,以備不時之需)。

安思遠曾在他剛購入的一批東南亞藝術品中,發現兩件驃國青銅器,這件早年往事鮮有人知。兩件青銅器早在1990年代就該歸還緬甸,後來安思遠得到與他素有交情的南茜·列根 (Nancy Reagan) 相助,終能親自護送文物返國。當時兩國並無外交關係,安思遠仍獲緬甸政府嘉許,表揚其為保育緬甸文化所作的貢獻。

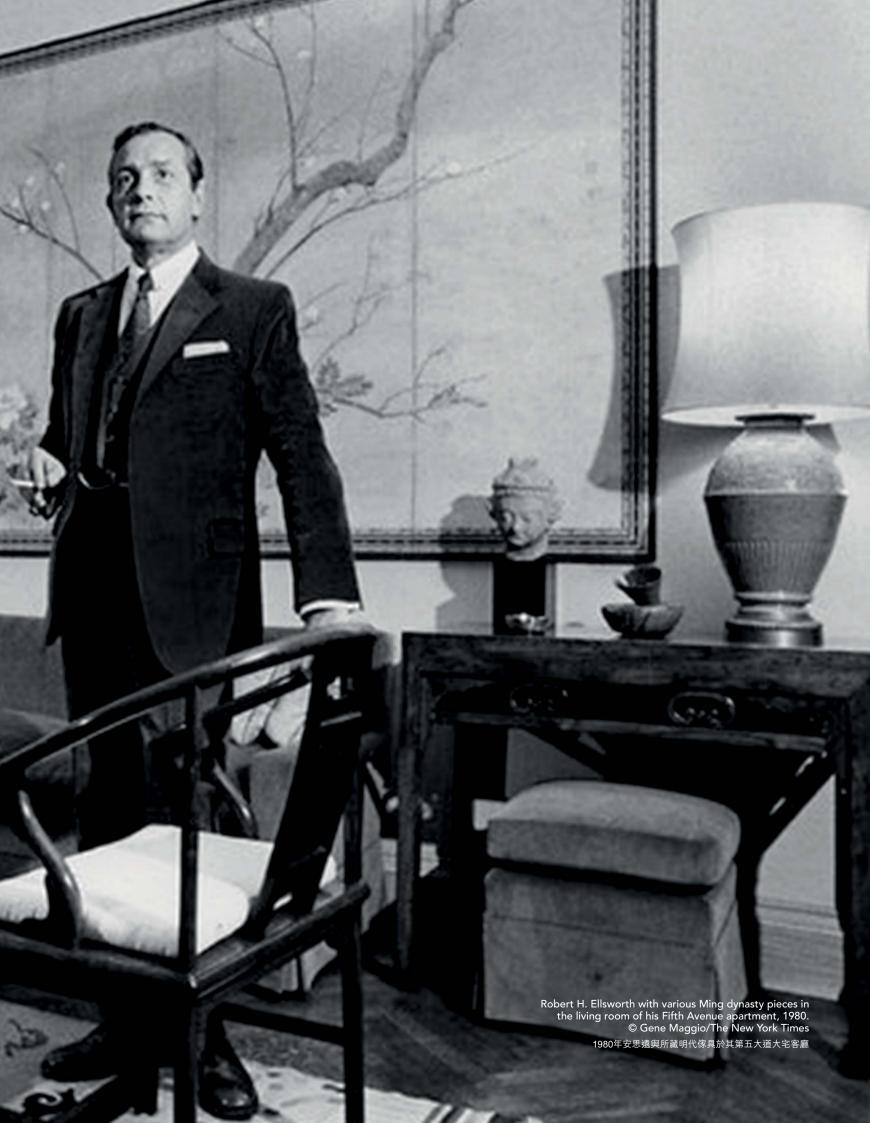
1991年,安思遠再度訪華,在安徽徽州發現一組保存情況欠佳的明代建築。他察覺到當地工匠傳承着先輩修復古代木建築的技術,於是以其出眾口才與個人魅力向旅居中國與國外的友人募捐,成立基金會以支持古建築的維護。縱然有同儕認為「明代之王」此舉不過是虛榮作祟,安思遠卻清楚自己的目的是要把當地變成觀光勝地,讓居民維持生計。

安思遠的遺澤,不僅在於其庋藏或業務之廣,不限於他與藝術商、藏家、博物館長(對,他的著名「上流朋友」)惺惺相惜的友誼,不只是他對事業的熱愛,亦不單是他的過人才智、優雅風範或國際視野——那是安思遠刻意展示於人前的一面。如今其人溘逝,我們更懷念的是他率真的個性、對藝術的追求,還有給予知音的愛護與提攜。









•1

A SUPERB GILT-BRONZE FIGURE OF A SEATED BEAR

CHINA, WESTERN HAN DYNASTY (206 BC-AD 8)

The seated figure shown scratching its right ear, with head lowered and mouth open to show the tongue lolling to one side, the fleshy body finely incised with wavy lines suggesting fur, and with finer, more closely arranged lines defining the brows, ruff and edges of the forelegs and small tail

3 in. (7.6 cm.) high

\$200,000-300,000

PROVENANCE:

The Property of a Gentleman; Christie's New York, 20 November 1979, lot 76

The Property of a Gentleman; Christie's New York, 3 June 1988, lot 21.

Property from a Private Collection; Christie's New York, 19 September 2007, lot 217.

EXHIBITED:

Greenwich, Connecticut, The Bruce Museum, Flora and Fauna: Themes and Symbolism in the Decorative Arts of China, 23 June – 9 September 2007.

LITERATURE:

Flora and Fauna: Themes and Symbolism in the Decorative Arts of China, Bruce Museum, Greenwich, Connecticut, 2007, no. 8.

西漢 鎏金銅熊形擺件



This small but exceptionally compelling gilt-bronze sculpture represents a plump bear seated on its haunches in a moment of repose as it scratches a spot immediately behind its right ear with its right forepaw. At peace with itself and with the world, the bear appears to be enjoying the moment and is wholly lacking in the ferocity that typifies most Han-dynasty representations of bears, tigers, and other wild beasts, marking this as an astonishingly rare and very naturalistic sculpture.

The bear has been a popular totemic emblem in China since ancient times. China's foundation myths hold that the legendary Yellow Emperor, or Huang Di, early on lived with his tribe in the northwest, presumably in modern Shanxi province, but then later migrated to Zhuolu, in present-day Hebei province, where he became a farmer and tamed six different types of ferocious beasts, including the bear, or xiong, with which the Yellow Emperor ever since has been linked. According to legend, Gun-said to have been the great-grandson of the Yellow Emperor and the father of Yu the Great, or Da Yu-stole a special soil with which he planned to build dikes in an attempt to control the Yellow River's constantly recurring and very devastating floods; he failed in his mission, however, and, as punishment for his theft, he was killed by Zhurong, the God of Fire. Gun's corpse turned into a yellow bear, or huangxiong, and jumped into a pool; several years later, a golden bear-alternatively said to be a golden dragon—emerged from the corpse's stomach and ascended into heaven, where the Yellow Emperor instructed it to complete its father's work in taming the Yellow River's waters. That bear turned out to be none other than Da Yu, who, according to popular belief, heroically controlled the floods and became the mythological forefather of China's Xia dynasty. Thus, even if its exact symbolism has never explicitly been stated, the bear has been prominently associated with legendary rulers and national foundation myths since earliest times. From the Han dynasty (206 BC-AD 220) onward, and probably even much earlier, bears have been linked with military prowess, shamanism, and immortality. As a corollary, it might be noted that the words for "bear" and "virility" are exact homonyms, not only in modern Mandarin Chinese, in which both are pronounced xiong, but also in ancient Chinese, a connection that likely speaks for itself in terms of symbolism.

Bears were depicted in Chinese art at least as early as the Shang dynasty (c. 1600 -c. 1050 BC), as evinced by three jade bears excavated in 1976 from the tomb of Lady Fu Hao (died c. 1200 BC), Anyang, Henan province, by two jade bears in the Grenville L. Winthrop Collection at the Harvard Art Museums (1943.50.308 and 1943.50.509), and by a rare marble sculpture seemingly depicting a kneeling human figure with a bear's head—sometimes said to be a feline head—that archaeologists from the Academia Sinica recovered from Xibeigang Tomb M1001 at Anyang in 1928, illustrated in the exhibition catalogue, King Wu Ding and Lady Hao: Art and Culture of the Late Shang Dynasty, National Palace Museum, Taiwan, 19 October 2012 - 19 February 2013, pp. 230-231, no. RO1757. Perhaps the most famous Shang-dynasty work representing a bear—alternatively said to be a tiger—however, is the bronze ritual you wine vessel in the Sumitomo Collection, Kyoto, which was cast in the form of a beast either embracing or consuming a human figure. See R. Bagley, Shang Ritual Bronze Vessels in the Arthur M. Sackler Collections, Arthur M. Sackler Foundation, Washington DC, Arthur M. Sackler Museum, Cambridge, Massachusetts, 1987 p. 123, fig. 197. In the Western (206 BC-AD 8) and Eastern Han (AD 25-220) periods, both bronze and ceramic vessels often were outfitted with legs in the shape of bears; such vessel legs, generally in sets of three, portray the bears resting on their haunches and supporting the perimeter of the vessel base on their shoulders. Such Bronze Age representations typically present bears in formal, bilaterally symmetrical poses with the animals kneeling or resting on their haunches.

In fact, except for its relaxed attitude, the Ellsworth bear relates closely in style to a Western Han, gilt-bronze, bear-form vessel leg in the Harvard Art Museums' Grenville L. Winthrop Collection (1943.53.92). The definition of the claws and the linear texturing of the surface to suggest fur are closely related, for example, as are the fine lines that articulate the ruff around the neck and the edges of the forelegs.

Even so, its relaxed posture and self-absorbed attitude distinguish the Ellsworth bear from most other Western Han representations of bears, whether vessel supports or free-standing sculptures. Whereas the Ellsworth bear has momentarily retreated from the world as it pleasurably relieves an itch and allows its tongue to loll out of its mouth, most Han bears are alert, even ferocious, their eyes wide open and looking outward in a piercing gaze, their mouths agape as if growling defensively or preparing to attack an opponent; they are interacting with the world, ready to challenge any being audacious enough to approach.

Though rare, the Ellsworth bear's relaxed naturalism and momentary withdrawal from active involvement with the world in favor of self-absorption finds an antecedent in the asymmetrical pose, informal manner, and somewhat whimsical presentation of a small jade bear in Harvard's Grenville L. Winthrop Collection (1943.50.310) that dates to the Warring States period (475 BC–221 BC). Despite the rarity of its pose and the relaxed manner of its presentation, the Ellsworth gilt-bronze bear thus nevertheless claims kinship to other late Bronze Age sculptures.

Formerly in the collection of Senator Hugh Scott, Washington, DC, a gilt-bronze bear virtually identical to the Ellsworth bear, and also assigned to the Western Han period, was featured in the exhibition Ancient Chinese Bronzes and Gilt Bronzes from the Wessen and Other Collections, Eskenazi, Ltd., London, 11-25 July 1980, no. 22. In fact, the Ellsworth and Senator Scott bears doubtless originally came from a set of four identical, gilt-bronze sculptures that served as mat weights. When reading, studying, or conversing outdoors with friends and colleagues, Chinese gentlemen of ancient times often sat on mats of woven bamboo strips, the four corners of the unfurled mat anchored with matching animal-shaped weights to prevent the mat from folding back on itself if animated by a breeze or a shift in the gentleman's position. For a full discussion of mat weights, see Michelle C. Wang, et al. A Bronze Menagerie: Mat Weights of Early China, exh. cat. (Boston: Isabella Stewart Gardner Museum), 2006, where other bear-form weights of larger size in the Isabella Steward Gardner Museum, Boston, the Cleveland Museum of Art (formerly Stoclet Collection, Brussels), and the Saint Louis Art Museum are illustrated and discussed, pp. 86-93, nos. 4, 5, 6.

The Ellsworth and Senator Scott bears appear to have been hollow cast, after which the wavy lines suggesting fur and the short, straight lines defining the brows, neck ruff, foreleg edges, and short tail were incised. Once the chasing and chiseling had been completed, the sculptures were gilded, presumably employing the so-called heat-gilding technique, in which an amalgam of powered gold and mercury was applied to the surface, after which the sculpture was heated to a relatively low temperature, causing the mercury to evaporate and the gold to be fused evenly over the surface of the bronze. Lastly, the hollow interiors were filled with metal, probably lead, thereby adding sufficient weight for the small sculptures to serve effectively as weights.







•2

A LARGE YELLOW 'WAX STONE' BOULDER

Of irregular oblong form, the stone of deep caramel-brown color $19\frac{1}{2}$ in. (49.6 cm.) long, wood stand

\$30,000-50,000

文人黃蠟石隨形擺件

Robert D. Mowry, in his discussion of a small yellow 'wax stone' (lashi) scholar's rock in the catalogue for the exhibition, Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholar's Rocks, Harvard University Art Museums, 1997, p. 271, no. 61, notes that stones of this type were obtained from riverbeds in Guangdong and Guanxi provinces, and "were first collected for studio display during the Qing dynasty, probably in the seventeenth or eighteenth century." Yellow 'wax stone' is highly valued for its warm, golden-caramel color and distinctive moist (run) appearance. The present specimen is exceptional for its unusually large size, handsome form, smooth texture and even golden-caramel tone.

The boldly carved stand plays an important role in the overall presentation of the piece. It not only serves to transform the stone into a delightful work of art, but also raises the stone to a height that would have allowed it to function as a stool.





•3

A RARE LARGE BLUISH OLIVE-GREEN JADE GE DAGGER-AXE

CHINA, LATE SHANG DYNASTY, 11TH CENTURY BC

The broad blade with beveled edges and pronounced median ridge on each side extending from the hafting hole to the tip, the hole drilled from both sides, the softly polished, mossgreen stone with opaque white and black markings 15 in. (38 cm.) long, box

\$100,000-150,000

PROVENANCE: With Bluett & Sons, London, 1986.

商晚期 玉戈



Early Chinese considered jade the most precious of all materials, prizing it more than gold, silver, or bronze. In fact, the Chinese had discovered jade and had mastered techniques for working it already in Neolithic times. That love of jade, which some anthropologists consider a defining characteristic of Chinese culture, has continued from earliest times down to the present.

The earliest Chinese jades included ritual implements (such as bi discs and cong tubes), articles of personal adornment, the occasional small sculpture, and, of course, various types of blades, which were effectively used as weapons in Neolithic times, because jade is a very hard stone, but likely served more as badges of office and emblems of rank in the early historic era (as bronze blades came to replace stone weapons). The stone traditionally prized as jade in China is nephrite, which had become the standard by Shang times; by contrast, a variety of beautiful hardstones, including nephrite, was employed in Neolithic times, perhaps because a uniform standard had not yet evolved or perhaps because nephrite was not always readily available. A translucent stone, nephrite occurs in a range of colors from white to green, grey, and even black; Shang jades vary in hue but typically are sea-green or bluish green, like this example.

The functional blade-type most commonly encountered among Shang jades is the ge dagger-axe (sometimes erroneously translated as "halberd"). A pole weapon, the ge comprised a jade blade attached perpendicularly to a wooden shaft, the blade's tang likely fitted through a slot at the end of the shaft, and the blade secured to the pole with a thong looped through the circular opening at the base of the tang. Although the ge-blade type doubtless originated in stone during Neolithic times, by the Shang dynasty the style of such blades derived from bronze examples that are seen as early as the Erlitou period. See the drawing of a bronze ge from Henan Yanshi Erlitou, c. 1900–1600 BC, illustrated by J. Rawson, Chinese Jade from the Neolithic to the Qing, British Museum, 1995, p. 192, fig. 2.

The present blade compares favorably with three jade blades in the Harvard Art Museums' Grenville L. Winthrop Collection: 1943.50.20, 1943.50.64, and 1943.50.68, which are published in Max Loehr, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University* (Cambridge: Fogg Art Museum), 1975, p. 55 (no. 30), p. 53 (no. 27), and p. 54 (no. 29), respectively. This blade also relates closely to a blade that was sold at Christie's New York, 19 March 2008, lot 478.











A VERY RARE WHITE JADE ARC-SHAPED PENDANT, HUANG

CHINA, LATE EASTERN ZHOU DYNASTY, 5TH-4TH CENTURY BC

Each side of the upper section finely carved in relief with comma spirals, a small hole drilled from one side below the rim, the lower section carved in symmetrical, curvilinear openwork with elaborate hooked scrolls formed by a pair of adorsed birds with curled wings and long bifurcated tails that trail along the bottom of the arc, the semi-translucent stone of warm white tone shading to brown (*tangyu*) at one edge 6% in. (16.2 cm.) wide, box

\$60,000-80,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, before 2000.

東周晚期 白玉璜

Tradition holds that the huang, a flat arc of jade, originated in Neolithic times and, by early historic times, had come to number among the six ritual jades, or Liu Yu Liu Rui, along with the bi, cong, gui, zhang, and hu. Among those ritual jades, the bi was said to symbolize the sun, the cong the earth, and the remaining four, the cardinal directions with the huang, in particular, being associated with north. By the Zhou dynasty, however, the huang had been appropriated as an article of personal adornment and typically was incorporated into pendants that were strung with jade beads and other ornaments and that were suspended from the waist or shoulders. The small perforation at the top of the arc permitted this huang to be attached to other pieces, perhaps with a silken cord, and the tiny perforations worked into the outer edges of the openwork design within the arc permitted yet other pieces to be linked to this huang. Mentioned in such classical texts as the Zhou Li, or Rites of Zhou, such pendants served as symbols of virtuous men and as emblems of rank. The Zhou Li notes, for example, that "All belts must have jade pendants. Without cause, a gentleman is never without his jade. Is it because a gentleman's virtue is likened to his jade?" Apart from the symbolism of the jade and the beauty of the stone, early Chinese appreciated the pleasant tinkling sound the jades made as they touched each other when the wearer moved; in fact, the Chinese term cong refers to that very sound (though it must be noted that this character differs from that used for the ritual jade cong mentioned above). Jades from the Neolithic era occur in many different colors, while those from the Shang dynasty generally show a more limited range of colors, usually sea green, bluish green, or grey. By the late Eastern Zhou, however, taste had come to embrace light colors, so that most jades of that era are pale greenish white or even white, like this huang, and often boast splashes of medium or dark brown.

Once appropriated as an article of personal adornment, the *buang* began to be embellished with carved designs. Those from the Western Zhou period, for example, often feature boldly carved stylized birds, but those from the late Eastern Zhou, such as this magnificent *buang*, typically exhibit a subtly raised border around the edges of the arc and sport an array of small, regularly spaced, comma-shaped embellishments that are known as *guwen* or *guliwen*, meaning "grain patterns". Although the space within the arc is usually open, rare examples, such as this piece, feature interlaced, openwork embellishments therein.

A stylistically related *huang* in the Grenville L. Winthrop Collection, Harvard Art Museums, lacks the openwork decoration within the arc of the Ellsworth example (1943.50.604); it is published in Max Loehr, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum*, *Harvard University* (Cambridge: Fogg Art Museum), 1975, p. 331, no. 485. This *huang* also is close in style to a jade *huang* that was sold at Christie's New York, 16 October 2001, lot 209.







A RARE SMALL BRONZE PHOENIX-FORM EWER

CHINA, LATE WESTERN-EARLY EASTERN ZHOU DYNASTY, 8TH-7TH CENTURY BC

The vessel cast as a seated phoenix with curved spout projecting from the breast, the wings upswept on either side to flank the cover surmounted by a small phoenix, its pierced tail attached to a small loop behind the loop handle surmounted by a dragon head which extends down to the tail 6 in. (15.2 cm.) wide

\$60,000-80,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York acquired in Hong Kong, 1992.

西周晚期/東周早期 青銅鳳形尊

Most Chinese archaic bronze ritual vessels claim geometric forms (circular, cylindrical, square, rectangular, etc.), though a few examples—of various functional types—were made in zoomorphic shapes based on animals known in China in early times, including rhinoceroses, water buffalo, elephants, tapirs, owls, ducks, and other birds among them. Most animal-form vessels are for liquids, presumably wine, and are either containers or pouring vessels. Shang-dynasty, zoomorphic vessels tend to be naturalistically shaped even if they sometimes sport taotie masks, leiwen patterns, and other surface decoration; the most popular ones tended to be *you* wine vessels in the form of a standing owl. A few Shang vessels combined two animals positioned back to back and presented in profile view; you wine containers occasionally are shaped as two addorsed owls, for example, and gong wine-pouring vessels typically have a crouching tiger at the front and a standing owl at the rear. Such gong vessels are often characterized as metamorphic forms, as they join two disparate animals to create a single vessel. Zoomorphic vessels were produced in fewer numbers during the late Western and early Eastern Zhou periods, when this small ewer was made. When produced, such animal-form vessels, like this bird-form ewer, often were more stylized and more fanciful, and their features more exaggerated, than those of earlier periods. In fact, the surface ornamentation of bronzes of that era, including that of animal-form vessels, also became more fanciful and stylized, often covering the surface with scale-like patterns and incorporating large, C-form elements—in this instance, the C-forms representing the bird's wings and the repeating, circular, scale-like patterns the

Birds appeared among the surface decoration of Shang bronzes, but they typically played a secondary role to the *taotie* mask, which was the principal decorative motif. In Western Zhou ritual bronzes, by contrast, birds often came to the fore as the principal motif, those bronzes showing a marked preference for long-tailed birds. In that context, this rare vessel's form mirrors a type of surface ornamentation favored in Western Zhou bronzes.

Zhou-dynasty, bird-form ewers are exceptionally rare, particularly ones that exhibit this vessel's complexity. A closely related, if slightly less complex, example was sold at Christie's New York, 22 March 1999, lot 194. See, also, the bronze vessel cover in the form of a bird's head, of slightly later date, from the Sze Yuan Tang Collection, sold at Christie's New York, 16 September 2010, lot 843.





A RARE LARGE BRONZE RITUAL TRIPOD FOOD VESSEL, DING

CHINA, LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 12TH-11TH CENTURY BC

The deep, rounded body raised on three columnar supports and cast on the upper body with a band of three taotie masks formed by pairs of dragons with elongated bodies confronted on and separated by plain flanges, reserved on a ground of leiwen filled with black inlay, all below a pair of U-shaped handles rising from the inward-canted rim, with a three-character inscription cast below the rim on the interior, and with mottled, milky green patina 13% in. (34 cm.) high, wood stand

\$200,000-300,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, before 1971.

LITERATURE:

A. Martin, "American Mandarin," *Connoisseur*, November 1984, p. 99.

商晚期/西周早期 青銅饕餮紋鼎

Many bronze vessels from the Shang and Western Zhou periods bear integrally cast inscriptions. Typically dedicatory, inscriptions on Shang vessels are short, featuring just a few characters. Such dedicatory inscriptions appear on sacral vessels that were used in ceremonies honoring ancestral spirits; they generally include the name of the person whose spirit is being honored, sometimes a clan sign, and occasionally a designation of the vessel type. Inscriptions on Western Zhou vessels may be short and dedicatory or they may be long and commemorative, recording a victory in battle, for example, or a royal grant of land, bolts of silk, or other valuables; long inscriptions often comprise numerous characters, sometimes more than one hundred.

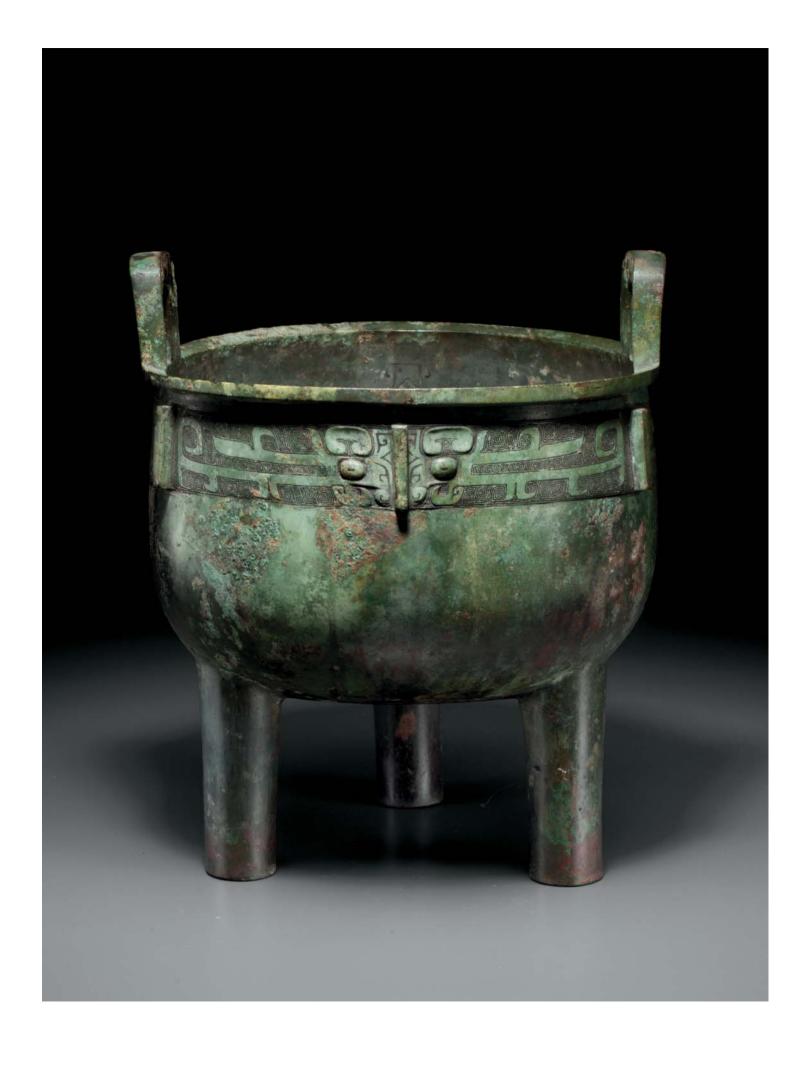
The short, dedicatory inscription reading [] Fu Gui on the interior wall indicates that this ding cauldron was made for one Father Gui. The meaning of the first symbol is uncertain; some scholars assume it is a clan sign designating the lineage to which Father Gui belonged, but others read it as li and believe it to be an early, pictographic form of the character for a tripod cooking vessel, a type of cauldron distinct from but related to this ding vessel. If the latter group is correct, the inscription would read Li Fu Gui and presumably would mean that this is a cauldron for Father Gui.

Shang-dynasty vessels typically were decorated all over, often boasting a *taotie* mask in the principal register and long-tailed birds, silkworms, *kui*-dragons, and other motifs in subsidiary registers, the principal and secondary motifs alike generally set against a ground of *leiwen*, or small, squared spirals. Though such decorative schemes persisted into the early Western Zhou, new schemes also emerged, some of which favored simplification and the substitution of birds for the *taotie* mask. Although this *ding* sports a short, dedicatory inscription, which links it to the Shang tradition, its mostly unornamented surfaces and its concentration of the *taotie* mask into a single register immediately below the vessel lip herald the coming of the new Western Zhou style, pointing to its transitional nature.

A stylistically related, if slightly later, *ding* in the collection of the Harvard Art Museums (1943.52.99) is illustrated by Chen Mengjia, *A Corpus of Chinese Bronzes in American Collections*, Tokyo, 1977, A 084. The Harvard *ding*, however, lacks the flanges and features confronting, long-tailed birds rather than *taotie* masks.







A LARGE STONE FIGURE OF BUDDHA

CHINA, NORTHERN QI-SUI DYNASTY (AD 550-618)

Shown seated in *padmasana* on a stylized double-lotus base with the right hand in *abhaya mudra* and the left in *varada mudra*, clad in loosely draped robes, the face with elongated eyes and serene expression, the head backed by a nimbus 30½ in. (77.5 cm.) high

\$100,000-150,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, before 1984.

LITERATURE:

A. Martin, "American Mandarin," *Connoisseur*, November 1984, p. 98.

S. Matsubara, Chuugoku Bukkyo Chokokushi Ron, vol. 2, Tokyo, 1995, pl. 443(c).

北齊/隋 石雕佛坐像

This powerful figure of Buddha captures the dynamic sculptural style of the Sui period, when rapid stylistic changes occurred over a relatively short period of time. White and green pigments are still clearly visible on the nimbus, and red pigment can be found on the robes in recessed areas, including under the left hand, indicating that at one time the figure would have been richly painted. Certain elements of the figure follow typical Sui stylistic conventions, such as the somewhat parallel folds of drapery arranged across the center of the torso, and the prominent *ushnisha* that covers almost the entirety of the head. Compare the similar figure in the Freer Gallery of Art dated to 582 illustrated by O. Sirén in *Chinese Sculpture: From the Fifth to the Fourteenth Century*, vol. II, 1925, (1988 ed.), pl. 306.

At the same time, the present figure displays characteristics that illustrate the transitional nature of the Sui period. The ornate and stylized folds of drapery that fall below the knees references the earlier Northern Wei and Northern Zhou periods, where drapery was depicted in fantastic cascading pleats. One can also discern the stylistic origins of Tang sculpture in the present work, particularly in the design of the two-tiered lotus base. The middle column of the base, while only four-sided, was intended to appear octagonal from the front, representing the Eight-Fold Path of Buddhism. This feature, along with the miniature columns carved in the round, are distinctive characteristics of later Tang stone sculpture.









PAN-ASIAN COLLECTION

泛亞收藏

Christie's is honored to present the estate of Robert Hatfield Ellsworth, a consummate collector, dealer and scholar, whose career spanning six decades made him a prominent and indelible fixture of the Asian art world. His contribution to the appreciation of Asian art in the West has been invaluable in both the private and public sphere, demonstrated by his contributions to almost every major museum collection in the United States. Christened the "the Duveen of Oriental Art Dealers," and the "King of Ming," Mr. Ellsworth was the epitome of a tastemaker, inspiring top collectors around the world, including John D. Rockefeller III, Mrs. Vincent Astor, and Christian Humann, to seamlessly combine the aesthetics of Eastern and Western art.

While his mark on the fine art world can be seen in museums and collections throughout the world, nowhere were Ellsworth's influence, taste, and love of Asian art more apparent than in his Fifth Avenue home in New York City, a twenty-two room residence displaying the objects most dear to him. Rare and exquisite Indian, Himalayan, and Southeast Asian bronzes were placed prominently alongside exceptional Chinese furniture and distinguished Western décor. Many of these bronzes came from the famous Pan-Asian Collection, which represented the full scope of aesthetic and spiritual traditions throughout India, the Himalayas, and Southeast Asia. Assembled by Mr. Christian Humann in the 1950s and 60s, this vast and significant collection was curated with the help of Mr. Ellsworth, who first introduced Mr. Humann to Asian art.

A large selection of works from the Pan-Asian collection was exhibited in The Sensuous Immortals, curated by Dr. P. Pal in 1977. Several exceptional works presented in The Ellsworth Collection were included in this exhibition and published in the accompanying catalogue (lots 12, 27, 33, 38, and 1070), and many others were exhibited at the Denver Museum of Art and at Los Angeles County Museum of Art (lots 13, 15, 16, 28, 30, 32, 37, 39, 701, 778, 791, and 793). Characterizing the collection, Dr. Pal wrote in the opening to the accompanying publication, The Sensuous Immortals, "there is no doubt in my mind that it is by far the most important and comprehensive collection of South and Southeast Asian sculptures in private hands today." Mr. Ellsworth acquired the Pan-Asian collection following Mr. Humann's death in 1981, and over time, several works entered important private and public collections, including the Metropolitan Museum of Art, the Cleveland Museum of Art, the Philadelphia Museum of Art, the Los Angeles County Museum of Art, and the Museum of Fine Arts in Boston.

The works from Mr. Ellsworth's home were artfully displayed, surrounding him as he lived and worked. An iconic bronze figure of a Mahasiddha and a jewel of a Tang dynasty giltbronze Buddha greeted him when he awoke in the morning (lots 8 and 762); fine Khmer sculptures and Chinese works of art lined the hallways between rooms in his Park Avenue apartment (lots 24, 36, 37, 771, 773, 774, and 784); rare and early Thai bronzes accompanied him at his desk (lots 28 and 29); and an important Javanese Ganesha and a granite Chola Brahmani graced his study (lots 32 and 38). Further Indian, Southeast Asian, and Himalayan sculptures and paintings danced on mantles (lot 26) and antique Chinese tables and desks throughout the apartment. In keeping with the original intention of the Pan-Asian collection, Mr. Ellsworth's artworks spanned millennia from the Neolithic period onwards and represent a broad range of cultures, regions, and artistic traditions, including China, India, ancient Gandhara, Nepal, Tibet, Japan, Indonesia, Thailand, and Cambodia. Each is a masterwork on its own, emblematic of the extraordinary sophistication and elegant taste of Robert H. Ellsworth and his collection.

佳士得隆重呈獻亞洲藝術鑑藏泰斗安思遠先生的顯赫珍藏。安思遠先生縱橫藝壇六十載,既是著名古董商,亦是顯赫收藏家與學者,一直為各大博物館及收藏家廣蒐奇珍,於促進西方公私領域對亞洲藝術的鑑賞與研究貢獻至鉅。安氏素有「東方藝術界之杜維恩」 (the Duveen of Oriental Art Dealers)、「明代大王」 (King of Ming) 美譽,深諳東西方美學精髓,屢創新流,對洛克菲勒三世 (John D. Rockefeller III)、艾斯特夫人 (Mrs. Vincent Astor) 與修曼 (Christian Humann)等收藏巨擘啟發尤深。

儘管在世界各大館藏與重要收藏系列皆可得見安思遠先生的尋藝足跡,但最能彰顯其影響、品味與對亞洲藝術的熱愛者,則莫過於收藏著安氏最鍾愛精品的紐約第五大道大宅,當中包括不少珍罕印度、喜馬拉雅與東南亞銅器,以及由其精挑細選的中國傢具及西方裝飾藝術品。不少銅器來自融匯印度、喜馬拉雅與東南亞各地美學與信仰傳統的 「泛亞收藏」 (Pan-Asian Collection):該收藏由修曼 (Christian Humann)於1950、1960年代在安思遠的介紹、協助下建立。

是次拍賣中不少珍品曾於1977年由帕爾博士 (Dr. Pratapaditya Pal) 策劃的「乘物遊心」 (The Sensuous Immortals) 展覽上展出(拍品 12、27、33、38及1070號),部分則曾於丹佛美術館與洛杉磯縣立 美術館展示 (拍品13、15、16、28、30、32、37、39、701、778 、791及793號)。 帕爾博士在「乘物遊心」 展覽目錄引言中指出: 「我確信安思遠所藏是當今最重要、最全面的南亞及東南亞雕塑私 人收藏。」

安思遠先生於修曼1981年身故後購得泛亞藝術收藏,及後部分珍品 成為重要博物館與私人藏家收藏,包括紐約大都會藝術博物館、克 里夫蘭藝術博物館、費城藝術博物館、洛杉磯縣立美術館、波士頓 美術館等。

安思遠先生大宅所藏皆由其精心布置,無論工作或起居皆與之朝夕相對:寢室中的銅瑜伽士坐像(可能為帕當巴桑結尊者)及唐代鎏金銅佛坐像(拍品8及762號)、公園大道大宅長廊裡的高棉雕塑及中國藝術品(拍品24、36、37、771、773、774及784號)、書案上的珍罕早期泰國銅器(拍品28及29號)、擺設於書房的花崗岩女婆羅門坐像及爪哇石雕象頭神坐像(拍品32及38號)、壁架上的印度、東南亞及喜馬拉雅雕塑與繪畫(拍品26號),以及室內各處的中國古典傢具。安思遠先生一仍泛亞收藏的精神,其庋藏涵蓋自新石器時代以降的數千年藝術史,匯集中國、印度、古犍陀羅國、尼泊爾、西藏、日本、印尼、泰國及柬埔寨文化、宗教與藝術源流,每件皆屬獨一無二的傑作,盡顯一代收藏大家風範,展現舉世無雙的鑑藏眼光。



Opening of *The Sensuous Immortals: A Selection of Sculptures* from the *Pan-Asian Collection*, with Dr. and Mrs. Pal, Christian Humann, and lot 38, at Los Angeles County Museum of Art, 1977.

1977年安思遠與帕爾博士伉儷於「乘物遊心一泛亞收藏雕塑精選」 展覽開幕禮





A RARE AND IMPORTANT BRONZE FIGURE OF A SEATED YOGI, POSSIBLY PADAMPA SANGYE

TIBET, 11TH/12TH CENTURY

Seated in padmasana, hands resting in dhyanamudra, the Indian mystic sits with a slightly turned head covered in thick tufts of hair, his face with wide-open eyes, rounded nose, and slightly parted lips, his nude fleshy body with a rich patina 13½ in. (34.2 cm.) high

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

PROVENANCE:

Christian Humann (d. 1981), New York, before 1976, named the Pan-Asian Collection by 1977.

Collection of Robert H. Ellsworth, New York, acquired in May 1982.

EXHIBITED:

On loan to the Los Angeles County Museum of Art, 1976–1982 (L.76.24.142).

LITERATURE:

C. Reedy, "Tibetan Bronzes: Technical Observations," *On the Path to the Void: Buddhist Art of the Tibetan Realm*, 1996, pp. 165–168, figs. 4–6.

C. Reedy, *Himalayan Bronzes*, 1997, cover ill. and p. 193, fig. W134.

M. Rhie, et al., Wisdom and Compassion: The Sacred Art of Tibet, 2000, p. 46, fig. 8.

西藏 十一/十二世紀 銅瑜伽士坐像,可能為帕巴桑結尊者 A masterwork of early Tibetan bronze sculpture and one of Mr. Ellsworth's most cherished works of art, this superlative depiction of a seated Indian adept, or as Mr. Ellsworth affectionately called him "Yogi", exudes intensity and power. Rendered in portrait-like fashion, the figure sits in the lotus position, his hands in a gesture of meditation. Though the identification of this figure is not confirmed, his thick coils of tufted hair and a wide-eyed gaze bear close comparison to depictions of the great Indian sage, Padampa Sangye.

The historical Padampa came to Tibet from India in the second half of the 11th century. According to legend, his father Viryavarman was from a family of jewel merchants and was perhaps also a sea captain. Padampa's mother, Barasaha, was from a family of incense-makers. Padampa is said to have been a skye ba bdun pa, one "born as a Brahmin for seven births in a row." Padampa travelled widely throughout his life and spent many years practicing meditation in sacred Buddhist sites, including Bodh Gaya in North India and Svayambhunath Stupa, in the Kathmandu Valley. He also practiced in jungles and cemeteries throughout South Asia, including the famous cemetery of Sitavana where many Buddhist adepts trained. He spent the final years of his life in retreat and teaching in Dingri in Southern Tibet.

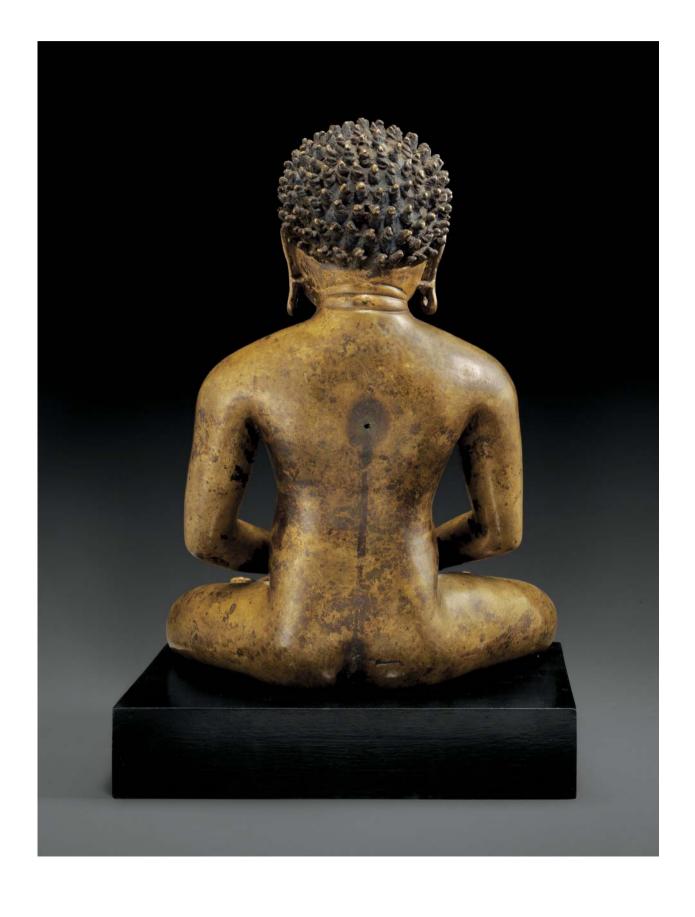
The Ellsworth figure can be compared with four other works depicting Padampa Sangye. The first is from the collection of Nyingjei Lam, (R. Linrothe, *Holy Madness: Portraits of Tantric Siddhas*, 2006, pp. 362–323, cat. no. 78) and shows Padampa Sangye seated in a gesture of pacification with a cloth loosely draped over his shoulder and legs. The second, a 14th century painting from the collection of Stuart Cary Welch, (himalayanart.org, item no. 59965) depicts the brown-skinned sage with his hands performing the gesture of teaching. A third portrayal, a painting from the collection of the Rubin Museum depicts a seated blue figure with the name Dampa Gyagar Nagchung, another title for Padampa Sangye, in an inscription on the reverse of the painting (himalayanart.org item no. 89141). The fourth, also from the Rubin Museum, is a 15th century sculpture of Padampa who is shown seated with his right hand raised in a gesture of salutation. All share three distinguishing features of Padampa Sangye: the presence of thick, pointed tufts of hair, a symbol of asceticism; an intense wide-eyed gaze, suggesting an awakened state of consciousness; and a robust nude or partially nude body, indicative of yogic prowess.

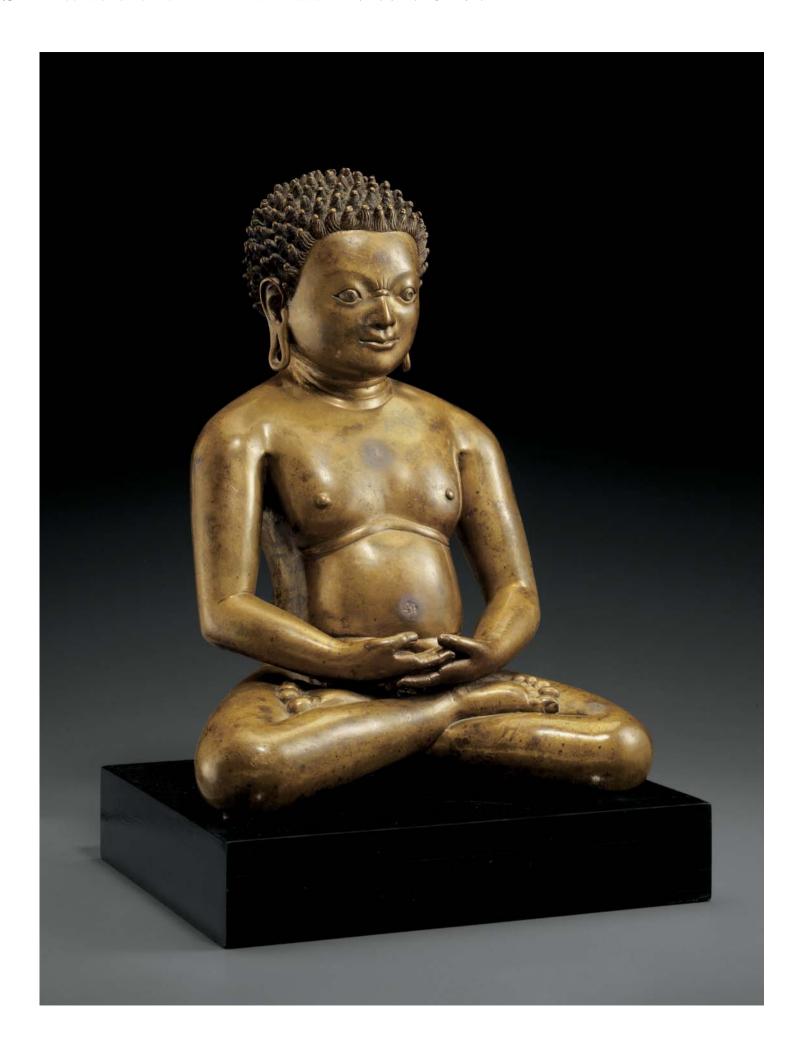
One of the earliest known sculptural depictions of a mystic, the Ellsworth image powerfully captures the concept of the icon as a vessel for transmitting benedictions. The intensity of his gaze, exaggerated by a high thin brow, commands the viewer to make eye contact and imbibe the teacher's wisdom. His thickly coiled hair resembles the snail shell-like curls of the Buddha. The *prana*-filled torso conveys the vigor and strength of an accomplished yogi. Padampa had a magnetic personality, and the master artist who realized this sculpture has infused it with the same intense wisdom as the master teacher.

Placed on his bedroom headboard, Mr. Ellsworth slept beneath the watchful gaze of this ancient master. So cherished was this sculpture in the Ellsworth household that when it was sent to the Los Angeles County Museum in the mid 1980s for a metallurgic survey, his housekeeper, noticing the work had been removed, threatened to resign if the beloved work was not returned promptly. Eventually returned to its rightful place on the headboard and never to travel again, harmony was restored to the Ellsworth household (Anita Christy, "Not for Sale: A Few of Robert Ellsworth's Favourite Possessions", Orientations 22 no., 6 June 1991, p. 56–62). Rarely do works of such iconic and supreme distinction come onto the market.











A BRONZE VAJRA

TIBET, CIRCA 17TH CENTURY

The rounded eight-pronged $\ensuremath{\textit{vajra}}$ with knob center finely cast in bronze

5½ in. (13.9 cm.) long

\$6,000-8,000

PROVENANCE:

Collection of Robert H. Ellsworth, New York, by 1995, believed to have been gifted by a friend in 1984.

西藏 約十七世紀 銅金剛杵

The *vajra*, a symbol of indestructability and power, is one of the primary ritual symbols in Tibetan Buddhism. Derived from Sanskrit and translates to both thunderbolt and diamond, the *vajra* consists of two sets of prongs from which lotus petals emanate, flanking a central sphere. Often used in combination with a bell, which represents feminine wisdom, the *vajra* symbolizes the masculine attribute of skillful means or compassion.

Beautifully cast revealing an iron armature with eight prongs, the present work was given to Mr. Ellsworth by a dear friend who, having learned that Mr. Ellsworth was ill, sent the vajra from his personal shrine to Mr. Ellsworth with instructions to sleep with it under his pillow. Two weeks later, Mr. Ellsworth called his friend to report he had made a full recovery. From that point on, the vajra remained on Mr. Ellsworth's bedroom headboard, resting at the feet of the seated yogi (lot 8). Vajras such as this would have been utilized by mystical adepts, like this seated yogi, as part of their ritual practice.





A GILT BRONZE FIGURE OF MANJUSHRI

NEPAL, 11TH CENTURY

Solidly cast seated in *vajraparyankasana* (diamond posture) with his hands folded in his lap in *samadhimudra*, his face bearing a serene expression with downcast eyes, wearing a shawl draped across his shoulder and a diaphanous *dhoti*, bejeweled armlets, a tripartite crown with elaborate scrollwork and beaded necklace with central pendant of attached claws, with bright gilding remaining in the recessed areas 7 in. (17.7 cm.) high

\$250,000-350,000

PROVENANCE:

Christian Humann (d. 1981), New York, before 1976, named Pan-Asian Collection by 1977. Collection of Robert H. Ellsworth, New York, acquired in May 1982.

EXHIBITED:

On loan to the Los Angeles County Museum of Art, 1976–82 (L.76.24.3).

尼泊爾 十一世紀 鎏金銅文殊菩薩坐像

This solidly cast bronze has an impressive presence through its clarity of form paired with some bejeweled accents, directing the viewer's gaze towards the expression of meditation. The type of tripartite crown closely follows Pala period prototypes from Northeastern India. While the meditation aspect is more commonly associated with images of Amitabha or Amitayus, the necklace with a pendant of three claws appears to be distinctive to an aspect of Manjushri, specifically Dharmasankha-samadhi Manjushri; for further discussion, see U. von Schroeder, *Buddhist Sculpture in Tibet*, vol. II, 2001, figs. 219A-E, and p. 936. Von Schroeder describes the important activity and influence of Newar artisans in Tibet from the 11th century onward and discusses related bronzes produced by Nepalese schools in Tibet.

This sculpture was one of a handful that sat on Mr. Ellsworth's headboard and illustrates the close relationship between Indian and Himalayan bronzes, specifically how the former greatly influenced the latter.







A GILT BRONZE SEATED FIGURE OF INDRA

NEPAL, 14TH/15TH CENTURY

Very finely cast seated in *rajalilasana* with his right arm resting on his knee in a relaxed pose, with a lotus stalk rising to his left shoulder supporting a *vajra*, wearing a diaphanous patterned *dhoti*, beaded necklaces, and a tiara inlaid with hardstones and with incised scrollwork, his face gently modeled in a serene expression with a delicately incised third eye, downcast eyes and mouth set in a slight smile 7½ in. (19 cm.) high

\$600,000-800,000

PROVENANCE:

Christian Humann (d. 1981), New York, before 1976, named Pan-Asian Collection by 1977.

Collection of Robert H. Ellsworth, New York, acquired in 1982.

EXHIBITED:

On loan to the Los Angeles County Museum of Art, 1976 (L.76.24.141).

The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection:

25 October 1977 – 15 January 1978, Los Angeles County Museum of Art

9 March – 23 April 1978, Seattle Art Museum 26 May – 30 July 1978, Denver Art Museum 15 September – 29 October 1978, William Rockhill Nelson Gallery, Kansas City

LITERATURE:

P. Pal, The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection, 1977, p. 174, fig. 102

尼泊爾 十四/十五世紀 鎏金銅因陀羅坐像

Nepal has been one of the great Buddhist centers of the world. Situated between India to the south and Tibet and China just beyond the Himalayan range to the north, the Kathmandu Valley holds a unique geographic position. Influenced by these neighboring cultures, the Newari artisans developed a rich local style, particularly with regards to metalwork. Renowned for their masterful casting techniques, Newari sculptors were revered throughout the region.

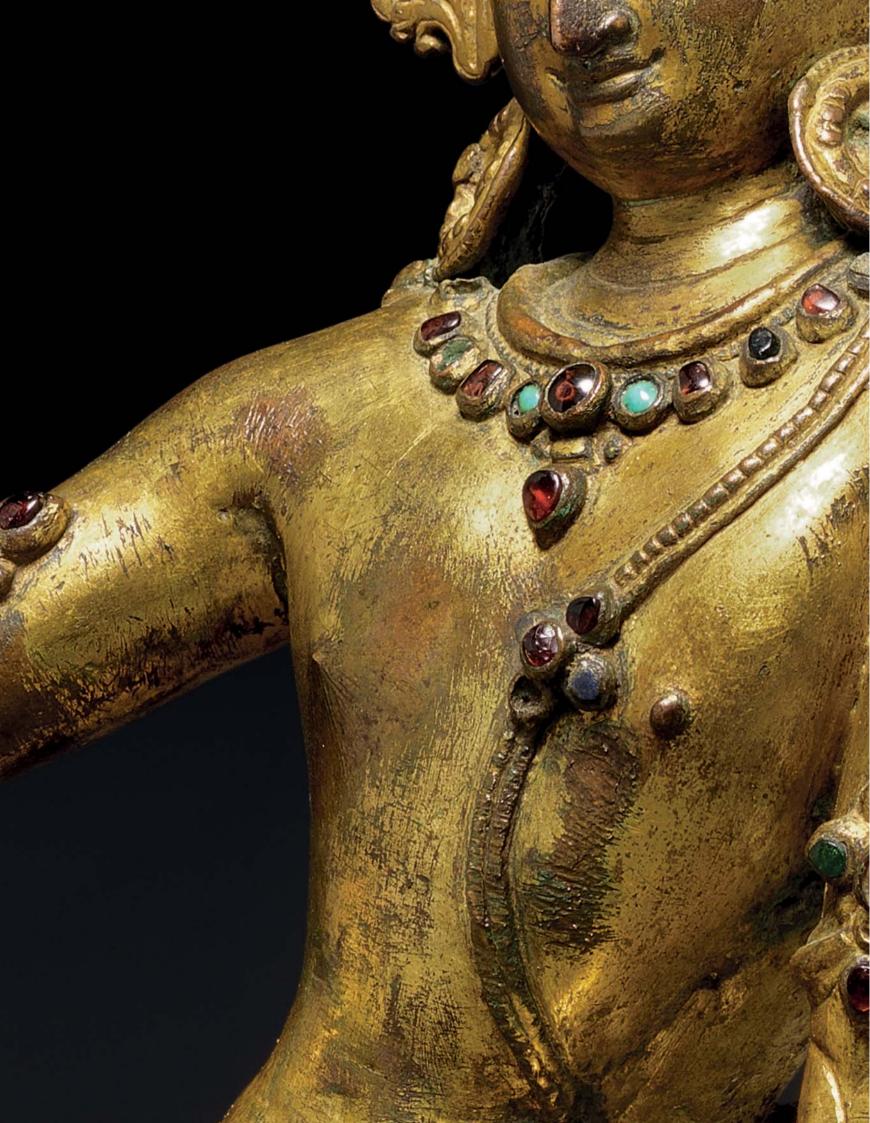
Indra, the Lord of the Gods, plays a central role in the legends, life and art of Nepal. This magnificent sculpture depicts Indra seated in *rajalilasana*, the pose of "Royal Ease". This relaxed posture, with one arm draped gracefully over a raised knee denoting pleasure or indulgence, is similarly reflected in Chinese Song sculptures of Guanyin (Avalokiteshvara). Developed locally, depictions of Indra in *rajalilasana* have become one of the most recognizable images in Nepalese art history.

The Ellsworth Indra is rendered with his *vajra* resting on a lotus flower behind his left shoulder. He wears an ornate crescent-shaped crown, a feature specific to Nepalese imagery. His square forehead is centered with a horizontal third eye, while his almond-shaped eyes, aquiline nose and subtle smile create an expression of joyful serenity. Draped in jewelry, the body is languid and supple with rounded broad shoulders, a tapered waist and elongated arms. Compare with a 15th/16th century Indra from the James and Marilynn Alsdorf Collection sold in these rooms on 22 March 2011, lot 80. The beautifully rendered Ellsworth Indra personifies the grace of Nepalese bronze sculpture. It is undoubtedly for this reason that Mr. Ellsworth kept this work on his bedroom headboard, among his most cherished personal possessions.















A BRONZE FIGURE OF RATNASAMBHAVA

NORTHEASTERN INDIA, PALA PERIOD, FIRST HALF OF THE 9TH CENTURY

Finely cast with Buddha seated in *dhyanasana* on a double-lotus base over a raised plinth, backed by a round nimbus with bead and flame border surmounted by a parasol, the stylized leaves of the Bodhi tree emerging from behind his head, inscribed on the reverse with the Buddhist creed 5½ in. (13.9 cm.) high

\$200,000-300,000

PROVENANCE:

Christian Humann (d. 1981), New York, by 1972, named the Pan-Asian Collection by 1977.

Collection of Robert H. Ellsworth, New York, acquired in 1982.

EXHIBITED.

On loan to the Los Angeles County Museum of Art, 1972–1982 (L.72.14.79).

The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection:

25 October 1977 – 15 January 1978, Los Angeles County Museum of Art

9 March – 23 April 1978, Seattle Art Museum 26 May – 30 July 1978, Denver Art Museum 15 September – 29 October 1978, William Rockhill Nelson Gallery, Kansas City

LITERATURE:

P. Pal, The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection, 1977, p. 92, fig. 54 U. von Schroeder, Indo-Tibetan Bronzes, Hong Kong, 1981, p. 256–257, fig. 56b.

印度東北部 帕拉王朝 九世紀上半葉 寶生佛坐像 During the Pala period, there was an increase of Buddhist patronage in Northeastern India, resulting in the production of a vast number of highly refined artworks that participated in the development of esoteric forms of Buddhism. Known as Vajrayana, the "diamond path," this new iteration of Buddhism greatly expanded the pantheon of Buddhist deities. A large number of tantric texts were produced in Northeastern India and circulated throughout the Himalayas, where the esoteric knowledge they contained continued to flourish. Bronze sculptures played a crucial role in these lines of transmission. As portable objects, they could easily be carried across vast distances by the groups of monks and pilgrims who travelled by land and sea.

Situated at the heart of Pala territory, less than twenty miles from Bodh Gaya and close to the renowned Buddhist monastery and educational establishment at Nalanda, Kurkihar became a sophisticated international center of artistic production at the end of the first millennium AD. Inscriptions found at Kurkihar document the arrival of monks and pilgrims from regions abroad, including distant places in India such as Kanchipuram in the South and also foreign lands such as maritime Southeast Asia. These visitors commissioned bronzes like the present example to donate to local temples and monasteries or to carry home.

The bronzes produced by the expert artisans in Kurkihar contribute to in the overarching Pala style while revealing their own local idiom particular to the Kurkihar workshops. Figures are characterized by slender proportions, delicately tapering torsos, and chests that swell with the intake of *prana*, the sacred life-breath. The bronze from which the sculptures are cast often displays a rich brown patina with a finely smoothed surface. This figure of Ratnasambhava, the "jewel-born" Buddha, is a seminal example of Kurkihar craftsmanship that gives expression to the donor's pious devotion, further exemplified by the fine inscription of the *Ye dharma hetu* mantra in Sanskrit on the verso. Mr. Ellsworth must have acknowledged the spirituality contained in this sculpture, as it was included in the select group of deities which graced the headboard of his bed, greeting him each morning and evening.



ye dharmā hetu prabhavā hetun, teṣāṃ tathāgato hyavadat, teṣāṃ ca yo nirodha, evaṃ vādī mahāśramaṇa





A GILT BRONZE FIGURE OF VASUDHARA

NEPAL, 12TH/13TH CENTURY

Sensitively cast seated in *lalitasana* with her right leg pendant, her foot resting on a lotus blossom, her six arms radiating around her holding flowing gems, the vase of *amrita*, a harvest bundle and a manuscript, wearing a closely-fitting *dhoti* secured with a jeweled belt, a patterned sash, an elaborate necklace and large spherical earrings, her face with a benevolent expression centered by an incised *urna* and surmounted by a jeweled tiara 7% in. (20 cm.) high

\$400,000-600,000

PROVENANCE:

Christian Humann (d. 1981), New York, before 1972, named the Pan-Asian Collection by 1977.

Collection of Robert H. Ellsworth, New York, acquired in May 1982.

EXHIBITED:

On loan to the Los Angeles County Museum of Art, 1972–1982 (L.72.14.58).

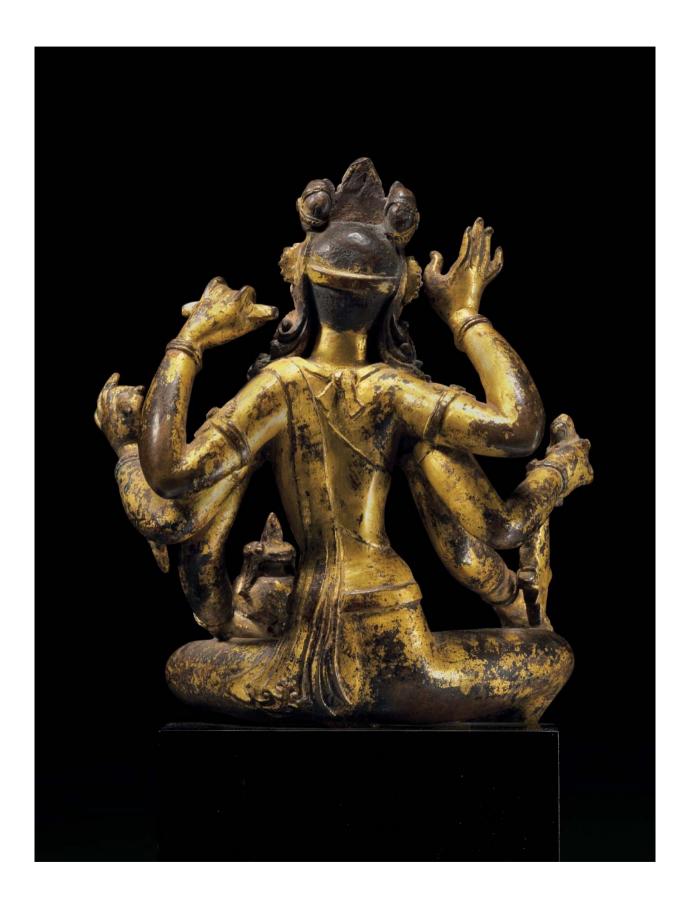
尼泊爾 十二/十三世紀 鎏金銅財源天母坐像

Vasudhara, whose name means "stream of gems," originated in India before the 11th century and gained popularity in the agrarian areas of the Kathmandu Valley, where she was worshiped as a goddess of fertility and the land. This resplendent sculpture of Vasudhara embodies the gently curved, languid forms and lustrous patina of the Newari aesthetic, which is rooted in Gupta prototypes from Northeastern India. She is the Buddhist counterpart to both Lakshmi, the Hindu Goddess of wealth and prosperity, and to Sarasvati, the Hindu goddess of wisdom.

In her six arms, she holds ratnamanjari, a sheaf of jewels, the prajnaparamita text, dhanyamanjari, a harvest bundle, and the vase containing the elixir of immorality, amrita. For a similar six-armed example see the gilt bronze Vasudhara from the Nasli and Alice Heeramaneck Collection at the Los Angeles Museum of Art (see P. Pal, Art of Nepal, 1985, pp. 48, 104, fig. S24). Both figures have graceful posture and elongated lithe limbs, the torsos swaying gently from narrow hips. For further comparison see a slightly earlier gilt bronze figure of Tara from a private collection (J. Casey et al., Divine Presence: Arts of Indian and the Himalayas, 2003, p. 110. Pl. 30) sold in these rooms on 17 October 2001, lot 65. This second comparable figure has a similarly elongated form, with high rounded breasts centered by a single pendant, and a crown centered by a large diadem.

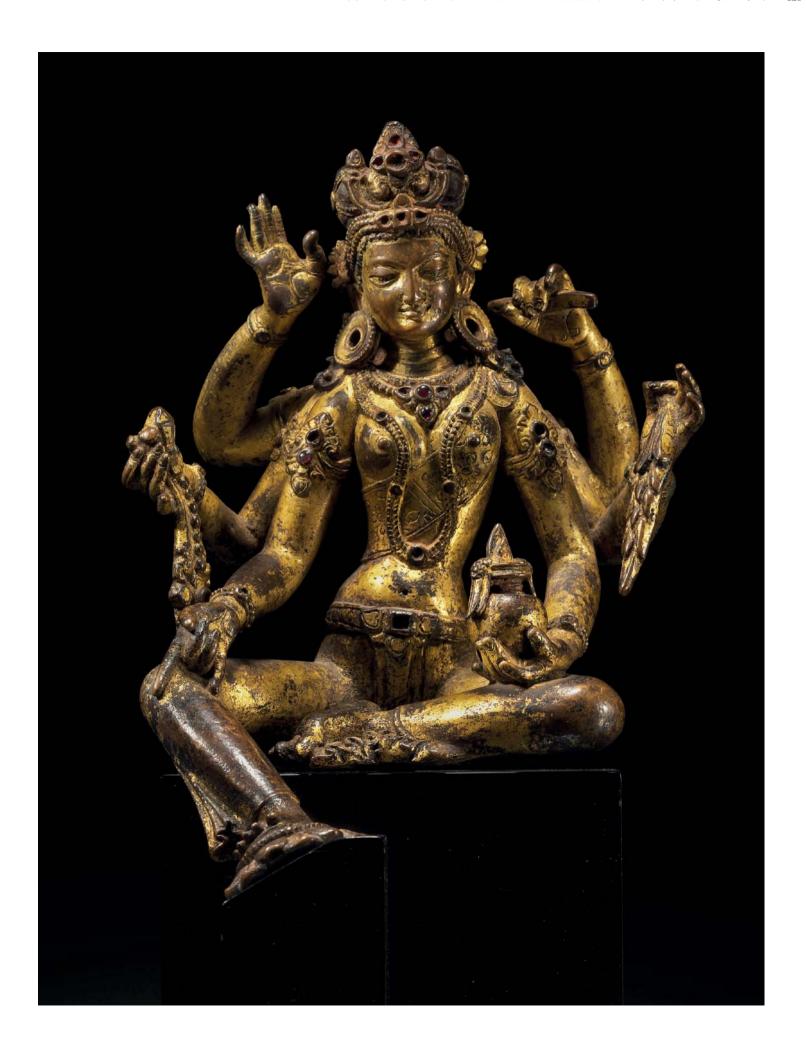
The contoured, softly voluminous face of the Ellsworth Vasudhara, combined with her supple and animated physique, illustrates the artist's refined understanding of this deity's essence. She radiates kindness and generosity. It is undoubtedly for this reason that Mr. Ellsworth chose to place her on his headboard where he could admire her beauty and imbibe her blessings each day.











AN IMPORTANT DARK GREY LIMESTONE FIGURE OF MAITREYA

CHINA, LONGMEN CAVES, NORTHERN WEI DYNASTY (AD 386-534)

The bodhisattva shown seated in a relaxed pose with ankles crossed above a lotus bud, and with head resting on the left hand, wearing a shawl with flared ends, a clinging dhoti folded over at the waist, and a long scarf looped through a ring below the abdomen which then falls in graceful, U-shaped folds atop the thighs and continues over the arms to trail down the sides atop the spreading drapery that covers the seat, the slender face well carved with gentle, smiling expression framed by the long ears and ribbons that trail from the tall, faceted crown, with traces of buff pigment 24 in. (61 cm.) high, wood stand

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

PROVENANCE:

Alan Priest (1898–1969), New York, acquired before 1930. Robert H. Ellsworth, New York, before 1968.

James Biddle (1929–2005), New York, late 1960s–70s.

The Collection of Robert H. Ellsworth, New York, acquired in 1995.

北魏 龍門石窟 石雕彌勒菩薩坐像

This rare and exceptionally elegant sculpture represents a pensive, or contemplative, bodhisattva and is termed a Banjia Siwei Pusa Xiang in Chinese. Such images traditionally are identified as the Bodhisattva Maitreya (Chinese, Mile Pusa). "Maitreya" means "loving kindness" in Sanskrit and may be used to refer to a friend. Considered the successor to the historical Buddha Sakyamuni, and thus regarded as the Buddha of the Future, Maitreya presides over the Tushita Paradise, where all bodhisattvas reside until they enter final nirvana and become Buddhas. Maitryea's formal iconographic attribute is a small stupa that appears at the front of his headdress or crown; sometimes interpreted as a pagoda in East Asian paintings and sculpture, the stupa symbolizes the eighty-four stupas that were constructed to receive the Buddha Sakyamuni's relics. In addition, Maitreya may hold a dharmachakra, or wheel symbolizing Buddhist teachings, set on a lotus blossom.

Because he will be the next Buddha, Maitreya occasionally is presented as a Buddha, with short hair, *ushnisha*, monk's robes, and without jewelry. More typically, however, he is presented in the guise of a *bodhisattva*, with a *dhoti* that hangs from the waist to the ankles, with long hair, with scarves that cover the shoulders and cross over the torso, with a crown or headdress, and often with necklaces, earrings, armlets, bracelets, and anklets. He may be shown standing or seated; when seated, he may assume the lotus posture, or he may sit with both legs pendent, with the left leg pendent and the right ankle resting on the left knee, or with legs pendent and crossed at the ankles, as in this sculpture. Most representations with legs crossed at the ankles date to the late fifth or sixth century, as the pose with left leg pendent and right ankle resting on the left knee had become standard by the late sixth century. In China, Maitreya typically is shown either as preaching, with hands positioned in the *abhaya-vara mudra*, or as meditating, with one hand gently touching his cheek, as seen here.

This figure lacks specific iconographic attributes, as do virtually all Buddhist images with hand touching the cheek. Even so, "this so-called pensive pose was frequently used for bodhisattvas, particularly in the late fifth and mid-sixth centuries, and often, though not always, identifies the subject as Maitreya." (Denise Patry Leidy and Donna Strahan, Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art, New York, 2010, p. 13.)

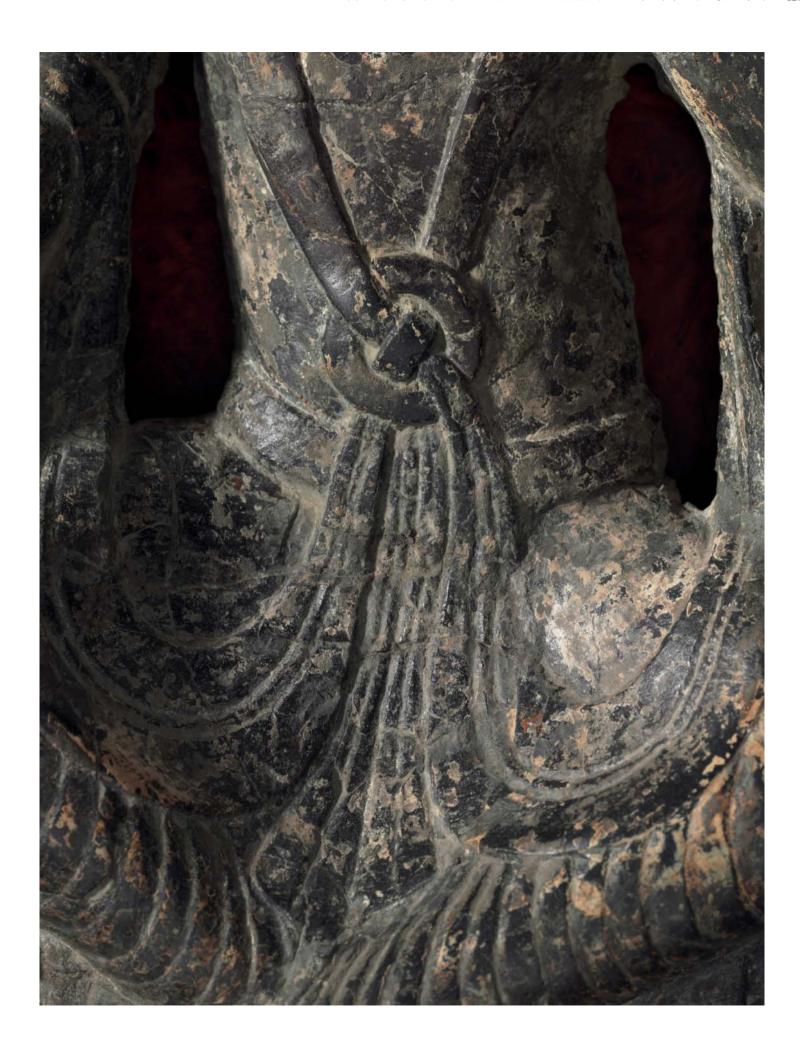
By Chinese calculation of the day, the influence of the Buddha Sakyamuni's teachings would end in the year 552—roughly 1,000 years after the death of the historical Buddha (traditionally, c. 563 – c. 483 BC)—ushering in the *mofa*, or period of the decline of Buddhist law. Such millennial speculation gave rise to the belief that decline and corruption were imminent and that the appearance of Maitreya as the Buddha of the Future thus could not be far away, which led to a surge in Maitreya's popularity in the sixth century and the resultant increase in the number of Maitreya images created for worship.

Created during the first half of the sixth century, this sculpture perfectly reflects the late Northern Wei preference for elegant figures that are simply attired and gracefully attenuated. Images of pensive bodbisattvas created before the mid-sixth century may have either the right or the left hand touching the cheek; however, in most such images from the mid- to late sixth century onward, by which time the gesture had been standardized, the right hand touches the cheek. Such contemplative figures follow Indian prototypes from both the Mathuran and Gandharan regions. From China, the iconographic type spread to Korea and Japan, where it proved popular in the late sixth and seventh century.

A closely related sculpture of a pensive *bodhisattva*, also from Longmen and formerly in the collection of the Albright-Knox Art Gallery, Buffalo, New York, was sold at Sotheby's New York, 20 March 2007, lot 503. A stylistically related sculpture from Longmen is in the collection of the Asian Art Museum, San Francisco, and illustrated by R.L. d'Argencé, *Chinese, Korean and Japanese Sculpture*, Tokyo, 1974, p. 98, no. 37. Two additional stylistically related figures are in the collection of the Harvard Art Museums, Cambridge, 1943.53.55 and 1963.75, the latter of which is illustrated in the catalogue of the China Institute exhibition, *Art of the Six Dynasties*, New York, 29 October 1975 – 1 February 1976, no. 50.











A GILT-BRONZE FIGURE OF A BODHISATTVA

CHINA, TANG DYNASTY (AD 618-907)

The figure shown seated in *lalitasana* and holding a flower stem in the left hand, wearing beaded jewelry draped across the chest and falling in loops over the legs, the hair dressed in a high topknot adorned with three 'jewels' and hung with trailing ribbons, with attachment tabs projecting from the back of the head and bottom edge in back

10% in. (27.7 cm.) high, with associated gilt-bronze base and pierced aureole

\$80,000-120,000

PROVENANCE:

Yamanaka & Co., Inc., Parke-Bernet Galleries, Inc., New York, 26 May 1944, lot 505.

Mrs. Alice Spalding Bowen (1890–1981) Collection, Hawaii. Honolulu Museum of Art, 1953–1967.

Robert H. Ellsworth, New York, 1967–1972.

Christian Humann (d.1981), New York, by 1972, named the Pan-Asian Collection by 1977.

The Collection of Robert H. Ellsworth, New York, acquired in 1982.

EXHIBITED:

On Ioan: Denver Art Museum, 1972-1983.

LITERATURE:

Nihon Kotoji Shina Bijutsu Tenrankai (Exhibition of Japanse Ceramics and Ancient Chinese Art), Osaka, Yamanaka, 1934, fig. 59.

Collection of Chinese and Other Far Eastern Art, Yamanaka & Company, Inc., New York, 1943, no. 111.

Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collection, vol. 5, Beijing, 2005, p. 910.

唐 鎏金銅菩薩坐像

The lotus blossom at the left shoulder identifies this figure as Padmapani ("Bearer of the Lotus"), a manifestation of the *Bodhisattva* Avalokitesvara. The *Lotus Sutra* (Sanskrit, *Saddharma Pundarika Sutra*) is the scriptural basis for teaching the doctrines of Avalokitesvara. Devoted solely to that *bodhisattva*, Chapter 25 of that *sutra* presents Avalokitesvara as a compassionate being who hears the cries of sentient beings and who works ceaselessly to help all who call upon his name.

An emanation of the Cosmic Buddha Amitabha, Avalokitesvara typically sports an image of that Buddha in the crown. Images of Avalokitesvara may also hold such attributes as a vase or a ritual *kundika* vessel for holy water, or they may be portrayed in association with a willow branch, a Buddhist symbol of both physical and spiritual healing. Images of Padmapani, in particular, often rely upon the lotus as the sole iconographic attribute.

A bodhisattva, or "enlightened being", is a compassionate being who has attained enlightenment but who has postponed entry into final nirvana in order to assist other sentient beings in gaining enlightenment. Because they will become Buddhas, once all other sentient beings have achieved enlightenment, bodhisattvas are portrayed in the guise of an early Indian prince, which the Historical Buddha was before his enlightenment. Thus, bodhisattvas wear a dhoti around the waist, hips, and legs, and a scarf over the shoulders, and they sport a wealth of jewelry. Their long hair typically is arranged in a high chignon, the crown encircling the chignon, a reference to the Historical Buddha's princely status in his youth.

This sculpture's full, round face, high chignon, large eyes, well-modeled cheeks, and small mouth point to its date of creation in the Tang dynasty, likely in the eighth century, as do the elaborate jewelry, elegant gestures, open spaces between arms and torso, and naturalistic style. The circular depressions in the crown and jewelry originally were inset with multicolored stones. A Tang-dynasty, gilt-bronze figure representing a standing *bodhisattva* in the collection of the Harvard Art Museums (1943.53.77) relates closely to the present figure in style. The Harvard sculpture's circular settings also originally boasted insets of colored glass or stone.

A Technical Examination Report is available upon request. Oxford thermoluminescence test no. C115a24 is consistent with the dating of this lot.







A LARGE MARBLE FIGURE OF A SEATED LION

CHINA, TANG DYNASTY (AD 618-907)

Boldly carved sitting on its hind legs, its powerful forepaws supporting the lithe body, the face with open mouth, bared fangs, and lolling tongue, the eyes with furrowed expression and the mane in tight curls 20% in. (51.8 cm.) high

\$100,000-150,000

PROVENANCE:

Robert H. Ellsworth, New York, before 1964. Christian Humann (d. 1981), New York, named the Pan-Asian Collection by 1977. The Collection of Robert H. Ellsworth, New York, acquired 1982.

EXHIBITED:

On loan: Los Angeles County Museum of Art, 1964–1982.

唐 石雕獅子像



In contrast to the earlier stylized and geometric representations of animals in the Han dynasty (206 BC–AD 220), the artists of the Tang dynasty imbued their depictions of animals with naturalistic qualities. In few other cases is this shift more evident than in the sculptures of lions, which in the Tang dynasty become important guardian figures and symbols of imperial prestige and power. The Tang emperors greatly expanded the borders of their realm, and through trade and tributary alliances, their sphere of influence was greater than any other previous dynasty. Lions were said to have been among the gifts of tribute to the Tang emperors, and their form was closely studied in both painting and sculpture. The powerful, muscular body and the ferocious expression of the present figure are hallmarks of Tang sculptural vitality and naturalism.



A VERY RARE SANCAI-GLAZED POTTERY PHOENIX-HEAD EWER

CHINA, TANG DYNASTY (AD 618-907)

The ovoid body relief-decorated with a hunting scene depicting an equestrian chasing a fox and two deer, the scene set between bands of palmettes, the handle molded as the stem of a blossoming bell-flower which cups the back of a phoenix head, with open beak that grasps a small sphere and forms the spout

13½ in. (34.3 cm.) high

\$100,000-150,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, acquired in Hong Kong, 1990.

唐 三彩鳳首水注

This magnificent and rare ewer is a fine example of the successful melding of inter-cultural creative traditions—combining Chinese artistry and technology with inspiration provided by the arts of the Islamic West. In the late 6th century the Sui dynasty Yangdi Emperor (AD 569-618) opened diplomatic relations with the Sasanian Persian Empire (AD 224-651). While the main purpose of this diplomatic initiative was to stimulate trade, while also enlisting the help of Sasanians in keeping at bay the increasingly powerful nomadic tribes from the north and west, it would also have a profound effect on Chinese culture—especially the decorative arts and music. Amongst the Sasanian arts most admired by the Chinese was metalwork, and indeed metalwork from that region had been famous long before the Sasanian period—the Achemenid (550-330 BC) and Parthian (247 BC - AD 224) Empires were also known for their fine metalwork. From the late 6th century, however, fine gold and silver vessels, along with a number of Persian craftsmen entered the Tang capital Chang'an (modern Xi'an) and provided inspiration for Chinese craftsmen working in a range of media. One of the areas in which this inspiration can be seen is 8th century Chinese earthenwares, often with sancai (three colour) lead-fluxed glazes. One of the forms which gained especial popularity was the high-footed ewer.

While its overall shape is clearly inspired by Sasanian metalwork forms, several features of the current ewer continue Chinese traditions. Bird-heads had been used on Chinese vessels made at the Yue kilns as early as the Six Dynasties period (AD 220–589), but by the Sui $\,$ dynasty (AD 581-618) elaborate bird's heads with hawk-like beaks were already appearing on Chinese ceramic vessels. An example of a 6th-7th century celadon-glazed ewer with such a head, which is decorated with sprig-moulded roundel containing western figures and other imported features, is in the collection of the Palace Museum, Beijing (illustrated in The Complete Collection of Treasures of the Palace Museum - 31 - Porcelain of the Jin and Tang Dynasties, Hong Kong, 1996, pp. 186-7, no. 172). In addition, there are several aspects of this ewer which set it apart from the more commonly found Tang sancai phoenix-head ewers. Firstly, many such ewers have bodies which are both somewhat pearshaped —as are the Sasanian metalwork ewers - and slightly flattened; having been made using moulds and luted vertically (see for example the ewer excavated at Sanqiao, Xi'an in 1959, illustrated in Treasures from Chang'an: Capital of the Silk Road, Hong Kong, 1993, no. 30). The body of this ewer, however, is virtually spherical, and reflects the Tang potter's skill in throwing this form. Also, while it is not unusual to have a slightly raised torque around the shoulder of a vessel which has its origins in metalwork, this vessel has a complementary raised band around the lower part of the spherical body. Instead of the more usual splashed effects, the decorator has used the glaze colors to effectively highlight both these raised bands by giving them a cream base color while the leaf, or palmette, motifs are green, in contrast to the main area of the body which has an amber glaze.

The second area of the ewer which contrasts with the majority of phoenix-head ewers is the handle. While a number of the handles of such ewers are of plant form, these are not usually particularly naturalistic and the flower on the stem most frequently forms the opening at the top of the vessel. On this ewer, however, the bell of the flower cups the back of the phoenix's head. Thirdly, it is rare to find a well-formed sphere held in the bird's beak, which itself is not normally so realistically rendered. The intricacies of both the bird's head and the floral handle are also exceptionally detailed. The choice of flower for the handle is both unusual and interesting since versions of this type of bell flower can also be seen on early Chinese embroideries such as the 3rd century BC embroidered silk covering for a woolen felt saddle blanket excavated from kurgan 5 at Pazyryk, in the Altai region of southwestern Siberia (illustrated by Sergei I. Rudenko in Frozen Tombs of Siberia: the Pazyryk Burials of Iron Age Horsemen, (translated by M. W. Thompson), Berkeley and Los Angeles, 1970, pp. 174-178, pl. 178), and the Warring States embroidered robe excavated in 1982 from a tomb at Mashan in Hebei province (illustrated in Zhongguo meishu quanji -gongyi meishu bian 6 - yin ran zhi xiu (xia), Beijing, 1985, pp. 30-1, no. 24). It is not a flower that often appears in ceramics.

Links with fine silks can also be seen in other aspects of the design of this ewer, although their origins can, in both cases be traced to Sasanian silver. Naturalistically depicted birds and distinctive clouds, similar to those above the equestrian figures on the current ewer, can be seen woven into a piece of Tang dynasty polychrome brocade excavated in 1968 at Astana in Xinjiang (illustrated in Zbongguo meishu quanji—gongyi meishu bian 6—yin ran zhi xiu (xia),op. cit., pp. 166–7, no. 157). A hunting scene with equestrian huntsmen, chasing their quarry through landscape elements accompanied by birds and similarly-shaped clouds, appears on a Tang dynasty printed silk gauze, also excavated in 1982 at Astana (illustrated ibid., p. 143, no. 132).

As Jessica Rawson has noted, palmette borders such as those seen on the current ewer can trace their origins back to Greek vases (see J. Rawson, *Chinese Ornament: The Lotus and the Dragon*, London, 1984, p. 215), but this inspiration would almost certainly have entered the Chinese potters' repertoire via Persian metalwork, on which the design sometimes appears as s band around the shoulder of pear-shaped vessels. The formal shrubs over which the



riders jump in the main band on the current ewer also have their origins in Persian metalwork, but a close look at the rocky outcrops which rise from the base line of the main decorative band between the riders reveals a relief similarity to the three-dimensional form of the so-called *boshanlu* 'magic mountain' censers of the Han dynasty.

While the object held by the equestrian has previously been described as a sling, two other interpretations should also be considered. If the equestrian figure is indeed a huntsman, then the long pole with a loop on the end, which he brandishes with such fervour, may be a snare rather than a sling. A sling is shown on the Astana printed gauze discussed above, and the shape differs markedly from the article held by the riders on this ewer. The third possibility is that the rider is a polo player and that the stick he holds aloft is a polo stick. As can be seen from the mural on the west wall of the entrance corridor of the AD 706 tomb of Li Xian (the crown prince Zhanghuai), near Xianyang, Shaanxi province, polo players at the Tang capital of the 8th century played using a long, slender, stick with a curled—although not looped—end (illustrated in *Tang Lixuan mu bihua*, Beijing, 1974, pl. 15). Like horse racing, polo has been called 'the sport of kings' and was introduced into China, probably by the Xianbei tribes of the north, at some time between the 3rd and 6th centuries. Polo became very popular with the Chinese elite and was played by both men and women. An interestingly similar scene to that depicted on the ewer can be seen on the exterior of one lobe of an eight-lobed, ring-handled gilt-silver cup excavated in 1970 from an 8th century hoard at Hejiacun in the southern suburbs of Xi'an, Shaanxi province (illustrated by Dayton Art Institute in *The Glory of the Silk Road—Art from Ancient China*, Dayton, Ohio, 2003, p. 195, no. 104. However, it is clear that the scene on the gilt-silver cup is intended to depict hunting.

The horses on this ewer are shown in the position known as the 'flying gallop'—with both forelegs and back legs outstretched, a configuration that is not known in real horses, but which has been used by artists from different cultures for centuries in order to convey the impression of speed. The fact of this being an artistic impression, rather than an accurate portrayal, of a horse's gallop was finally proved by the English photographer Eadweard James Muybridge, who in 1877 and 1878, using multiple cameras, produced sequential photographs of a horse galloping. Even then some viewers did not believe the photographs could be accurate. The subject, as applied to Chinese art, was first addressed by Berthold Laufer in his book *Chinese Pottery of the Han Dynasty*, Leyden, 1909.

This handsome ewer is thus not only a Tang dynasty vessel made by a craftsman of consummate skill, it also reflects a range of sources of inspiration and is worthy of detailed art historical study.

The result of Oxford thermoluminesence test no. 566r79 is consistent with the dating of this lot.





A RARE LARGE BRONZE OCTALOBED MIRROR

CHINA, TANG DYNASTY (AD 618-907)

The central knob encircled by two parrots with beaded collars encircling their necks, one with grapevine trailing from its beak, its body partially overlaying elaborate belt ties (*shou*) that follow the curve of the birds' bodies, with extensive malachite encrustation on the reverse

11% in. (30 cm.) diameter, box 2771g

\$60,000-80,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, acquired in Hong Kong, 1993.

唐 雙鸚鵡紋八瓣葵花式銅鏡

The first half of the Tang dynasty was a particularly prosperous period in Chinese history. International traders flocked to the capital of Chang'an (modern day Xi'an), bringing with them all manner of luxurious wares to satisfy the sophisticated and opulent taste of the court and aristocracy. Among the goods transported were exotic birds, such as parrots and parakeets, which enjoyed popularity as pets among the wealthy, as alluded to by the beaded collars encircling the necks of the parrots decorating this exceptional silvery bronze mirror.

Exquisitely cast bronze mirrors of this type were a staple in a woman's boudoir and a popular marriage gift, the use of which is often reinforced by the symbolic motifs decorating them. Paired birds, such as Mandarin ducks, cranes, egrets and peacocks, and more rarely parrots, are often found on flower-shaped mirrors, and represent conjugal bliss and fidelity. The elaborate tassel partially obscured by one of the parrots represents shou, the decorative knot from a woman's belt, which once tied can only be undone by her husband.

A bronze mirror cast with parrots grasping knotted tassels (*shou*) in their beaks is illustrated by Umehara Sueiji, *Tokyo taikan (Conspectus of Tang Mirrors)*, Bijutsu Shoin, 1948, vol. 1, pl. 55.





A VERY RARE LARGE CIZHOU-TYPE RUSSET-PAINTED BLACK-GROUND OVOID JAR, XIAOKOU PING

CHINA, JIN-YUAN DYNASTY, 13TH CENTURY

The broad, high-shouldered body freely painted in russet brown slip with large exuberant flower sprays fired matte in contrast to the lustrous blackish-brown glaze covering the body and small, waisted mouth 16 in. (40.6 cm.) high

\$60,000-80,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, before 1996.

EXHIBITED:

Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400, Arthur M. Sackler Museum, Harvard University Art Museums, Cambridge, Massachusetts, 23 December 1995 – 10 March 1996; China Institute Gallery, New York, 20 April – 6 July 1996; Elvehjem Museum of Art, University of Wisconsin, Madison, 9 November 1996 – 19 January 1997

LITERATURE:

R. D. Mowry, Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and Black-Glazed Ceramics, 400–1400, Cambridge, 1996, pp. 166–167, no. 56.

金/元 磁州窯系黑釉鐵銹花卉紋小口瓶

This magnificent bottle boasts decoration of a blossoming peony plant. Introduced into the imperial gardens in the Sui or Tang dynasty, the tree peony, or *mudan*, quickly captured the imagination of the Chinese. Often called *hua wang*, or king of flowers, due to its popularity and to large blossoms, the tree peony represents spring, figuring among the "flowers of the four seasons". It is regarded as a symbol of feminine beauty and as an emblem of love and affection; in addition, because of its abundant petals, it is also symbolizes wealth and honor and thus is also called *fugui hua*, or wealth-and-honor flower.

Lacking specific symbolism, brown and black glazes evolved alongside celadon glazes, often at the same kilns. Closely akin, celadon and dark glazes both rely on iron oxide as their coloring agent. Because the semi-opaque dark glazes would obscure underglaze designs, decoration was splashed or brush-painted on their surfaces in russet slip before firing.

The Cizhou kilns produced virtually all of the northern dark-glazed wares. Best known for their stoneware vessels decoration in underglaze slips, the Cizhou kilns also garnered fame for their brown- and black-glazed stonewares. Pieces with clear glaze over slip decoration are termed "Cizhou wares;" brown- or black-glazed pieces from the same kilns are usually distinguished as "Cizhou-type wares." In the twelfth century, potters began to embellish their dark-glazed wares with sprightly designs painted in russet slip. Among Cizhou-type bottles, those from the Northern Song period tend to have broad shoulders, a narrow waist, and an everted lip; those from the Jin and Yuan periods generally have globular bodies and a small, ringed mouth.

Related bottles include the example in the Museum of Fine Arts, Boston, illustrated in *The Charles B. Hoyt Collection: Memorial Exhibition*, exh. cat., Museum of Fine Arts, Boston, 1952, p. 78, accession number 50.1593; the bottle illustrated by Henry John Anthony Kleinhenz, *Pre-Ming Porcelains in the Chinese Ceramic Collection of the Cleveland Museum of Art*, facsimile reproduction of a Ph.D. dissertation submitted to Case Western Reserve University, Ann Arbor, Michigan, 1977, pp. 409–11; the bottle in The Tokyo National Museum, illustrated by Margaret Medley, *Yüan Porcelain and Stoneware*, London, 1974, opposite p. 132, color pl. H; and the bottle in the Tokyo National Museum, *Chugoku no toji: Tokubetsuten* (Chinese Ceramics: A Special Exhibition), Tokyo National Museum, Tokyo, 1994, p. 151, no. 223. A *guan* jar in the Asian Art Museum of San Francisco, accession number B60 P4+, has a virtually identical footing and base and a closely related decorative scheme that comprises three peonies painted in overglaze russet slip.



A VERY RARE YAOZHOU CELADON CARVED JAR

CHINA, NORTHERN SONG DYNASTY (AD960–1127)

The sides well carved with leafy meander bearing four peony blossoms, alternately upright or pendent, between a band of overlapping petals below and a triple grooved band above, covered overall with a glaze of greyish-olive color 51/8 in. (13 cm.) high, box

\$70,000-90,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, acquired in Hong Kong, 1986.

北宋 耀州窯青釉刻牡丹紋罐

This globular jar is decorated with a deeply cut floral scrolling design typical of the high quality ceramic wares from the kilns of north China in the Northern Song dynasty. It is characterised by the effective use of multiple overlapping petals which create rich surface texture. A similar use of multiple overlapping petals can be seen on early Northern Song vessels decorated in the scraffiato technique from the Cizhou kilns, such as the famous vase in the Freer Gallery of Art (illustrated in Sekai Toji Zenshu, vol. 12, Song, Tokyo, 1977, pp. 109-110, no. 109). Floral scrolls with similar petals can also be seen on Ding wares, such as those on the shoulder of a vase excavated in 1969 from the foundation vault of the Jingzhisi Pagoda at Dingzhou, Hebei province, which is dated to AD 977 (illustrated in Complete Collection of Ceramic Art Unearthed in China, vol. 3, Hebei, Beijing, 2008, no. 98).

This style of carving is, however, particularly effective on Yaozhou wares because their green glaze is transparent and pools in deeply cut areas, creating a dichromatic effect on the high and low sections of the carved decoration. This was also a style of floral scroll which effectively complemented the globular forms, such as the current jar. A similar scroll can be seen on a globular Yaozhou ewer in the Shaanxi History Museum (illustrated in Complete Collection of Ceramic Art Unearthed in China, vol. 15, Shaanxi, Beijing, 2008, no. 113). A Yaozhou jar in the collection of the Museum of Oriental Ceramics, Osaka, of similar shape and size to the current jar, is also decorated with a floral scroll including slender overlapping petals (illustrated in The Masterpieces of Yaozhou Ware, Museum of Oriental Ceramics, Osaka, 1997, p. 31, no. 34).

Oxford thermoluminescence test no. P114n70 is consistent with the dating of this lot.



A WOOD FIGURE OF THE BODHISATTVA JIZO

JAPAN, NANBOKUCHO-MUROMACHI PERIOD, 14TH–15TH CENTURY

Carved and assembled from wood, of hollow construction (yosegi-zukuri), the left hand extended to hold the wish-granting jewel (hoju), with crystal inset eyes and applied with colored pigment and gold; with a wood stand, carved as a lotus flower, and halo, both added later 32 in. (81.3 cm.) high without pedestal

\$40,000-60,000

PROVENANCE:

Nakanishi Bunzo, Kyoto, 1981

LITERATURE:

A. Christy, "Not for Sale: A Few of Robert Ellsworth's Favourite Possessions," *Orientations*, June 1991, fig. 7.

日本 南北朝至室町時代 十四/十五世紀 木雕地藏菩薩立像 The *Bodhisattva* Jizo (a derivation of the Indian Buddhist deity Ksitigarbha) is a merciful figure who alone among Buddhist deities moves through the six worlds of illusion in his role of saving all sentient beings. In compliance with his holy mission, he appears in the guise of a humble monk—shaven head, no adornments, dressed in the simple robe of a youthful cleric. His exalted status as a deity is indicated by the *urna* on his forehead and his long earlobes. A wish-granting jewel in his left hand (now missing in the Ellsworth example) signifies Jizo's bestowal of blessings on all who suffer: it grants wishes, pacifies desires and brings clear understanding of Buddhist law.

Among Japan's myriad deities, Jizo Bodhisattva is arguably the most widely known, easily recognized and actively venerated in modern times. Many Japanese believe Jizo will save them at any moment, in any situation, without any conditions or stipulations beyond faith. Even those who have already fallen into the pit of hell are promised assistance. This association between Jizo and the underworld persists even today. Jizo is embraced by nearly all schools of Buddhism and folk religion, and is evident in countless forms throughout contemporary Japan—from Child-Giving, Rice-Planting, Life-Prolonging Jizo to Splinter-Removing and Cough-Stopping Jizo. Many of these forms originated in the last five centuries and are unique to Japan. It is no exaggeration to say that nearly all Japanese localities have their own beloved Jizo statues, which are frequently given nicknames defining their specific functions. Despite a marked decline in religious institutions and individual piety in Japan in recent decades, Jizo continues to strike a visceral and resonant chord. His cult is everywhere. He remains, as Lafcadio Hearn wrote in 1894, "the most Japanese of all Japanese divinities."

Jizo emerged as one of the most approachable and popular divinities in Japanese Buddhism during the thirteenth and fourteenth centuries. Many of the statues are considered by locals as "living icons," active agents of sacred power, not passive works of art. Jizo was worshipped as mankind's savior from suffering and danger; as protector of the weak and humble (especially women and children); as redeemer from hell; and as guide of misled or wicked souls of the dead on their Six Paths (*rokudo*) of Transmigration. The embodiment of divine compassion, the name Jizo may be translated as "Earth Repository" or "Matrix of the Earth." The firm belief in Jizo's forsaking enlightenment to remain on this earth, and to descend into hell to save people from all walks of life, gave rise to the intense worship of the deity, beginning in the twelfth century.

For further discussion of Jizo statues and the dedicatory objects sealed inside such statues, see Helmut Brinker, Secrets of the Sacred: Empowering Buddhist Images in Clear, in Code, and in Cache (Lawrence, KS: Spencer Museum of Art, The University of Kansas, and London and Seattle: University of Washington Press, 2011); Brinker, "Anointing with Eyes, Raiment and Relic: Insights from the Cologne Jizo," Impressions 34 (2013); and Mark Schumacher, "Adapting to the Times: Jizo Statues from the Kamakura Pilgrimage Route," Impressions 35 (2014). For Impressions, see www.japaneseartsoc.org.







A LARGE BRONZE FIGURE OF SHIVA SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, 12TH CENTURY

Seated in *lalitasana* with his right leg pendant, his primary hands held in *abhaya*- and *varadamudras*, the upper hands holding a battle-axe and an antelope, his face with full outlined lips, straight aquiline nose and almond-shaped eyes beneath arched brows, his hair arranged in a tall *jatamukuta*, wearing beaded necklaces, the sacred cord draped across his shoulder and a broad belt centered by a *kirttimukha* lion mask, with a rich green and reddish-brown patina overall 24 in. (60.9 cm.) high

\$700,000-900,000

PROVENANCE:

Collection of Robert H. Ellsworth, New York, acquired by 1994, believed to have been acquired in London in 1974.

印度南部 泰米爾納德 朱羅王朝 十二世紀 銅濕婆坐像

Superbly cast and finely detailed, Shiva sits in royal ease on a subtly incised double-lotus throne. In his upper hands he holds a deer and battle-axe and his proper right hand is raised in the *abbayamudra* of benediction. Shiva is easily identified by his many attributes; the open third eye in his forehead; the disk-like left earring; and a trident in the center of his crown flanked by the moon and the snake, all of which are nestled in the matted locks of his tall *jatamukuta*. He is adorned with many necklaces, armlets and anklets. His supple and powerful form is exquisitely embellished with a sacred thread along his torso, the waistband, *udarabandha*, and the multistrand belt centered by a lion-head clasp.

Given the impressive size of this Shiva, his elegant forms retain the stately grace conducive to *darshan*, the mutually empowering exchange of gazes between god and devotee in the ritual processions of Southern India. South Indian temples were built to house the most spiritually important sculpture in the inner sanctums that were only accessible to priests during the year. Portable bronze sculptures, including the present example who would have been accompanied by wife Uma and son Skanda in a *Somaskanda* arrangement, were brought out once a year during a processional held in honor of each specific deity. Sculptures such as this would be ritually bathed, cleansed and ornamented before being dressed and carried in procession, commanding the unwavering attention of the audience. The Ellsworth sculpture sits erect with an authoritative presence reinforced by his alert and benevolent expression and richly ornamented body.

In his most recent home, this bronze Shiva sat expectantly at the entrance, greeting each visitor with his empowering and royal gaze. Presiding over the same place for decades in Mr. Ellsworth's apartment, he continued to engage in *darshan* and bestow blessings to Mr. Ellsworth's guests.











AN IMPORTANT STONE HEAD OF BUDDHA

INDONESIA, CENTRAL JAVA, 9TH CENTURY

Finely carved with bow-shaped mouth and downcast eyes centered by a raised *urna*, flanked by pendulous pierced earlobes, the hair in snail-shell curls over the conical *ushnisha* 15¾ in. (39.9 cm.) high

\$200,000-300,000

PROVENANCE:

With Aaron Vecht, Amsterdam, by 1932. Private Collection, New York, 1939–1960s. Collection of Robert H. Ellsworth, New York, acquired by 1980.

I ITERATURE:

A. Juliano, "Robert H. Ellsworth Treasures the East," Architectural Digest, October 1985, p. 102.
A. Christy, "Not for Sale: A Few of Robert Ellsworth's Favourite Possessions," Orientations, June 1991, p. 58–59, fig. 5.

印尼 爪哇中部 九世紀 石雕佛頭像

This magnificent head of Buddha closely resembles the manifold transcendental Buddhas erected in Central Java under the Sailendra Dynasty at the beginning of the 9th century. The forehead extends broadly over heavy lids and a slight, serene smile, giving the Buddha a quiescent and particularly introspective expression. Certain features of this sculpture speak directly to the classical Central Javanese Buddha images of the 9th and 10th centuries, including the clearly defined curls, elongated earlobes and smooth chiseling of the porous volcanic stone. The soft contours, straight nose, and plump lips are reminiscent of Gupta prototypes. The Gupta Empire, spanning from the 4th to 6th centuries, was known for the development of sensual features and balanced volumes that strongly influenced the styles of later kingdoms. The present example, in part due to its material and to local Buddhist considerations, is a distinct development upon this prototype through sensitive, lifelike modeling with subtle contours.

Two similar examples include the head of a Dhyani Buddha from the Avery Brundage Collection (see R. d'Argence' et al, *Indian and South-East Asian Stone Sculptures from the Avery Brundage Collection*, 1969, pp. 86–87) and the head of Buddha in the Rietberg Museum (see J. Fontein, *The Art of Southeast Asia; The Collection of the Museum Rietberg Zurich*, 2007, pp. 106–107). In each one, the balanced proportions and curved treatment of the rough surface speak to an emphasis on creating outwardly naturalistic and inwardly thoughtful images of Buddha. The Avery Brundage example is most similar to the Ellsworth sculpture in its more pronounced features, including a clear delineation of the eyelids and a gentle smile.

When Robert Ellsworth happened upon this head of Buddha in the 1960s, after an American collector had purchased it from a dealer in Holland in 1932 and brought to America in 1939, he considered it to be "one of the most beautiful volcanic stone heads" from this region and was adamant to keep it in his collection (see A. Christy, "Not for Sale: A Few of Robert Ellsworth's Favourite Possessions," *Orientations*, June 1991, pp. 58–59, fig. 5). From its prominent place in the foyer, this head of Buddha continued to grace visitors with a profound lowered gaze and peaceful presence.



A SANDSTONE FIGURE OF SHIVA

KHMER, ANGKOR PERIOD, BAPHUON STYLE, 10TH/11TH CENTURY

Well-carved in a slender profile, wearing a short *sampot* tied at the waist with a butterfly knot at the back, secured with a low belt with one end shown in curved pleats on his left thigh, the face sensitively carved in a serene expression with full lips, incised beard and moustache, the forehead centered by the third eye and the finely braided hair gathered in a domed topknot, the surface retaining its smooth polish 33¼ in. (84.4 cm.) high

\$300,000-500,000

PROVENANCE:

Collection of Robert H. Ellsworth, New York, by 1995, believed to have been acquired before moving into his most recent residence in 1979.

高棉 吳哥王朝 巴普昂風格 十/十一世紀 砂岩濕婆立像

In India Shiva is best known as a dyanmic yogi who dances in cremation grounds, whereas in Southeast Asia it was his quiet asceticism that most highly appealed to the local aesthetic. This juxtaposition was recognized by Mr. Ellsworth, who placed the present figure opposite his Chola bronze figure of Shiva Nataraja Gangadhara (lot 26) in his living room, so that visitors could compare and appreciate the two depictions.

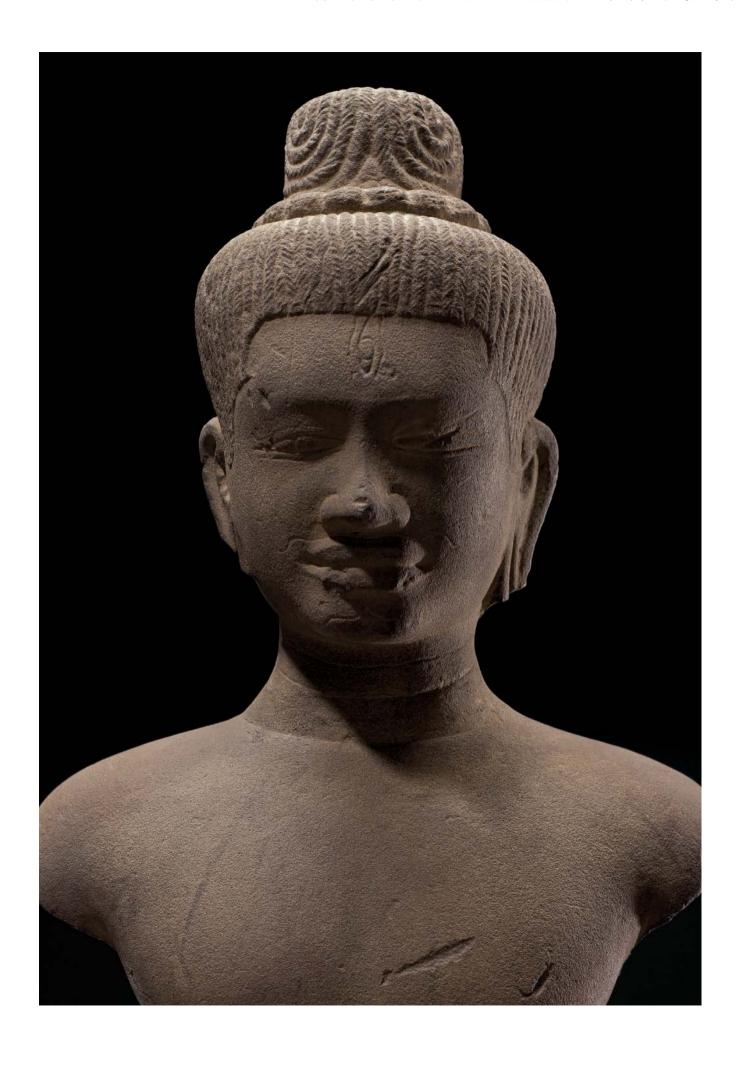
Favoring austere, minimalist forms that exhibit a deep sense of serenity and restraint, Khmer sculpture is imbued with gravitas. The art of the Baphuon period is the most fully realized expression of this particular aesthetic of asceticism. The style is characterized by the arrangement of the *sampot*, which is pulled up at the waistline to run flush along the slope of the hips, such that the full contour of the body creates a smooth curve. In the present work, the *sampot* is rendered in a variety of waves and folds falling in tight vertical pleats around the right leg and fanning across the left in broader waving segments. It is drawn between the thighs and arranged on the verso in a bow-shaped fold that rises from beneath the belt. The garment is secured with a sensitively rendered overlapping sash; the left side is pulled under the right side with a fold protruding artfully from the top and the end draped in a fishtail fold. In subsequent periods, this scabbard-like fold is depicted as an independent element rather than a portion of the belt (see lot 36). The upper hem, which curves naturalistically as it encircles the body, is embellished with an extra trim tied in a loose bow below the navel. The smoothly polished torso is well defined, contributing to the sense of *prana*, or sacred breath, with which the figure seems to be filled.

The serenely rendered face is poised in a state of internal contemplation. The characteristic third eye, which identifies the figure as Shiva, is lightly incised at the center of the forehead, as if the god's radiant power is awakening. The eyes and other facial features are carefully delineated with incised outlines, and the suggestion of a moustache appears above the bowed lips. The hair is plaited and drawn up into a looped topknot, a restrained arrangement in contrast to the elaborate <code>jatamukutas</code> with which Shiva was represented in India. The chignon is encircled by a necklace of <code>rudraksha</code> beads, the dried seeds traditionally carried by Shaivite ascetics. This important identifying attribute contributes to the particularly Khmer vision of Shiva, emerging more prominently during the Baphuon period and becoming schematized thereafter. Overall, the figure presents a unique and powerful image of austerity and restraint rendered with supreme grace.

For related examples of this magnificent sculpture, see W. Felten and M. Lerner, *Thai and Cambodian Sculpture*, 1988, pl. 25 and 27. For further discussion of Shiva in the Southeast Asian context, see J. Guy, "Shiva's Land: Brahmanical Sculpture in the Religious Landscape of Early Southeast Asia," *Orientations* 45, no. 3, 2014, p.48–57.







A LARGE AND IMPORTANT GILT BRONZE FIGURE OF AVALOKITESHVARA

NEPAL, 13TH CENTURY

Standing with his right hand in varadamudra and a lotus blossoming at his left shoulder, dressed in a short, thin dhoti secured by a beaded belt with pendant ribbon, adorned with the sacred thread and sash hanging across the hips, the face with heavily-lidded downcast eyes and gently arching brows flanked by large hoop earrings, the hair piled into a high chignon and secured with a foliate tiara centered by a seated Buddha

25 in. (63.4 cm.) high

\$2,000,000-3,000,000

PROVENANCE:

Christian Humann (d. 1981), New York, before 1971, named the Pan-Asian Collection by 1977. Collection of Robert H. Ellsworth, New York, acquired by 1982.

EXHIBITED:

On loan to Los Angeles County Museum of Art, 1971–1981 (L.71.29.34).

Exhibited at Denver Art Museum, 1981–82 (65.1981).

LITERATURE:

A.R. Martin, "Robert Ellsworth is the Duveen of Oriental Art," Connoisseur, November 1984.
A. Juliano, "Robert H. Ellsworth Treasures the East," Architectural Digest, October 1985, pg. 108.
J. Casey, et al., Divine Presence: Arts of India and the Himalayas, 2003, p. 108–109, pl. 29.

尼泊爾 十三世紀 鎏金銅觀音立像

Avalokiteshvara, the "Lord Who Looks Upon the World," is the bodhisattva of compassion and one of the principle deities in Mahayana Buddhism. He is the spiritual successor to Amitabha, the Buddha of Infinite Light, who appears here finely rendered in the bodhisattva's crown. Although he has attained enlightenment like a Buddha, the bodhisattva forgoes his escape from the suffering of rebirth to act as a guide to all living beings until they themselves have achieved nirvana. Like the lotus which rises from its murky bed below the water to blossom in the pristine air, Avalokiteshvara has detached himself from the pain and impurities of the material world; he is enlightened in body, speech, and mind.

Worshipped in Nepal from at least the mid-6th century, Avalokiteshvara was one of the most popular Buddhist deities in the Kathmandu Valley, rivaling the Buddha himself. With time, the compassionate characteristics of Avalokiteshvara became intertwined with the attributes of local Nepalese deities. A distinct style of representation emerged from this locus of fervent worship, drawing influence initially from the Gupta dynasty and later—as seen in this work—from the Pala dynasty of Northeastern India, resulting in a uniquely Newari aesthetic. In contrast to the post–Gupta Indian tradition of depicting him seated, in Nepal the deity is almost always shown standing. The Newari style is further characterized by the lithe form of the body and the gracefully swaying hips. The folds of the dhoti, simply patterned with stippling and flower-heads, hang between the legs and are secured diagonally across the hips with a sash, while the sacred thread extends almost to the knee.

Stylistically, the present work has much in common with two related examples. The first from the collection of Nasli and Alice Heeramaneck, now in the collection of the Los Angeles County Museum of Art (P. Pal, Art of Nepal, 1985, p. 108, fig. S29); and the second, a Padmapani from the Doris Wiener Collection, sold in these rooms on 20 March 2014, lot 92. Each figure embodies simplicity of form heightened with ornamentation that is characteristic of 13th century Nepalese sculpture. The bodies stand in a graceful tribbanga pose with soft rounded shoulders, tapered waists, and elongated naturalistic limbs. Their serene expressions are accentuated by downcast eyes, arched eyebrows, elegantly rendered noses, and bow-shaped mouths. The finely cast crowns and beaded jewelry are similarly emblematic of Nepalese sculpture from this period.

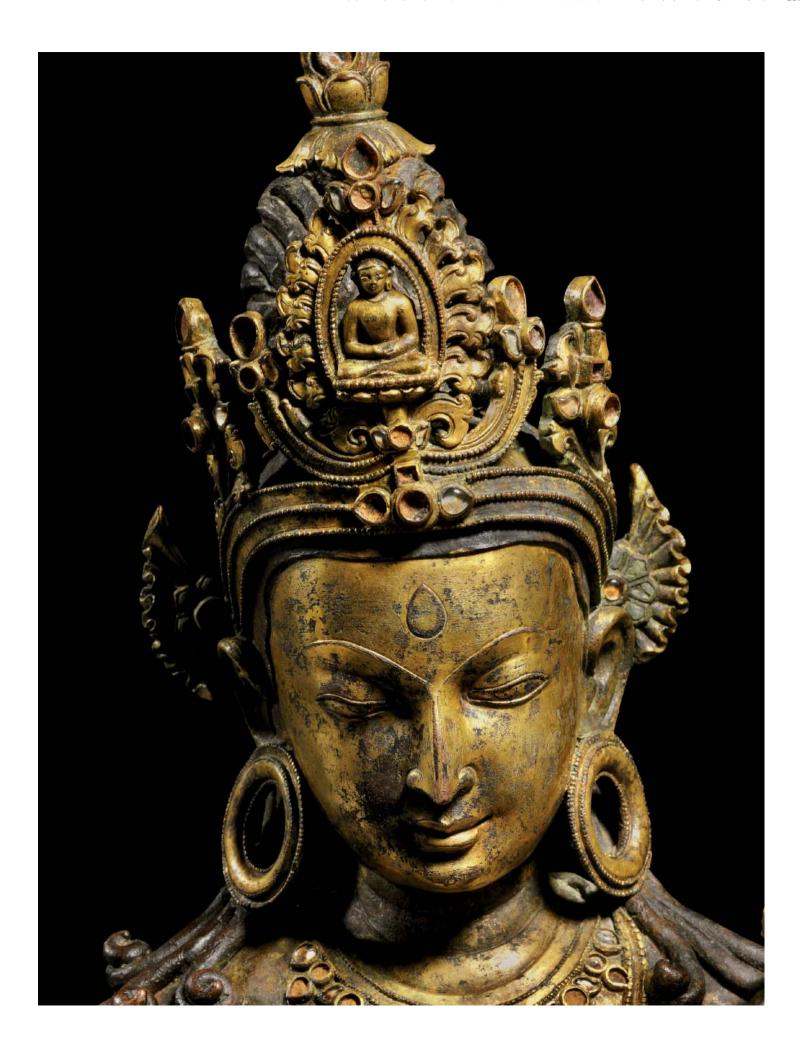
Standing over two feet tall, the exceptionally large Ellsworth Avalokiteshvara embodies the elegance and grace of the finest Nepalese bronze work. The gentle sway of the solid-cast body lends the figure an emotional depth. The naturalistic rendering of the form, seen particularly on the reverse, endows the figure with presence, and the outstretched hand graciously invites the viewer to approach. His gaze, inward and meditative, suggests the deep inner wisdom of an enlightened teacher. The overall effect is one of perfect harmony of form and meaning, capturing the essence of Avalokiteshvara, the embodiment of compassion. It is not surprising that Mr. Ellsworth chose his living room mantelpiece, a prominent and central spot in his home, to showcase this superlative work.











A RARE AND HIGHLY IMPORTANT BRONZE FIGURE OF SHIVA GANGADHARA NATARAJA

SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, 9TH CENTURY

Dancing over the dwarf Apasmarapurusha with his left leg raised, his principal right hand in abhayamudra and his principal left hand pointed towards his raised foot, holding a damaru and chakra in his other hands, surrounded by his flowing tresses 161/4 in. (41.2 cm.) high

\$2,000,000-3,000,000

PROVENANCE:

Nasli and Alice Heeramaneck Collection, California, before 1971. Christian Humann (d. 1981), New York, by 1972, named the Pan-Asian Collection by 1974.

Collection of Robert H. Ellsworth, New York, acquired by 1982.

EXHIBITED:

On loan to Los Angeles County Museum of Art, 1972 (L.72.18.14).

The Sacred and Secular in Indian Art, 26 June – 25 August, 1974, University of California, Santa Barbara (L.72.18.14).

LITERATURE:

P. Pal, *The Sacred and Secular in Indian Art*, 1974, cat. 3 and cover illus..

J. Casey, et al., Divine Presence: Arts of India and the Himalayas, 2003, pp. 68–69, pl. 10.

N. Eilenberg, "A South Indian Siva Nataraja Bronze in the Collection of Robert Hatfield Ellsworth," from Living a Life in Accord with Dhamma: Papers in Honor of Professor Jean Boisselier on His Eightieth Birthday, 1997, pp. 162–174.

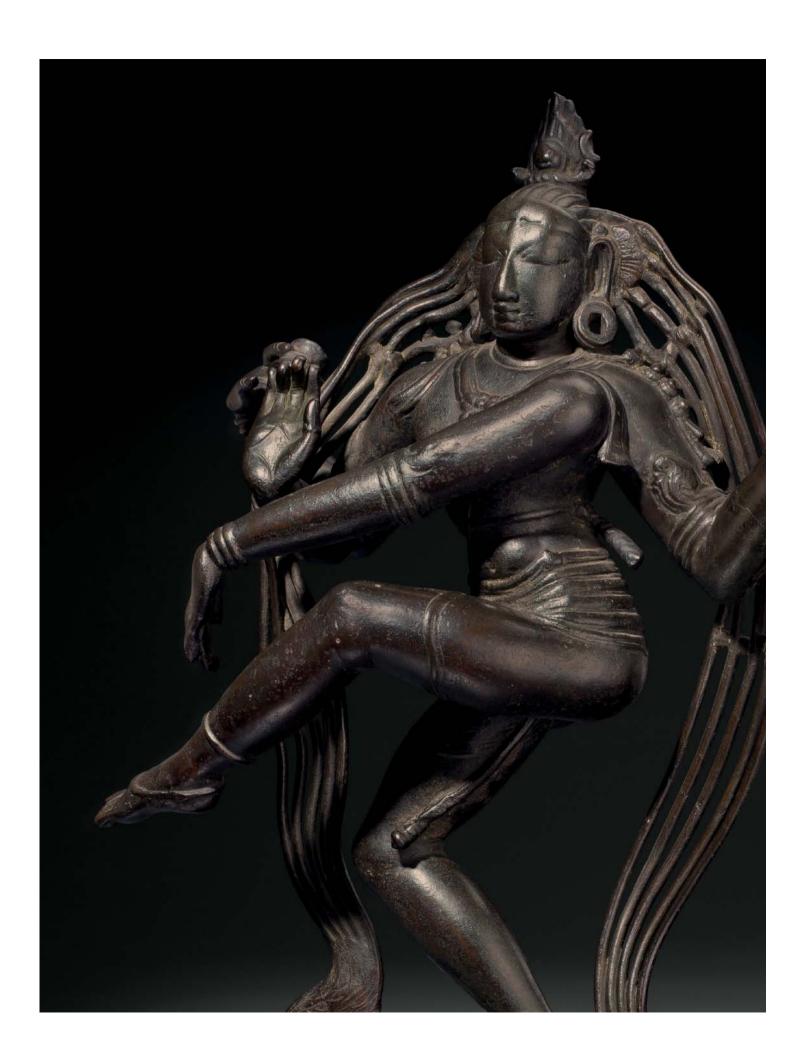
印度南部 泰米爾納德 朱羅王朝 九世紀 銅舞王濕婆承接恒河降凡像 This extraordinary and exceptionally rare image of Shiva depicts him as both *Nataraja*, the Lord of the Dance, and as *Gangadhara*, "he who bears the Ganges River." As Nataraja, he dances in *Anantatandava*: with his left leg raised, he balances on the dwarf, Apasmarapurusha, the demon of ignorance and indolence. His primary right hand is raised in the reassuring *abhayamudra* (fear-abiding gesture), while his primary left hand is in *gajahasta* (elephant-trunk gesture), indicating the defeat of ignorance that hinders the realization of the universal truth. In his secondary right hand, he holds the *damaru* symbolizing the sound of creation—the Big Bang—whose cosmic vibrations perpetuate the universe. As Nataraja, his other hand should hold *agni*, the fire which signifies the final destruction out of which a new world will arise. However, as Gangadhara, this flame would be snuffed out by the descent of the Ganges river. Instead, the artist has cleverly substituted a *chakra*, the quintessential symbol of cyclical time, and which also gives rise to re-creation by its destructive nature.

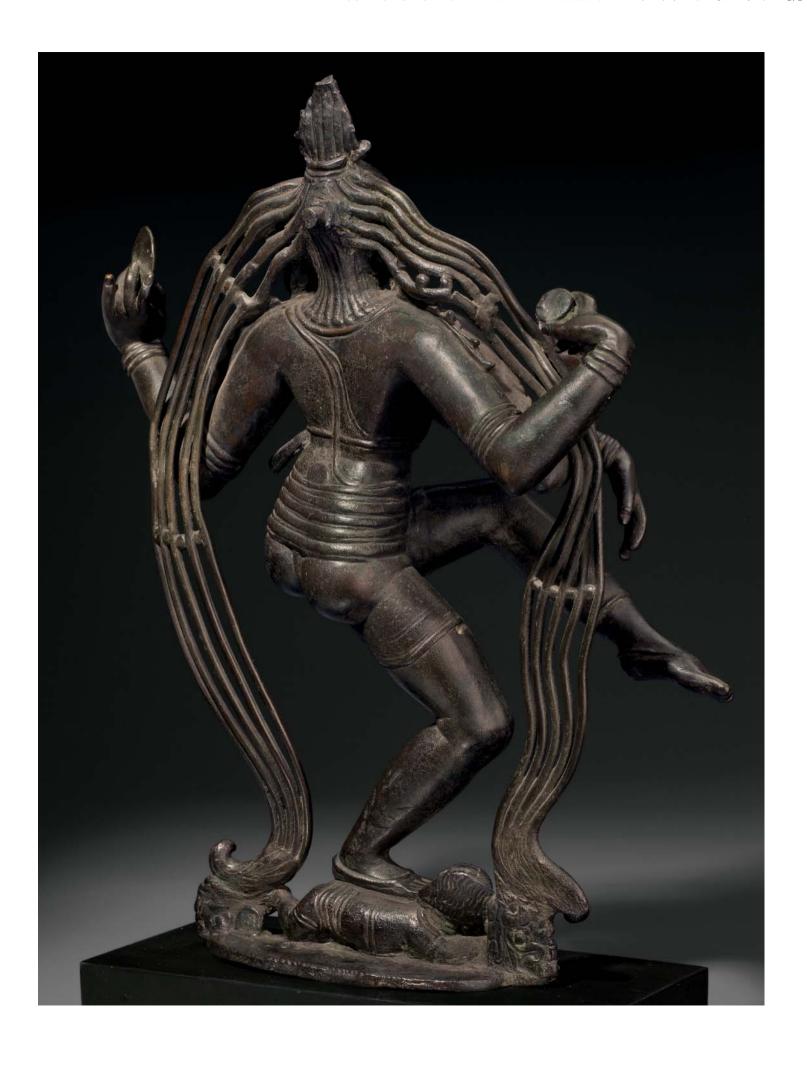
Perhaps the most unusual aspect of this sculpture's iconography is the replacement of both the diminutive personification of the goddess Ganga and of the *prabhamandala*, the flaming aureole that arises from and surrounds Nataraja as he dances the world in and out of existence. Instead, Shiva's matted locks of hair, which are usually depicted as flying about his head during his frenzied whirling, are shown heavy with the waters of the Ganges river, flowing over his shoulders and terminating in a frothy river at his feet. In this tour de force, the artist has utilized an economy of attributes to narrate two stories in one iconic work: As Shiva Nataraja, he dances to destroy the world while summoning the Ganges to put out his destructive fire and help rebirth the world, and in the next moment, as Shiva Gangadhara, the river cascades down through his matted locks to avoid crushing the fragile new earth by her unbroken force.

Natasha Eilenberg, wife of Sammy Eilenberg, collaborator to Jean Boisselier, and close friend to Mr. Ellsworth, has made a close study of this work. Previously this work has been published as 11th century (see P. Pal, 1974), and more recently it has been dated to the 9th century (see Eilenberg, 1997 and J. Casey, et al., 2003). Initially, Boisselier had observed that the metal alloy was a type used by the Eastern Chalukyas (c. 642–1061 AD), as evidenced by the wear to the face (Eilenberg, 1997, p.166.) In exploring this idea further, Eilenberg also observed a variety of stylistic influences from Pandyan and Pallava times—including the wide headband, motion of the shoulder tassels, arrangement and number of the *jatas* on the back, and that Apasmarapurusha is playing with two snakes instead of one—all of which support an Eastern Chalukyan origin and earlier casting. According to Eilenberg, "I have yet to see another image of Shiva Nataraja or of Gangadhara where her aquatic descent is depicted so eloquently and gracefully... I might add that [the Nataraja's] momentum and its grace will seldom be equaled or surpassed by four-armed dancing figures of later Chola art."

This superb sculpture was placed fittingly above the fireplace on the mantelpiece in the living room, one of the main rooms where Mr. Ellsworth entertained his guests, and where works from across the world were juxtaposed, inviting discussion of their varying merits.





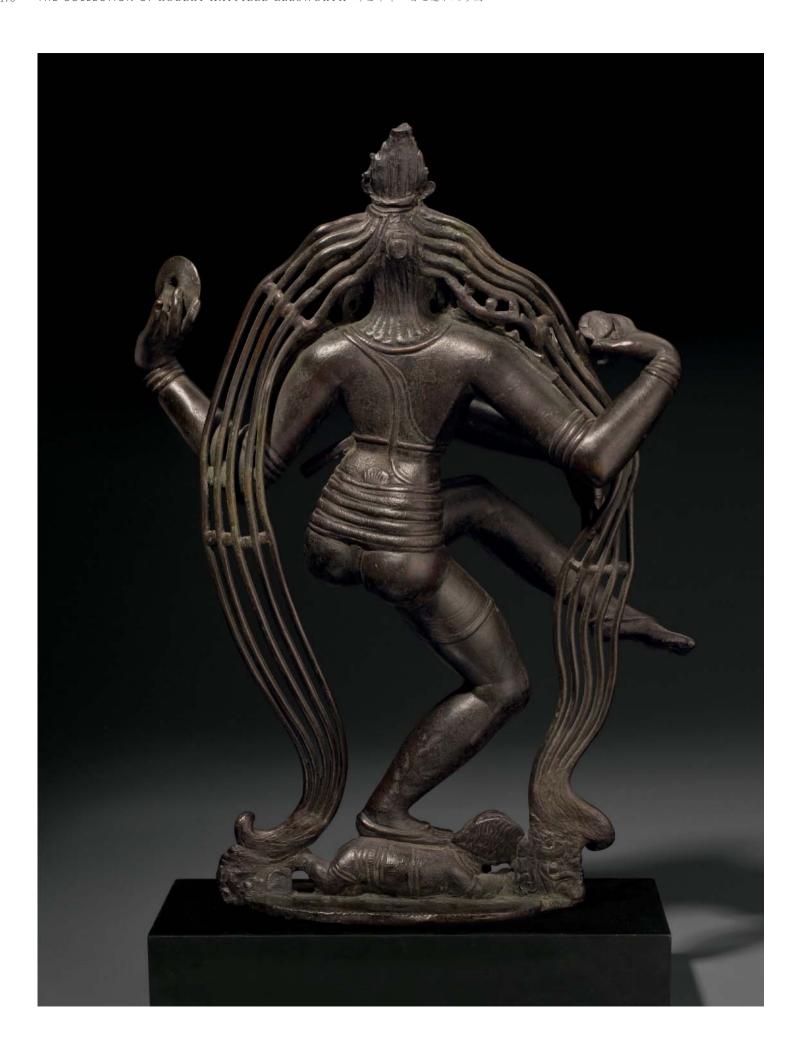














A LARGE GILT BRONZE FIGURE OF A SEATED MAITREYA

NEPAL, LICCHAVI PERIOD, 9TH/10TH CENTURY

Seated in *lalitasana* on a double-lotus base, his pendant foot resting on a lotus, clad in a long patterned *dhoti*, holding a water pot in his left hand with an antelope skin draped over his forearm, adorned with a beaded necklace and belt, the hair pulled into a high chignon with locks falling over the shoulders, secured with an elaborate festooned headdress and centered by a tall stupa

11 in. (27.8 cm.) high

\$600,000-800,000

PROVENANCE:

Christian Humann (d. 1981), New York, before 1975, named the Pan-Asian Collection by 1977.

Collection of Robert H. Ellsworth, New York, acquired by 1982.

EXHIBITED:

On loan to Los Angeles County Museum of Art, 1975 (L.75.50.1) The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection:

25 October 1977 – 15 January 1978, Los Angeles County Museum of Art

9 March – 23 April 1978, Seattle Art Museum 26 May – 30 July 1978, Denver Art Museum 15 September – 29 October 1978, William Rockhill Nelson Gallery, Kansas City

LITERATURE:

P. Pal, The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection, 1977, p. 165, fig. 95A. A.R. Martin, "Robert Ellsworth is the Duveen of Oriental Art," Connoisseur, November 1984.

J. Casey, et al., Divine Presence: Arts of India and the Himalayas, 2003, p. 106–107, pl. 28.

尼泊爾 尼波羅王朝 九/十世紀 鎏金銅彌勒佛坐像 Maitreya, the Future Buddha, whose name means loving kindness, is one of eight special transcendent students of the Buddha Shakyamuni in Mahayana Buddhism, known as the "heart-sons". Residing in the celestial paradise of Tushita-heaven, Maitreya has postponed becoming a complete Buddha until all sentient beings are liberated from *samsara*, the cycle of death and rebirth.

This large and exceptionally fine image of Maitreya epitomizes the sensitivity of modeling and graceful beauty of Licchavi period sculpture. Originating in Northern Bihar, the Licchavi aesthetic was deeply rooted in North Indian artistic traditions. Characterized by soft rounded modeling and languid forms, the Sarnath style of sculpture from the Gupta period had an immense influence on Nepalese art.

Here Maitreya is depicted seated in *lalitasana*, atop a double-lotus base with his left foot resting gently on a blossoming lotus flower. He holds a rosary in his right hand and a water vessel in his left. An antelope skin is gently draped over his left forearm, a rare departure from the more common depiction of the skin draped over the shoulder. His lithe body is clad in a thin sash and a patterned *alhoti* fastened with a jeweled belt. He wears a beaded necklace around his neck and a sacred thread over his left shoulder. His heavy-lidded gaze suggests a deeply meditative state. Resting in his thickly plaited coiffure is a miniature *stupa*, a further attribute of Maitreya.

Exceptional in both size and quality, there are few close comparables to the Ellsworth Maitreya. Stylistically, the sculpture relates to an eleventh-century figure of a standing Maitreya, previously in the collecion of J.J. Klejman which, like the present work, shows the Licchavi emphasis on a rounded soft body and subtlety of movement (P. Pal, Art of Nepal, 1985, p. 100, fig S20). The Klejman example appears to be delicately stepping forward, while the Ellsworth sculpture seems to be gently gesturing to the viewer, emanating tenderness and grace.

The observation of naturalism as found in the lithe body and rounded facial features of the present work create a palpable suppleness. The gentle drape of the sash down the back of the figure's shoulder and the open-work base incised with circles symbolizing a lotus pod, give the work an intimacy and tactility that is the hallmark of the finest Licchavi bronze work. It is undoubtedly for this reason that Mr. Ellsworth placed this cherished work at the entrance to the living room, where it would have provided compelling subject matter for the evening's conversation.











A RARE BRONZE FIGURE OF AVALOKITESHVARA

THAILAND, 8TH CENTURY

Wearing a long sampot secured by a jeweled belt, his face with serene expression, finely arched eyebrows, broad nose and elongated earlobes, the hair pulled into a conical-shaped jatamakuta with looping curls centered by Amitabha, a rich green patina overall

14 in. (35.1/5 cm.) high

\$300,000-500,000

PROVENANCE:

Christian Humann (d. 1981), New York, before 1972, named the Pan-Asian Collection by 1977.

Collection of Robert H. Ellsworth, New York, acquired in 1982.

EXHIBITED:

On loan to Los Angeles County Museum of Art, 1972–1982 (L.72.14.78).

Buddha of the Future: An Early Maitreya from Thailand: 13 April – 31 July 1994, Asia Society Galleries, New York 3 September – 27 November 1994, Kimball Art Museum, Fort Worth, Texas

LITERATURE:

A. Juliano, "Robert H. Ellsworth Treasures the East," Architectural Digest, October 1985, pg. 102.

N. Chutiwongs and D. Leidy, Buddha of the Future: An Early Maitreya from Thailand, Seattle, 1994, p. 44, fig. 23.

泰 八世紀 銅觀音立像

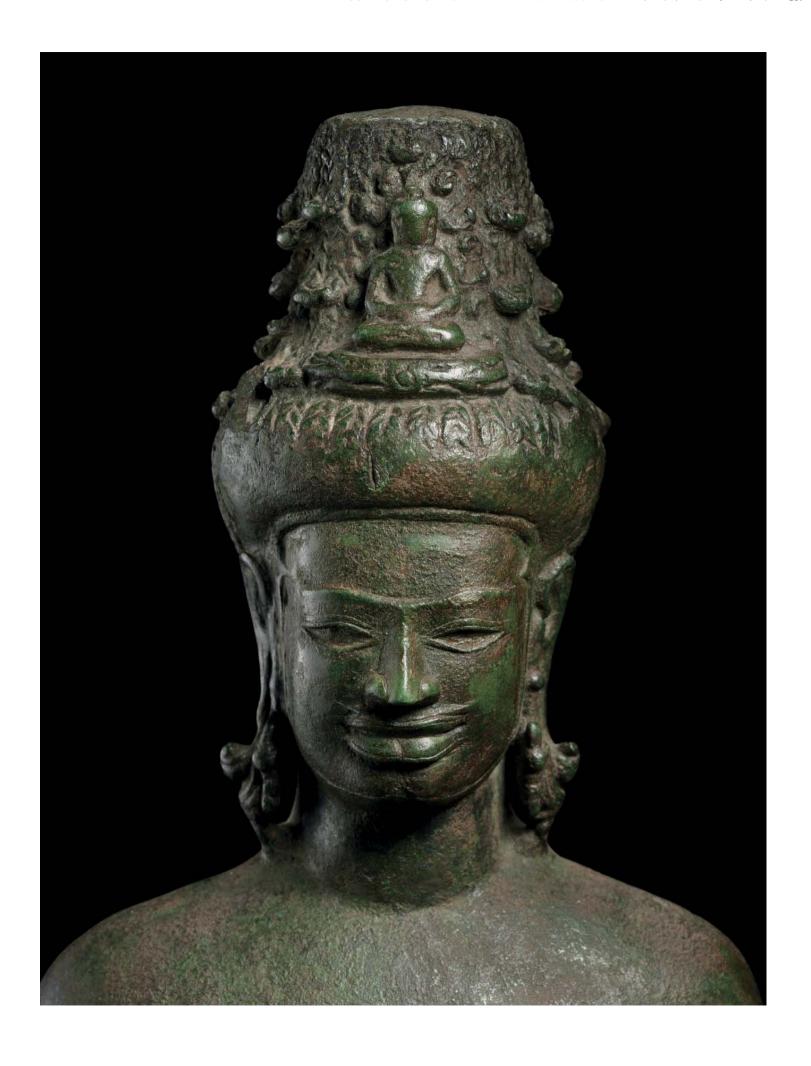
Standing frontally in a regal and elegant posture, this figure of Avalokiteshvara is a superb example of the refined stylistic achievement of Pre-Angkorian bronze sculpture. The figure displays the authority and courtly elegance of classical Indian sculpture infused with the grace and sense of gravitas particular to the region in which it was produced. With a remarkably slender waist, slightly arched lower back, and the characteristic looped and piled coiffure of early Thai and Cambodian sculpture, the figure exhibits highly localized features rendered with the utmost grace. The face is calm and dignified with the sensuously bowed lips, broad eyes, ridged brow, and unmistakable air of mystery that would become the hallmark of Khmer art during the Angkor period. The clasp of the chain-like belt around the waist carries a rosette design also seen in Angkor sculpture and architectural relief carvings. The ankle-length sampot, pulled flush against the waist, accentuates the figure's graceful contour and anticipates later stylistic introductions. He is identified as Avalokiteshvara by the diminutive figure of the celestial Buddha Amitabha worn in his headdress, as well as by his plaited locks, which are associated with asceticism.

From the early historic period, maritime trade routes have woven India and Southeast Asia together in an advanced network of social, cultural, and commercial interrelationships. Transmitted across this network, the Mahayana school of Buddhism gained prominence in Southeast Asia. With an expanded pantheon of deities, Mahayana representations often include trios with the Buddha Shakyamuni (see lot 29) accompanied by the bodhisattvas Avalokiteshvara and Maitreya (see lot 1067). However, Avalokiteshvara also accrued his own individual cult of worship, especially in his capacity as the Protector of Mariners. Portable figures of this bodhisattva could easily be transported along the maritime trade routes connecting India with Southeast Asia and regions farther East. Shrines dedicated to Avalokiteshvara are particularly prominent in areas with sea ports. Large in scale and expertly crafted, this figure of Avalokiteshvara represents the vast distances merchants, priests, and expert craftsmen travelled, and the artistic legacy that bears their trace.

This particular sculpture was included in a distinguished group of three Southeast Asian bronzes that sat on the corner of Mr. Ellsworth's desk (see lots 29 and 1067). When compared together, they created a dialogue between the various styles of the region, continually refining his eye for these artworks. Mr. Ellsworth would also have been reminded of his introduction to the art of the region by his mentor and close friend, Connie Mangskau, with whom he shared a passion for the sculpture of Southeast Asia.







A BRONZE FIGURE OF BUDDHA

THAILAND, 8TH CENTURY

Very finely modeled with his left hand raised, draped in a *dhoti* and *sanghati*, his face with a serene expression and his hair in curls over the *ushnisha* 14¼ in. (36.1 cm.) high

\$250,000-350,000

PROVENANCE:

Collection of John D. Rockefeller, New York, by repute Collection of Robert H. Ellsworth, New York, by 1985, believed to have been acquired in the 1970s.

EXHIBITED

Buddha of the Future: An Early Maitreya from Thailand: 13 April – 31 July 1994, Asia Society Galleries, New York 3 September – 27 November 1994, Kimball Art Museum, Fort Worth, Texas

LITERATURE:

A. Juliano, "Robert H. Ellsworth Treasures the East," Architectural Digest, October 1985, p. 102 N. Chutiwongs and D. Leidy, Buddha of the Future: An Early Maitreya from Thailand, 1994, p. 29, fig. 9.

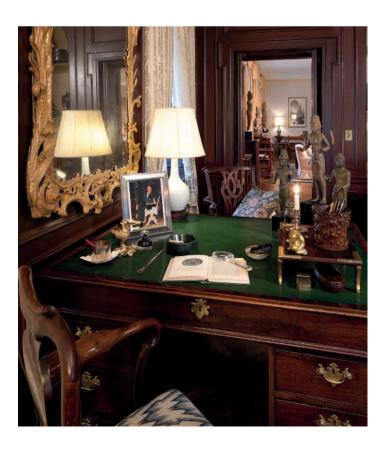
泰 八世紀 銅佛立像

The fertile valleys of Thailand near the base of the River Chao Phraya produced not only great agricultural resources, but also some of the region's most graceful and pristine works of art. Within the local context of the dominant Theravada school of Buddhism, which emphasized the singularity of the Buddha Shakyamuni, bronze sculptures from this area demonstrate a remarkably cohesive style that is highly particular to the region and the period. As unifying features, the Buddha is clad in the humble dress of a religious renunciant, with the thin garment clinging closely to the body to reveal the delicate proportions and graceful contour that lies beneath. His face is characterized by high cheekbones, full lips, prominent eyes, and curved brows that form a V-shape at the bridge of the nose. His hair is arranged in thick spiral-curls that rise over the *ushnisha*, the Buddha's sacred cranial protuberance.

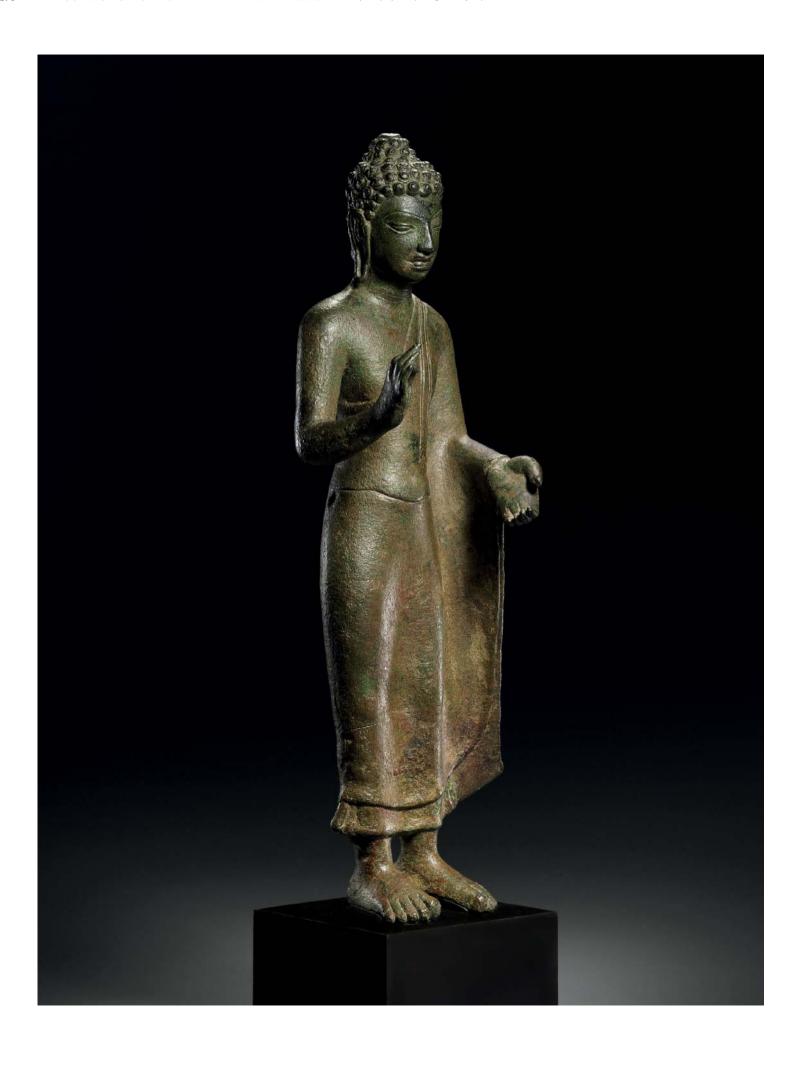
The hands may be poised in a number of possible arrangements; here the left reaches down in *varadamudra*, the gesture of bestowing blessings, and the right is raised with the forefinger and thumb joined in *vitarkamudra*, the gesture of explication. Hands are proportionally emphasized with respect to the body, as if to show that the Buddha is in fact engaged in the activities of giving blessings or transmitting teachings, though his ethereal appearance might suggest his only task is meditation. The delicate curl of the fingers, here most visible in the right hand, gently resembles the characteristic "plucking gesture" of the renowned bronzes from the Prakhon Chai area (see lot 1067), which flourished at the same time as the Dvaravati kingdom in the riverine valleys.

Further emphasizing the presence of the Buddha in the world of the devotee, the figure is depicted as if in motion, stepping with the left foot forward while the hem of the robe gently sways to the side in response. This stance, which draws upon the classic *tribhanga* posture of Indian sculpture, also presages the famous "Walking Buddhas" of Thailand that would grow prominent many centuries later. The bronze caster has captured the youthful appearance of a Buddha that gives spiritual themes imported from India a unique and highly refined local expressivity.

This sculpture was part of the distinguished group of three Southeast Asian bronzes that sat on the corner of Mr. Ellsworth's desk (see lots 28 and 1067).









A GRAY SCHIST FIGURE OF BUDDHA

GANDHARA, 2ND/3RD CENTURY

Finely carved standing on a rectangular base centered with devotees in adoration flanking an altar, wearing long flowing robes, his left hand lowered, his face in a benign expression with elongated eyes, and arched brows, his hair arranged in undulating curls rising over the *ushnisha*, his face backed by a smooth nimbus

34½ in. (87.6 cm.) high

\$250,000-350,000

PROVENANCE:

Robert H. Ellsworth, Ltd., New York, by 1970. Christian Humann (d. 1981), New York, by 1972, named the Pan-Asian Collection by 1977. Collection of Robert H. Ellsworth, New York, acquired by 1982.

EXHIBITED:

On loan to Los Angeles County Museum of Art, 1972–73 and 1976–82 (L.72.14.138).

On loan to University Art Museum, University of California Berkeley, 10 December 1973 – 7 May 1976.

LITERATURE:

A. Christy, "Not for Sale: A Few of Robert Ellsworth's Favourite Possessions," *Orientations*, June 1991, p. 58, fig. 4.

犍陀羅 二/三世紀 灰岩佛立像

This standing Buddha figure exemplifies the mastery of the artist at a time when Buddhist stone sculpture in the region was at its most refined. The corporal solidity of this figure gives him the prominence of a singular, independent figure. He stands on a rectangular plinth with a peaceful expression, his wavy locks pulled back from his oval face that still retains flecks of gilding. The monastic garments are draped across both shoulders, hanging naturalistically in folds that reveal the contours of the body. His toes extend slightly over the edge of the plinth, as if approaching the viewer. The faithful rendering of the deeply carved folds of the garment, the face, and the ripples of the hair are particularly exquisite and testify to the skill of the sculptor.

The growing popularity of Mahayana Buddhism in religious practice and artistic patronage in the Gandharan region around the 2nd century AD inspired the creation of large, detached sculpted images set alongside narrative friezes. The carved relief in the base of the present example shows three worshippers flanking each side of an alms bowl of the Buddha, which is placed on a canopied stool, and the scene is further complemented by an exceptional pair of lotuses on both sides of the base. This scene supports the dating of this image, as its depiction is not found after the third century (see K. Behrendt, *The Art of Gandhara in the Metropolitan Museum of Art*, 2007, p. 56). This scene also alludes to Buddha's awakened nature as the alms bowl was a gift to the Buddha Shakyamuni upon his enlightenment, and combined with the powerfully modeled anatomy, this figure is instilled with both a sense of narrative and a divine transcendental presence.

Mr. Ellsworth originally purchased this Buddha by 1970 and then sold it to Christian Humann, which he long regretted until it eventually returned to him as part of the Pan-Asian Collection (see A. Christy, "Not for Sale: A Few of Robert Ellsworth's Favourite Possessions," *Orientations*, June 1991, p. 58, fig. 4). According to Ms. Christy, he was particularly charmed by the figure's pronounced nose, a feature that relates to Indian prototypes, while the treatment of the drapery is reminiscent of the Greaco-Roman tradition. This stately figure continued to engage viewers daily from its placement in Mr. Ellsworth's dining room.

•31 NO LOT







A GRANITE FIGURE OF A BRAHMANI SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, 12TH CENTURY

The three-headed and four-armed deity seated on a waisted double-lotus base, wearing a breastband and adorned with a heavy torque necklace and foliate armbands, each of the three heads sensitively carved with full lips and surmounted by an elaborate chignon

27 in. (68.1/5 cm.) high

\$150,000-250,000

PROVENANCE:

Christian Humann (d. 1981), New York, before 1965, named the Pan-Asian Collection by 1977.

Collection of Robert H. Ellsworth, New York, acquired by 1983.

EXHIBITED:

Exhibited at the Denver Art Museum, 1965 (14.1965).

印度南部 泰米爾納德 朱羅王朝 十二世紀 花崗岩女婆羅門坐像 This exquisite figure of Brahmani belonged to a set of seven goddesses, known as the *Sapta Matrikas*, or "Seven Mothers," comprising Brahmani, Maheshvari, Kaumari, Vaishnavi, Varahi, Indrani, Chamunda. Each goddess is the divine female counterpart to a principal male god of the Vedic and Hindu pantheon; she is equally a singular and prominent deity who simultaneously embodies the benign and ferocious aspects of the divine mother. The three visible faces identify this goddess as Brahmani, wife of Brahma, who is the Creator of the Universe, as do the water pot and *mala* she holds in her upper right and left hands respectively. She is typically the first *Matrika* depicted, placed directly beside an aspect of Shiva or Skanda and leading the line of goddesses.

Previously worshipped independently throughout India during the Pallava period in South India (ca. 7th – 9th centuries AD) as emanations of *shakti* (the divine feminine energy), the *Sapta Matrikas* were absorbed into the Shaiva pantheon and given great artistic expression in the subsequent Chola period (ca. 9th – 13th centuries AD), when they were represented in monumental form, often accompanied by a figure of Skanda in the context of a Shiva temple. This figure of Brahmani is a superb example of the *Matrika*, produced at a time when stone carvers throughout Tamil Nadu had achieved consummate skills with which to represent divinized human forms. The granitic stone of Tamil Nadu is particularly difficult to carve, making the figure's deep sensuousness all the more remarkable.

The supple lips, ovoid face, naturalistically rendered flesh, and the treatment of the base, which includes lotus petals that are flat and broad, suggest a date in the 12th century. While smaller in scale because of the subject matter, the present figure may be compared with an important group of figures depicting Sadashiva, in which the god has four faces arranged similarly to Brahmani's and is seated with one foot pendent on a double-lotus base that has the broad, flat petals; see examples from the Collection of John D. Rockefeller, Jr. (Boston Museum of Fine Arts, 42.120), The Metropolitan Museum of Art (27.79) and The Cleveland Museum of Art (2007.155).





A MARBLE FIGURE OF AN ATTENDANT

INDIA, RAJASTHAN OR GUJARAT, 10TH/11TH CENTURY

Standing with his torso swayed to his right and with a flywhisk slung over his shoulder, dressed in a *dhoti* with a sash secured by a pendant beaded girdle and adorned with various beaded jewelry and sacred thread, the face serene with gentle smile, and finely incised eyes beneath arched brows, backed by an oval nimbus

26 in. (66 cm.) high

\$100,000-150,000

PROVENANCE:

Christian Humann (d. 1981), New York, before 1976, named the Pan-Asian Collection by 1977.

Collection of Robert H. Ellsworth, New York, acquired by 1982.

EXHIBITED:

On loan to Los Angeles County Museum of Art, 1976 (L.76.24.80).

The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection:

25 October 1977 – 15 January 1978, Los Angeles County Museum of Art

9 March – 23 April 1978, Seattle Art Museum 26 May – 30 July 1978, Denver Art Museum

15 September – 29 October 1978, William Rockhill Nelson Gallery, Kansas City

LITERATURE:

P. Pal, The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection, 1977, p. 84, fig. 49. P. Pal, The Peaceful Liberators: Jain Art from India, 1994, p. 193, fig. 75.

印度 拉賈斯坦或古吉拉特 十/十一世紀 大理石侍從立像 Rendered in polished marble, this attendant figure holds a flywhisk known as a *chauri*, an accessory held by an attendant *yaksha*, who likely would have accompanied a central Jina figure. The *chauri* is flung over his shoulders, drawing attention towards his oval nimbus. The combination of this divine attribute with the figure's sensuous modeling and precise delineation of ornamentation gives him a presence that is both visually and spiritually engaging. The efflorescent marble, a material appreciated across cultures for its translucence and ability to be carved in detail, further imbues the figure with otherworldliness and elegance.

The v-shaped torso under broad shoulders, as well as the incised arched eyebrows and oval outline of the face, are common features found in other representations of male attendants from this time and period. For a closely related example, see the small flywhisk-bearers flanking the Jina Ajitanatha in the Norton Simon Museum (see P. Pal, et al., *The Peaceful Liberators: Jain Art from India*, Los Angeles, 1994, p. 31 and fig. 21, p. 145 and cat. no. 32). These figures, similar in pose to the present example and also adorned with conical crowns and circular necklaces, represent a typical depiction of attendants positioned alongside a central Jina figure.

Not only do the unusual freestanding nature of the present figure and his prominent nimbus elevate him from common representation, his presence as the only Indian marble sculpture in the Ellsworth Collection makes him unique. This *chauri* bearer continued to tend to Mr. Ellsworth from his hallway position on the threshold between the front of the apartment and the private quarters, a most suitable location for such an attentive presence.



AN IMPORTANT BRONZE FIGURE OF SHIVA CHANDRASHEKHARA

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

Very finely modeled standing in samapada on a circular lotus base supported by a waisted square plinth, his principal hands in abhaya- and varadamudras, his upper hands holding the axe and antelope, wearing a short dhoti secured by an elaborate multi-stranded festooned belt and adorned with various jewelry and the sacred thread, his gently rounded face with almond-shaped eyes, a straight aquiline nose and soft smile, his hair piled into a high jatamukuta backed by a round halo 34½ in. (85.6 cm.) high

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

PROVENANCE:

Christian Humann (d. 1981), New York, before 1972, named the Pan-Asian Collection by 1977. Collection of Robert H. Ellsworth, New York, acquired on 25 June 1982.

EXHIBITED:

On loan to the Los Angeles County Museum of Art, 1972 (L72.23.4).

On loan to the Denver Art Museum, 1981 (56.1981).

印度南部 泰米爾納德 毗奢耶那伽羅王朝 十五世紀 銅濕婆立像 Chandrashekhara, which translates as "moon ornamented lord", is a benevolent form of the Hindu god, Shiva, worshipped primarily in southern India. Here, he is identified by the thin crescent moon centered in his matted coiffeur, as well as the leaping stag and battle-axe, which refer to the god's role as lord of the animals and victor over all enemies.

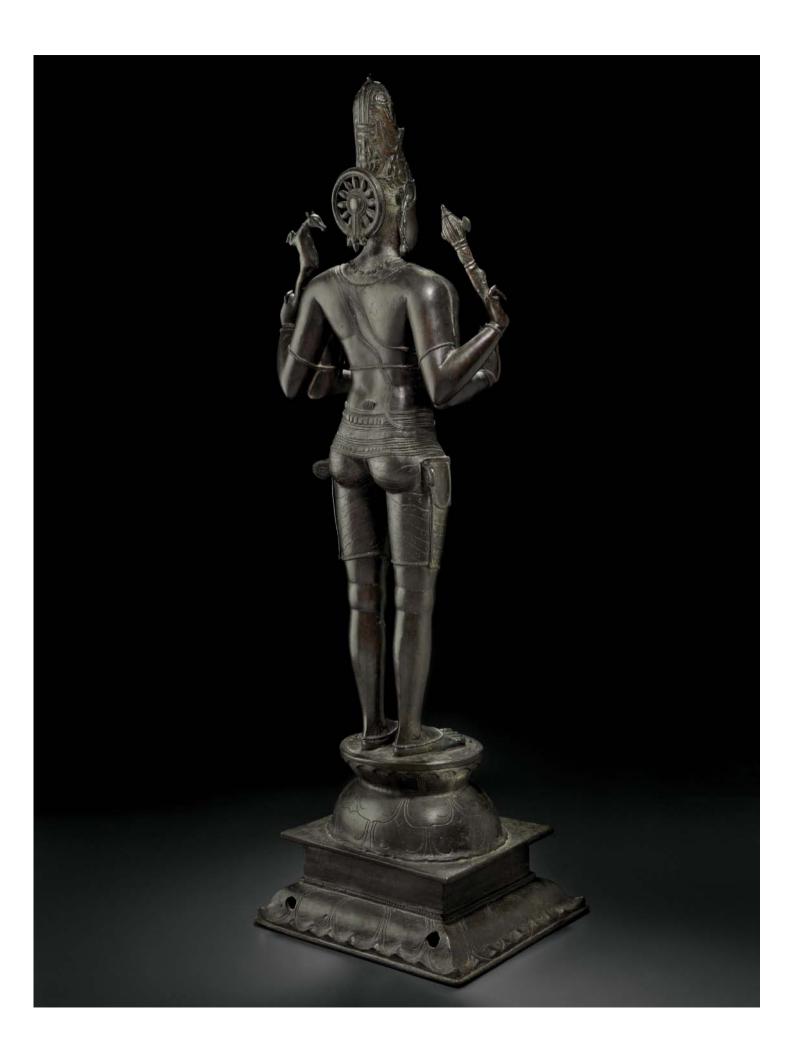
This large and finely cast work stands erect in <code>samapada</code> on a circular lotus base supported by a multi-tiered square plinth. His principal right hand is in the fear dispelling <code>abbayamudra</code> and his left gracefully dispensing boons in <code>varadamudra</code>. In his upper right hand he holds an axe, while an antelope delicately balances on the fingers of his left hand. Compare with a seated figure of Shiva, holding the same attributes, also in the sale (see lot 22). His broad shoulders are accentuated by a tapered waist and soft bulging belly. His elongated torso is supported by muscular legs covered in a short patterned <code>dhoti</code> secured by a multi-stranded belt with festoons and sashes trailing down his sides. Meant to be viewed in the round, the back of the sculpture is no less masterful than the front. His muscular back and pronounced buttocks project three-dimensional power. His tear-drop shaped face is accentuated by arching eyebrows, almond-shaped eyes, a straight aquiline nose, and gently smiling lips. His hair is piled into an elaborate high headdress with tendrils cascading down his back. The <code>shirashchakra</code>, a wheel-like halo, appears to float behind his head.

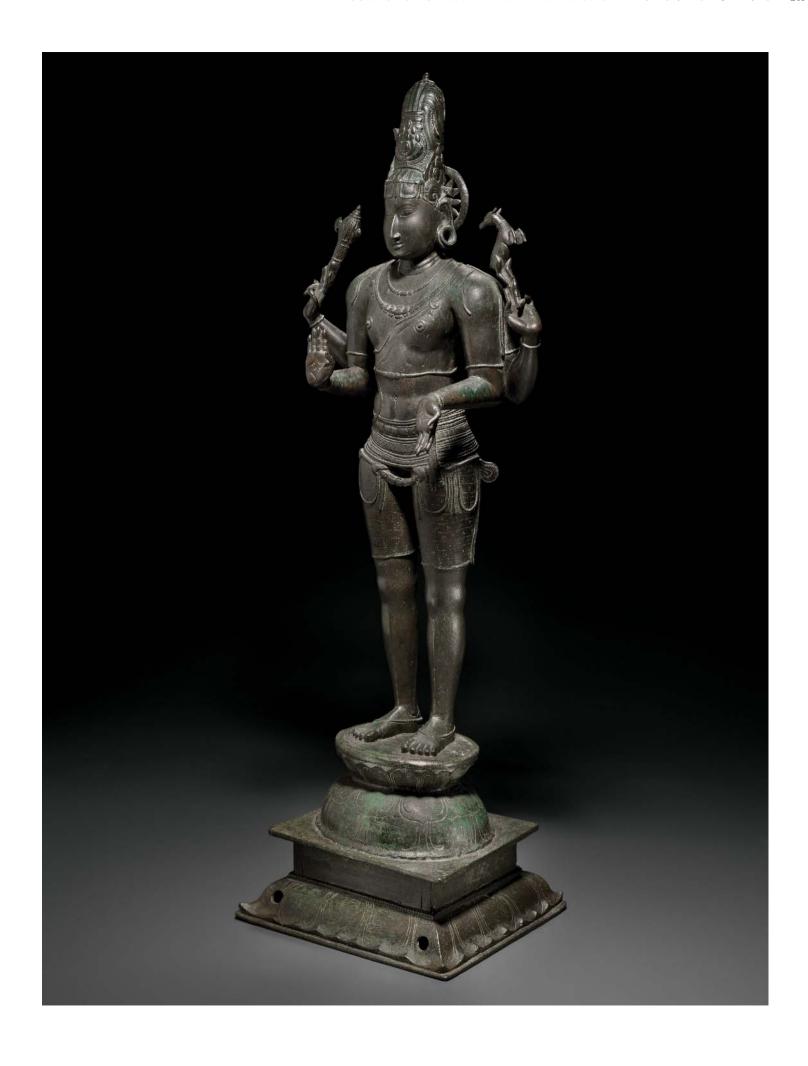
The Vijayanaga period marks the continuation of an exceptional tradition of bronze work that originated during the Pallava period and was further refined during the Chola dynasty. Masters of form, these artists created images emanating with sensuality and power. Standing nearly three feet tall, the present figure of Shiva Chandrashekhara is exceptional in both size and grandeur. With a commanding presence, this sculpture was placed in the hallway linking Mr. Ellsworth's private quarters to the more public areas of his home.











AN IMPORTANT STONE FIGURE OF BUDDHA

THAILAND, DVARAVATI PERIOD, 8TH CENTURY

Sensitively carved wearing a diaphanous *sanghati*, the folds elegantly draped over the elbows and gathered at the ankles, revealing the graceful forms of the body beneath 44 in. (111.7 cm.) high

\$200,000-300,000

PROVENANCE:

Robert H. Ellsworth, Ltd., New York, acquired by 1970.

泰 陀羅缽地王國 八世紀 石雕佛立像

This figure is superbly realized, with the delicate *uttarasangha* draped over both shoulders and ending in a curved hem at mid-calf. Below this, a second hem of the *dhoti* is visible at the ankles, and the artist has expertly carved where it nips into the soft flesh of the waist. Though only one hand partially remains, it is likely both hands were raised in *vitarkamudra*, a double teaching gesture popular in Dvaravati and unique to sculpture of the region. The entire figure is described within a frame formed by the arms and robes, a metaphor for the restrained sensuality with which early Dvaravati works are carved. The graceful forms evolve out of Gupta prototypes, Sarnath in particular, in which the sensual curves of the earlier period are elongated into subtle contours, as in the present work.

The same restraint in depicting the corporeal forms is employed in the decorative aspects of the sculpture, such that the overlapping hems at the bottom left are barely suggested. This absence of surface decoration avoids distracting the viewer's eye from fully appreciating the modeling of the body beneath the drapery.

This magnificent sculpture graced the dining room where Mr. Ellsworth entertained his guests, juxtaposed against Chinese furniture and another figure of Buddha from the Gandharan period (see lot 30). Together, these works would have undoubtedly drawn discussion regarding the depictions of the Buddha and transmission of his teachings, from India to West Asia along the Silk Route, and throughout Southeast Asia along maritime trade routes.



A SANDSTONE FIGURE OF AVALOKITESHVARA

KHMER, ANGKOR PERIOD, ANGKOR WAT STYLE, 12TH CENTURY

Clad in a short *sampot* carved with parallel pleats and secured with a jeweled belt and with a double-butterfly sash in front, his rounded face with delicately outlined lips and long pendulous earlobes, the hair arranged in a conical topknot centered by a diminutive figure of Amitabha and secured with a large foliate tiara 30 in. (76.1 cm.) high

\$400,000-600,000

PROVENANCE:

Collection of Robert H. Ellsworth, New York, by 1970.

高棉 吳哥王朝 吳哥窟風格 十二世紀 砂岩觀音立像 Powerfully and sensitively caved, this figure of Avalokiteshvara is a preeminent example of Khmer sculpture from the period in which the great temple of Angkor Wat was constructed. While Angkor Wat was dedicated to the Hindu god Vishnu, a strong Buddhist cult of devotion was also present in the region, which sponsored the production of artworks commissioned from the same workshops in which the Hindu sculptures were made. A homogenous style synthesizes Khmer sculpture across religious borders, such that Khmer culture has often been described as syncretic. However, the careful placement of iconographic indicators preserves and reveals the specific identities of the deities. Here, the four arms and cylindrical topknot might suggest that the male deity represents Vishnu, who is also depicted with these features. However, the presence of a diminutive seated figure of Amitabha Buddha, nestled in the plaited hair, identifies this figure as Avalokiteshvara.

In addition to his role as an attendant to the Buddha, Avalokiteshvara became a powerful divinity of his own in Southeast Asia. Avalokiteshvara is the *bodhisattva* of compassion, and also the protector of mariners. While originating in India, this *bodhisattva* enjoyed particular popularity in areas outside of the subcontinent that were reached through maritime trade networks, such as Sri Lanka and Southeast Asia.

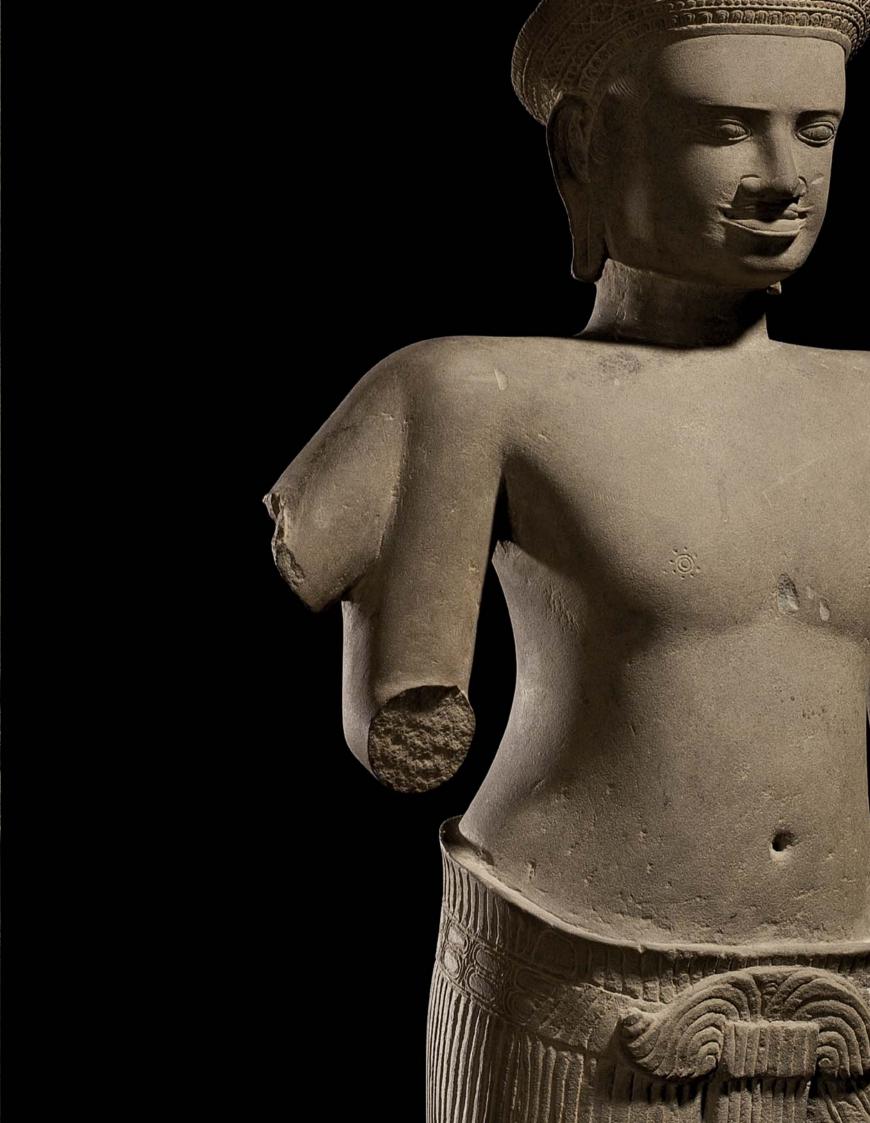
The present figure is expertly modeled, suggesting an elite commission. The range of geometric and ornamental forms that decorate the garments and crown are testament to the complexity and detail of Khmer craftsmanship that persisted throughout the empire. The short sampot is arranged in multiple patterns, including tightly spaced vertical pleats around the right leg enhanced by a fishtail fold, and loosely fanned diagonal waves across the left. A double-anchor fold bridges the thighs, the gathered fabric pulled snugly between the legs from the verso and then set in an elegant crest on back and front just below the top of the sampot. The whole arrangement is secured with a broad belt of double-links, and the upper hem of the garment stands slightly away from the torso.

The chest is puffed as if the figure sips in a breath of *prana*, or sacred breath, and the body is slender with shoulders that are narrow from back to front as is typical for Angkor Wat period sculpture. The spine is erect and gently arched to emulate the *naga*, or sacred serpent, a symbol incorporated into Khmer imagery from Indic religion which became a governing principal at the core of Khmer visual and performing arts. A comparable work which shows this quintessentially Angkor period posture, as well as a similar treatment of the *sampot*, can be found in a figure of Avalokiteshvara at the Norton Simon Museum (F. 1972.16.2.S).

The gently smiling face has bold features including almond-shaped eyes and full lips topped with a moustache. The crown is expertly carved with a tremendous level of detail and variety, including bands of pearls, diamond shapes, and rosettes. A row of curls spans the forehead and the plaited locks are pulled up beneath the crown tightly against the head and piled in a cylindrical topknot. The miniature figure of Amitabha, who is remarkably alert and lifelike, appears to be resting in the hair, carried compassionately by the *bodhisattva*. A commanding presence in the hallway linking his private quarters to the more public areas of his home, Mr. Ellsworth would have admired this magnificent sculpture multiple times each day.











A SANDSTONE FIGURE OF SHIVA

KHMER, ANGKOR PERIOD, BAYON STYLE, 12TH/13TH CENTURY

Beautifully realized with his face in a deeply meditative expression, the moustache, beard and third eye finely incised, his hair gathered in a domed topknot and secured with a crown, the powerfully modeled thighs encased in a short sampot secured with a jeweled belt and small fishtail at front 43% in. (111 cm.) high

\$200,000-300,000

PROVENANCE:

Christian Humann (d. 1981), Switzerland, by 1972, named the Pan-Asian Collection by 1977.

Collection of Robert H. Ellsworth, New York, acquired by 1982.

EXHIBITED:

On loan to the Los Angeles County Museum of Art, 1972 (L72.14.114).

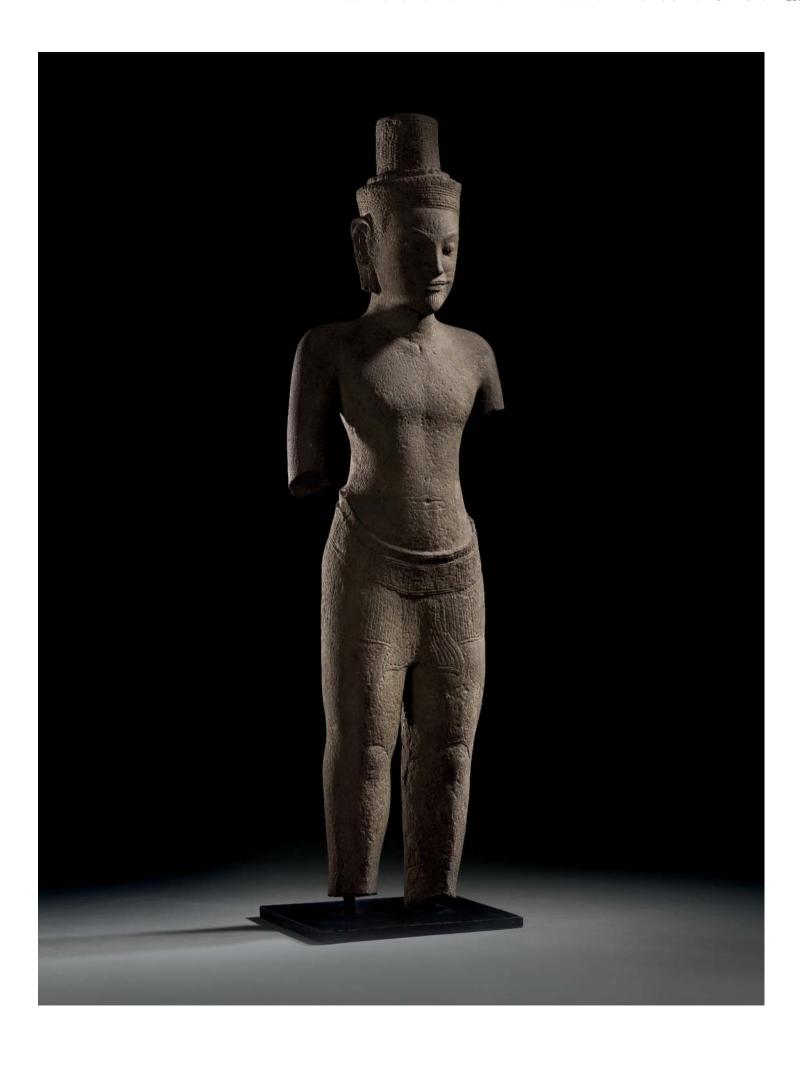
Exhibited at the Denver Art Museum, 1977 (52.1977).

高棉 吳哥王朝 巴戎風格 十二/十三世紀 砂岩濕婆立像 This figure stands on powerful legs with elegantly delineated musculature above the knees, visible below the short and closely fitting <code>sampot</code>. The garment is centered by an anchorshaped panel in front of the thighs and secured with an elaborate metal belt composed of rosette ornaments and pendent festoons. The torso is slender, adorned only with three gentle lines incised across the navel. The sloping shoulders rise to a slender neck, and the face bears a placid expression more reminiscent with Buddhist imagery in circulation at the time than with earlier Shaiva sculptures. The eyes are nearly completely closed and the mouth is held in the classic "Khmer smile," which can only be described as mysterious or restrained. The elaborate chignon is piled behind an abstracted tiara, secured with a <code>rudraksha</code> necklace and adorned at top with a strand of pearls, identifying him as as a Brahmin ascetic (see lot 24).

Bayon sculpture is characterized by a more earthly and human aesthetic of beauty that favored idealized portraits in the guise of gods. Here, the slender face, narrow torso, and well-defined muscular legs bear particular resemblance to two renowned Bayon sculptures in the collection of the Musée Guimet (see H. Jessup and T. Zéphir, Sculpture of Angkor and Ancient Cambodia: Millennium of Glory, 1997, p. 305, cat. no. 92 and pp. 330–331, cat. no. 112). The first is a kneeling figure of a Buddhist goddess which, also portrait-like in nature, has been identified as Jayavarman VII's beloved queen, Jayarajadevi. The second is a narrative relief depicting Shiva disguised as a Brahmin ascetic who comes to the forest and tries to interrupt Parvati while she performs penance (tapas). When Shiva reveals himself, he retains the pointed beard which is also depicted in the Ellsworth sculpture, possibly placing the figure in this particular narrative context.







A STONE FIGURE OF GANESHA

INDONESIA, EAST JAVA, 12TH CENTURY

The four-armed deity seated on a lotus base, holding an axe, rosary, and bowl of sweets into which he reaches with his trunk, adorned with various beaded jewelry, an elaborate tiara, and a naga draped across his chest 32 in. (81.2 cm.) high

\$200,000-300,000

PROVENANCE:

Christian Humann (d. 1981), New York, before 1976, named the Pan-Asian Collection by 1977.

Collection of Robert H. Ellsworth, New York, acquired in 1982.

EXHIBITED:

On loan to the Los Angeles County Museum of Art, 1976–78 (L.76.46).

The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection:

25 October 1977 – 15 January 1978, Los Angeles County Museum of Art

9 March – 23 April 1978, Seattle Art Museum 26 May – 30 July 1978, Denver Art Museum 15 September – 29 October 1978, William Rockhill Nelson Gallery, Kansas City

LITERATURE:

P. Pal, The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection, 1977, p.201, fig. 123B.

印尼 爪哇東部 十二世紀 石雕象頭神坐像

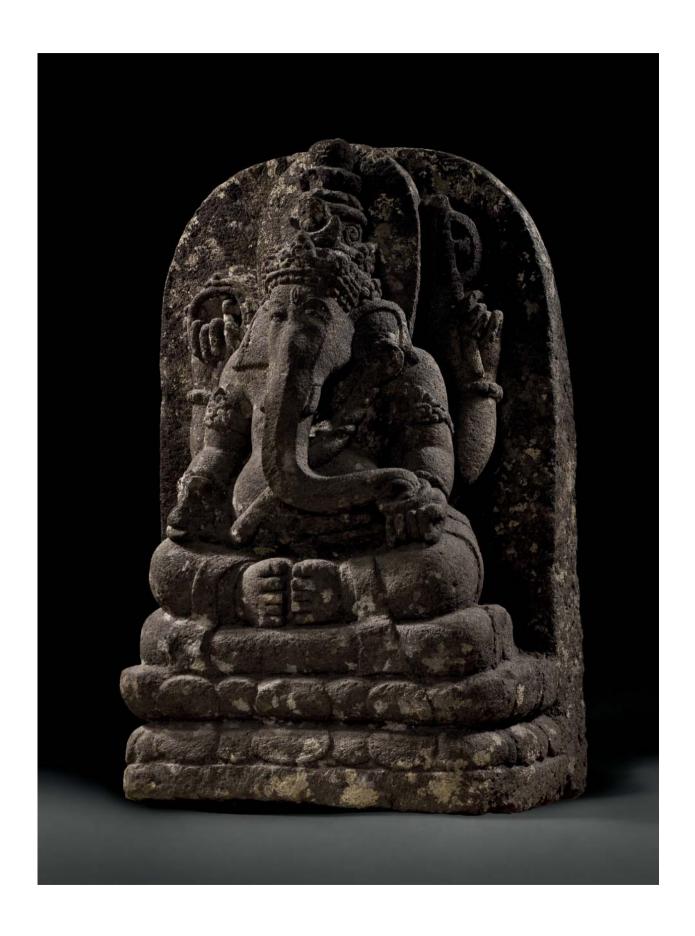
Ganesha, the son of Shiva and Parvati, is known as the giver of counsel and remover of obstacles for humans and deities alike. Although his elephant-headed form lends a playful quality, Ganesha's significance is profound. As overseer of the relationship between past, present, and future, Ganesha maintains balance in the universe. He is typically worshipped at the beginning of rituals.

According to legend, Ganesha took on his elephant-headed form when he was a little boy. While Shiva was out, Parvati wanted to bathe but had no one to guard the door. She fashioned a little boy with her hands and instructed him to mind the entry to the bathing area and not permit anyone inside. When Shiva returned home and found an unknown boy refusing him entry, the angered god cut off the boy's head without asking further questions. Emerging from her bath, Parvati was dismayed to see what had transpired. She commanded Shiva to revive the son she had created by appending the head of the first being who walked by. When an elephant soon passed, Shiva removed its head and attached it to the body of the boy, thus bringing him back to life as the elephant-headed deity known as Ganesha.

Known in India for his youthful cleverness and predilection for prank, Ganesha is frequently depicted dancing or standing in tribhanga (see an example from the James and Marilynn Alsdorf Collection, sold in these rooms on 22 March 2011, lot 42). In contrast, the Indonesian Ganesha is often portrayed seated with the soles of his feet touching, emphasizing his wisdom and benevolence. The present work depicts the elephant-headed god seated on a double-lotus throne, his robust frame and bulging stomach a symbol of abundance. His sensitively carved eyes and finely rendered trunk, which gently reaches into a bowl of sweets, imbue him with a sense of approachable serenity. Like his father, he holds a rosary and battle-axe in his upper hands and wears a sacred thread across his torso. His elaborate diadem is centered with a single skull resting on a crescent moon, another reminder of his ascetic heritage. Compare with a similar Indonesian work from the collection of James and Marilyn Alsdorf (P. Pal, A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection, 1997, p. 53, cat. no. 58-59). For a photograph of this work on view during the opening of The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection, with Dr. and Mrs. Pal and Christian Humann, please see the essay on the Pan-Asian Collection before lot 8 in this catalogue.







A GILT BRONZE HEAD OF BUDDHA

THAILAND, SUKKOTHAI PERIOD, 14TH/15TH CENTURY

The peaceful face with almond-shaped eyes, heavy lids and arched brows, a long angular nose and gently smiling mouth, framed by elongated ears, the hair in tight spiral curls over the *ushnisha* surmounted by a flaming *cintamani*, richly gilt overall 21½ in. (54.5 cm.) high

\$80,000-120,000

PROVENANCE:

Christian Humann (d. 1981), New York, by 1965, named the Pan-Asian Collection by 1977. Collection of Robert H. Ellsworth, New York, acquired by 1984.

Exhibited at the Denver Art Museum, 1965 (8.1965).

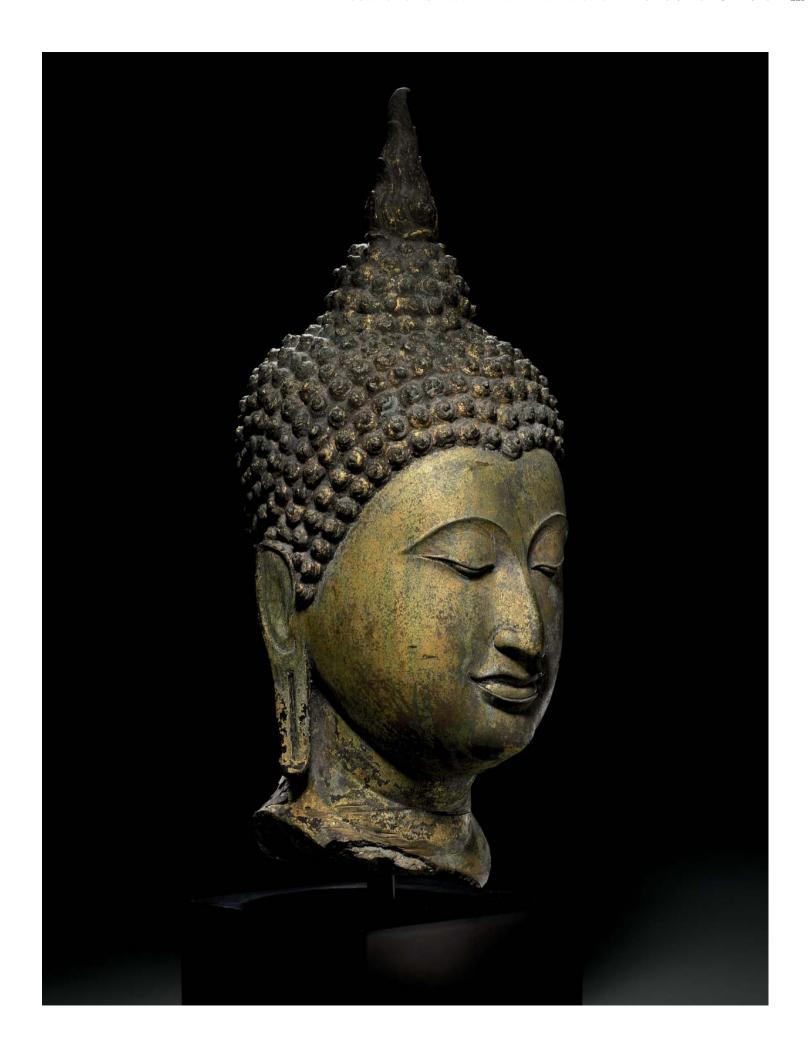
泰 素可泰王國 十四/十五世紀 鎏金銅佛頭像

The pleasing proportions, subtle smile, and tranquil eyes of this head of Buddha make it an exceptional example of its kind. The slender eyebrows, which gently extend toward the temples under a heart-shaped hairline, border the face from a dense arrangement of curls, which rise up in a conical ushnisha to a flaming finial. The delicate facial features and the integrally cast flame finial are strongly reminiscent of the images produced in the Sukkothai kingdom, which spanned from the mid-13th to mid-15th centuries. In particular, the present example displays an oval outline of the face, a slanted flare of the eyes and a longer breadth of the lips, all of which were stylistic developments during this period. The later result is the canonization of features that are elegant and idealized, fulfilling a preoccupation with serene beauty that is manifested in bold curves and sinuous lines.

A closely related example from the Alexander B. Griswold Collection shows similar facial features, including the flowing lines of the brows, mouths, and subtly accentuated eyelids, which are rendered with sophistication and grace (see H. Woodward Jr., *The Sacred Sculpture of Thailand: The Alexander B. Griswald Collection, The Walters Art Gallery*, 1997, pp. 157–59, figs. 157, 274) . The radiant features of the present example are sculpted with naturalism and supreme beauty, emphasizing his introspective and directly present nature.











A RARE LARGE *HUANGHUALI* FOLDING STOOL, *JIAOWU*

CHINA, MING DYNASTY, 17TH CENTURY

The upper frame comprised of two elegantly shaped horizontal members carved with confronted *chilong* framing the woven seat, supported on four legs of rounded section joined at the center by pins secured with *baitong* hardware, the legs secured to the horizontal feet with similar hardware and flanking the footrest, set with *ruyi*-head corner mounts and a triple-lozenge pattern at the center, above a shaped, beaded apron and short tab feet

22 in. (56 cm.) high, 23 % in. (59.4 cm.) wide, 19 % in. (48.6 cm.) deep

\$150,000-250,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, before 2000.

明十七世紀 黃花梨交杌

This versatile and elegant form of seating has remained virtually unchanged for hundreds of years, and although separately attached footrests became relatively rare on chairs during the Ming dynasty, they were often retained for convenience on folding stools, which were more frequently moved about.

While quite rare, several similar buanghuali folding stools are known, although all appear to be smaller than the present stool. The closest example, of slightly smaller proportions to the current stool (21 % in. high), but carved with scrolling vines rather than chilong on the upper horizontal members, was sold at Christie's Hong Kong, 29 November 2012, lot 2008. Another example, also with triple-lozenge pattern on the foot rest, is illustrated by Robert H. Ellsworth in Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection, New York, 1996, pp. 42–3, no. 1, where it is dated to the late Ming dynasty. See, also, the buanghuali folding stool in the collection of the Minneapolis Institute of Arts, illustrated by Robert D. Jacobsen and Nicholas Grindley in Classical Chinese Furniture, Minneapolis, 1999, pp. 36–7, no. 1.



AN EXTREMELY RARE AND IMPORTANT SET OF FOUR *HUANGHUALI* HORSESHOE-BACK ARMCHAIRS, *QUANYI*

CHINA, MING DYNASTY, 17TH CENTURY

Of elegant form and proportions with slender sweeping crest rail terminating in elegant hook handles above gracefully shaped standing stiles and thinly beaded shaped aprons, the curved splat inset with a finely beaded openwork panel above a plain panel and shaped beaded apron, the removable soft mat seats set into the rectangular frame with beaded edge above plain beaded aprons and integral spandrels, all raised on legs of rounded square section joined by stepped stretchers and the foot rest above a plain shaped apron

36¼ in. (92 cm.) high, 24½ in. (62.2 cm.) wide, 17½ in. (44.5 cm.) deep

\$800,000-1,200,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, before 1971.

LITERATURE:

R. H. Ellsworth, Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties, New York, 1971, p.124, pl. 15 and 15a. A. Martin, "American Mandarin," Connoisseur, November 1984, p. 95.

明十七世紀 黃花梨圈椅一套四張

The present set of four chairs is among eight known and published chairs of this design. A pair from this set is illustrated by Grace Wu Bruce, *On the Kang between the walls: the Ming furniture quietly installed*, London and Hong Kong, 1998, pp. 16–20. no. 3, and another pair was sold at Sotheby's New York, 18–19 April 1989, lot 508, and is now in a private American collection.

Several important features distinguish the present set of four chairs from other horseshoe-back armchairs: the elegant curve of the crest rail, the exceptionally wellcarved sweeping hook handles, the three-part backsplat with finely carved openwork panel, and the beautifully figured wood panel suggestive of a landscape. Compare similarly constructed backsplats from a pair of jichimu 'Four Corner's Exposed' Official's Hat Armchairs and a single huanghuali southern official's hat armchair, illustrated in Wang Shixiang and Curtis Evarts, Masterpieces from the Museum of Classical Chinese Furniture, Chicago and San Francisco, 1995, p. 52, no. 24 and p. 69, no. 32. In addition to the superior choice of materials, the chairs were constructed by a master craftsman, as evidenced by the three-section crest rail and the confident carving of the well-molded hook handles. Three-section crest rails are rarer than the more commonly found fivesection crestrail and demand larger members to accommodate a wider curve, as seen in the present pair. For a detailed description and explanation of the sophisticated joinery utilized by the Chinese craftsmen to construct the curved rails of the elegant and graceful horseshoe-back armchair, see Curtis Evarts, "Continuous Horseshoe Arms And Half-Lapped Pressure Peg Joins," Journal of The Classical Chinese Furniture Society, Spring, 1991, pp. 14-18.

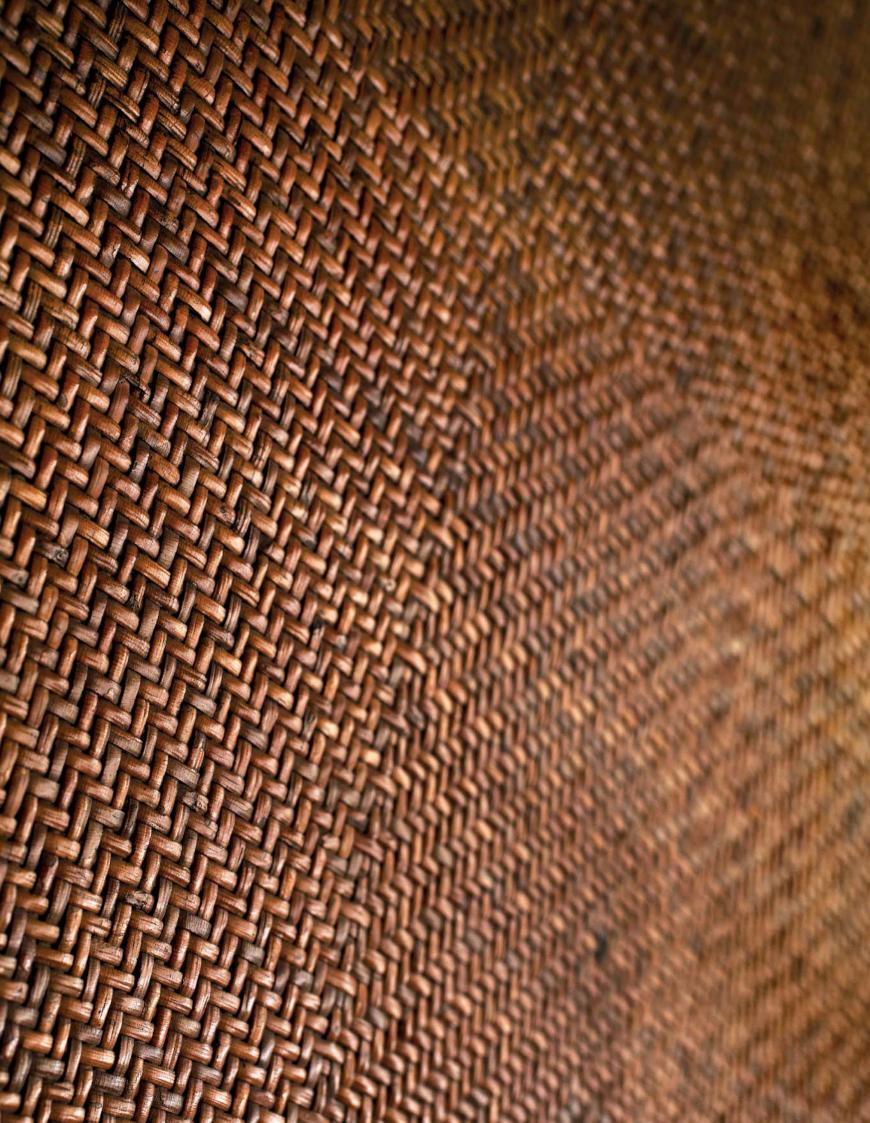
The Chinese name for this type of chair, *quanyi*, is literally translated as 'chair with a circular back' or 'circle chair'. During the Song dynasty (960–1279) this form was known as *kaolaoyang*, which refers to a large round basket made from split bamboo. The English name for this form, however, refers to the overall shape of the back and arm rests, which resembles a horseshoe. Wang Shixiang and Curtis Evarts have suggested that the horseshoe-back armchair emerged simultaneously with other examples of high-back chairs during the Tang (618–907) and Song (960–1279) dynasties. See, Wang Shixiang and Curtis Evarts, *op. cit.*, p. 56, for a further discussion of the form.



(4)

















A MASSIVE AND VERY RARE HUANGHUALI RECESSED-LEG PAINTING TABLE, HUA'AN

CHINA, MING DYNASTY, 17TH CENTURY

With two-panel top set within the wide rectangular frame with triple beaded edge, above thick plain beaded aprons and spandrels, all raised on massive thumb-grooved and beaded legs and joined by pairs of rounded square stretchers 33½ in. (85.1 cm.) high, 86¾ in. (220.3 cm.) wide, 28½ in. (71.4 cm.) deep

\$800,000-1,200,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, before 1980.

明十七世紀 黃花梨畫案

The present table is an exceptional example of its type, using thick, substantial sections of *huanghuali* for the top, frame, aprons and legs. As the supply of *huanghuali* dwindled, tables of this form generally became thinner and less impressive, owing to the fact that the material was harder and more costly to obtain. The generous proportions of the present table would therefore suggest an earlier date. The generous width of the table in relation to its length singles this particular example out as a true painting table, intended for the creation, display, and appreciation of paintings.

This form is referred to in the Classic of Lu Ban as a 'character one' table, due to its similarity in profile to the single horizontal stroke of the Chinese character for 'one' (yi). The spare, economic lines of this design make the 'character one' table one of the classic forms found in Chinese furniture construction. The basic proportions were adapted to make large painting tables, smaller tables, benches and stools.

Other tables of this elegant form include the example illustrated by R. H. Ellsworth, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 164–5, no. 61, where it is dated circa 1600–1650, and by G. Ecke, *Chinese Domestic Furniture*, Vermont and Tokyo, 1962, p. 46, pl. 36.











A VERY RARE *LU LANGYAO* SLENDER BALUSTER VASE

CHINA, QING DYNASTY, KANGXI PERIOD (1662–1722)

The elegant body tapering slightly towards the slightly spreading foot and towards the waisted neck and slightly spreading mouth, covered on the exterior with a pale celadongreen color suffused with a fine clear and golden crackle 17½ in. (44.4 cm.) high, wood stand

\$50,000-70,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, before 1971.

清康熙 郎窯綠釉觀音尊

The name 'Langyao' or 'Lang ware' refers to certain porcelains which were made at the Jingdezhen imperial kilns under the supervision of Lang Tingji (1663–1718). Lang Tingji was Governor of Jiangxi province and concurrently supervisor of the Imperial kilns from 1705 to 1712 during the reign of the Kangxi Emperor (1662–1722). As he was only supervisor of the Imperial kilns for such a short time, it is impossible to be sure that a piece of porcelain was made during those seven years or whether it was made shortly thereafter probably by the same craftsmen, using the same technology. The name 'Langyao' (Lang wares) has been applied to several monochromes made under Lang Tingji's supervision, and is most often applied to pieces with a bright copper-red glaze, but is also applied to related porcelains, such as the current vase, with more subtle copper-green (Iu) glazes.

The shape of the current vase, which is sometimes referred to as a 'Guanyin vase', is characteristic of Lang wares, and a copper red glazed Langyao vase of similar shape the current copper green vase is preserved in the collection of the Palace Museum, Beijing (illustrated in The Complete Collection of Treasures of the Palace Museum - 37- Monochrome Porcelain , Hong Kong, 1999, p. 18, no. 15). A similarly shaped copper-red Langyao vase is also preserved in the collection of the National Palace Museum, Taipei and is illustrated in Catalogue of A Special Exhibition of Ch'ing Dynasty Monochrome Porcelains in the National Palace Museum, Taipei, 1981, p. 35, no. 1. A small water pot of green Langyao, from the Qing Court Collection, is preserved in the Palace Museum, Beijing and illustrated in Monochrome Porcelain, op. cit, p. 20, no. 17.



A VERY RARE HUANGHUALI WAISTED RECTANGULAR CORNER-LEG GAMES TABLE

CHINA, MING DYNASTY, 17TH CENTURY

The rectangular removable top conceals a rectangular recess for a *shuanglu* board, now lacking, and gaming boards and two cylindrical game piece cups, the whole supported on a narrow waist above a pair of drawers with *baitong* mounts and raised on beaded legs of square section joined by humpback stretchers and terminating in hoof feet; *together with* a folding *xiangqi/weiqi* board

33% in. (84.8 cm.) high, 49% in. (125.8 cm.) wide, 29 in. (73.8 cm.) deep

\$500,000-700,000

PROVENANCE:

Gift of Hei Hung Lu, Hong Kong, to Robert H. Ellsworth in honor of his 60th birthday, July 1989.

明十七世紀 黃花梨束腰活面棋桌

Games tables enjoyed particular popularity during the Ming dynasty (1368-1644). While designed to fulfill the specific requirements of various recreational activities, such tables were still required to serve in everyday use within a household, and could quickly transition between the two roles by simply replacing the top. Games tables are most often seen in square form, as square tables are more commonly associated with communal activities, such as dining and playing games. Rectangular games tables, such as the current example, are exceptionally rare. There do not appear to be any published images of rectangular games table with drawers, making this present table the only known example. For another buanghuali games table of rare rectangular form and dating to the 17th century, see the example in the Philadelphia Museum of Art illustrated by J. G. Lee, "Chinese Furniture Collection," The Philadephia Museum of Art Bulletin, vol. LVIII:276 (Winter 1963), p. 70, fig. 14, which, like the current table, has removable game boards but features giant's arms braces. See, also, the rectangular huanghuali games table in the Robert Winter Collection illustrated by G. Kates, Chinese Household Furniture, 1948, p. 80, pl. 33. For other examples of games tables, but of different form, see the example designed as a recessed-leg table with removable top in the Minneapolis Institute of Arts, illustrated by R.D. Jacobsen and N. Grindley, Classical Chinese Furniture, The Minneapolis Institute of Arts, Minneapolis, 1999, pp. 114-7, no. 37, and the square games table with cabriole legs and dragon spandrels illustrated by C. Evarts, A Leisurely Pursuit: Splendid Hardwood Antiquities from the Liang Yi Collection, Hong Kong, 2000, pp. 140-1, no. 45. Another square example in zitan, dated to the 17th century, is in the T.T. Tsui Museum of Art, Hong Kong, and illustrated by S. Handler, Austere Luminosity of Chinese Classical Furniture, Berkeley, 2001, p. 201.

For a detailed discussion of the popular board game *weiqi*, see C. Mackenzie and I. Finkel, eds., *Asian Games: The Art of Contest*, Asia Society, New York, 2004, pp. 186–201.











STABLE WITH FINE HORSES

ANONYMOUS, JAPAN, EDO PERIOD, 17TH CENTURY

Pair of six-panel screens; ink, color, gold and gold leaf on paper.

62 x 141¾ in. (157.5 x 360 cm.) each (2)

\$200,000-250,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, from the late 1960s.

日本 佚名 江戶時代 十七世紀 《馬廄》 金地設色紙本 六折屏風一對

Twelve prized steeds are on display, tethered in the immaculate equestrian wing of a samurai household. These horses (or, more accurately, ponies, in the case of Edo-period Japan) are presented as public icons of the wealth and power of their owner, a member of Japan's newly important warrior elite. A rich, gold cloud is suspended like a stage curtain above the magnificent stable, an idealized setting. The severe geometry of the rigid lines of the stable floor and walls sets off the controlled, curvilinear silhouettes of the horses. Various breeds and colors are shown, including spotted gray, palomino, and piebald black and white, some with overly fanciful spotting. Poses are deliberately varied: the horses rear, paw the plank floor, or bite at their tethers. These are not portraits of specific horses but rather ideal types.

The ropes tied under the bellies seem to be intended to prevent lying down. Traditional Japanese horse managers were fussy about how long a horse spends lying down. Stable screens (umaya-zu) often have a combination of unbelted horses lying down and standing horses with belts. Muromachi-period examples in the Tokyo National Museum and the Cleveland Museum of Art, for example, have rambunctious horses with belts and others whose belts are hung on the ceiling out of the way. Melinda Takeuchi, who has studied this subject, suggests that horses can colic (twist their gut) when they lie down and thrash from side to side too vigorously. They also can damage their coat with their hooves. Perhaps they are only allowed to roll when someone is in attendance to keep an eye on them.

Robert Ellsworth acquired this pair of screens in the late 1960s, and displayed them on the walls of his living room.

Other screens of the same subject were sold in these Rooms, 24 March, 2003, lot 79.











A RARE LARGE HUANGHUALI RECESSED LEG TABLE, PINGTOU'AN

CHINA, MING DYNASTY, 17TH CENTURY

The single-panel top set within the wide rectangular frame with ice-plate edge, above plain aprons and cloud shaped spandrels, the whole supported on thick beaded rectangular legs joined by pairs of stretchers of conforming shape 32% in. (82.2 cm.) high, 82½ in. (209.6 cm.) wide, 22¼ in. (56.5 cm.) deep

\$400,000-600,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, before 1971.

LITERATURE:

R. H. Ellsworth, Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties, New York, 1971, p.153, pl. 49 and 49a

明十七世紀 黃花梨平頭案







A VERY RARE PAIR OF HUANGHUALI **BAMBOO-FORM CONTINUOUS** HORSESHOE-BACK ARMCHAIRS, **OUANYI**

CHINA, LATE MING-EARLY QING DYNASTY, 17TH-EARLY 18TH CENTURY

Each with wide sweeping crestrail above the S-shaped splat, supported on deeply curved standing stiles and terminating in the front legs, the hard mat seats set within the rectangular frame with rounded edge above simple shaped aprons carved in imitation of bamboo, the legs joined by stepped stretchers above plain shaped aprons on the front and sides 37¾ in. (95.8 cm.) high, 23¼ in. (59 cm.) wide, 19 in. (48.3 cm.) deep (2)

\$300,000-500,000

PROVENANCE:

With Barry Sainsbury, Grosvernor House Antique Fair (as a set of four).

LITERATURE:

A. Juliano, "Robert H. Ellsworth Treasures the East," Architectural Digest, October 1985, p. 102.

明末/清十八世紀初 黃花梨圈椅一對

The design of these very rare chairs was inspired by bamboo furniture. The elegantly shaped aprons and rounded members were carved to simulate the bamboo furniture construction technique of bending long stalks of bamboo using steam or heat. The abundance of bamboo made it popular among the lower classes, as a cost-effective and more easily portable alternative to the more luxurious huanghuali furniture. This rare pair would have been commissioned by a wealthy family, attracted to the humble origins of bamboo furniture, but seeking the luxury and status associated with precious huanghuali.

While examples of horseshoe-back armchairs in huanghuali are readily known, one of the rarest variations of the form is the continuous rail horseshoe-back armchair. The delicate, simple lines give the form a refined elegance, while at the same time making it somewhat fragile. This may be the reason why there are so few known extant examples. A similar chair, dated to the early seventeenth century, but with cusped and beaded aprons and spandrels, is in the Minneapolis Institute of Arts, and illustrated by R. D. Jacobsen and N. Grindley in Classical Chinese Furniture in the Minneapolis Museum of Arts, Minneapolis, 1999, pp. 62-3.

Refer to Ronald W. Longsdorf, "Chinese Bamboo Furniture, Its Influence on Hardwood Furniture Design", Orientations, January 1994, pp.76-83, where the author discusses the features of bamboo furniture carried over to hardwood forms, such as rounded members, 'wrap-around' stretchers, 'stacked' stretchers and the use of closely placed vertical struts.











A VERY RARE HUANGHUALI RECESSED-LEG DEMOUNTABLE TRESTLE-LEG TABLE

CHINA, LATE MING-EARLY QING DYNASTY, 17TH-18TH CENTURY

The well-figured, single-plank top with everted ends above finely beaded apron continuing to pierced spandrels, raised on trestles fitted with openwork panels carved with shaped, beaded cartouches and fit into shoe feet 33% in. (84.1 cm.) high, 71¼ in. (178.6 cm.) wide, 13% in. (33.3 cm.) deep

\$250,000-350,000

PROVENANCE:

By repute, Louisa McNeary Collection, New York, late 1970s.

LITERATURE:

A. Martin, "American Mandarin," *Connoisseur*, November 1984, p. 99.

明末/清十八世紀 黃花梨翹頭案

Demountable trestle-leg tables, which are made to be easily disassembled to facilitate transport, are very rare and few extant examples are known. Tables of the present type tend to feature long, single-plank tops and thick members. Such tables also feature aprons with integral spandrels which are dovetail-housing joined to the trestle legs, providing added structural support.

There appear to be two types of demountable recessed trestle-leg tables. The first type, which includes the current table, exhibits straight legs which are set into shoe feet, as seen on the present table and another example sold at Christie's Hong Kong, 28 November 2012, lot 2023. The second variant has everted feet flanking raised aprons, such as the example sold at Christie's Hong Kong, 27 November 2013, lot 3571.





A LARGE YELLOW 'WAX STONE' BOULDER

Of irregular form, the stone of golden brown color 15½ in. (39.3 cm.) wide, wood stand

\$30,000-50,000

文人黃蠟石隨形擺件

Robert D. Mowry, in his discussion of a small yellow 'wax stone' (lashi) scholar's rock in the catalogue for the exhibition, Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholar's Rocks, Harvard University Art Museums, 1997, p. 271, no. 61, notes that stones of this type were obtained from riverbeds in Guangdong and Guanxi provinces, and "were first collected for studio display during the Qing dynasty, probably in the seventeenth or eighteenth century." Yellow 'wax stone' is highly valued for its warm, golden-caramel color and distinctive moist (run) appearance. The present specimen is exceptional for its unusually large size, handsome form, smooth texture and even golden-caramel tone.

The boldly carved stand plays an important role in the overall presentation of the piece. It not only serves to transform the stone into a delightful work of art, but also raises the stone to a height that would have allowed it to function as a stool.





A RARE 'FOUR-CORNERS-EXPOSED' OFFICIAL'S HAT ARM CHAIR, SICHUTOUGUANMAOYI

CHINA, MING DYNASTY, 17TH CENTURY

The elegantly shaped, protruding crestrail supported on a well-figured S-shaped splat and gracefully curving rear posts continuing to form the rear legs, the curved arm rails supported on tapering vertical stiles and extending beyond the front posts, the *huanghuali* seat within the rectangular frame above beaded aprons and spandrels, all raised on legs of rounded square section joined by stepped stretchers and foot rest

45% in. (116.3 cm.) high, 23½ in. (59.1 cm.) wide, 19½ in. (48.6 cm.) deep

\$300,000-500,000

LITERATURE:

A. Martin, "American Mandarin," *Connoisseur*, November 1984, p. 99.

明十七世紀 黃花梨四出頭官帽椅

The 'four corners-exposed' armchair is one of the earliest and classic forms found in buanghuali furniture design. The elegant lines and grand proportions of the present chair are especially attractive. A number of variations on this type are known, including those with rounded or squared members, those with carved splats, and those with added decorative carving or embellishment. A similar example dated to the 17th century, and also with arm rails supported on single curved tapering vertical stiles is illustrated by Wang Shixiang and Curtis Evarts, Masterpieces From the Museum of Classical Chinese Furniture, Chicago and San Francisco, 1995, p. 48. See, also, the similarly proportioned chair sold at Christie's New York, 19–20 September 2013, lot 1565.











A SILK AND METAL THREAD 'NINE DRAGON' CHINESE CARPET

CHINA, QING DYNASTY, LATE 19TH CENTURY, OR POSSIBLY EARLIER

Woven with a three character inscription, *Qianqing Gong*, which translates to 'The Palace of Heavenly Purity' Having nine dragons chasing flaming pearls on the silver ground with a polychrome wave pattern border Approximately 11 ft. 10 in. x 8 ft. 9 in. (361 cm. x 267 cm.)

\$30,000-50,000

PROVENANCE:

By repute, Louisa McNeary Collection, New York, 1960s.

LITERATURE:

A. Martin, "American Mandarin," *Connoisseur*, November 1984, p. 95.

清十九世紀晚期或以前 盤金屬絲九龍紋毯

The Qianqing Gong, or Palace of Heavenly Purity, the first of the Three Rear Halls, formerly contained the sleeping chambers of Ming emperors. During the Qing dynasty, however, emperors began to manage state affairs from the Qianqing Gong. The Palace was eventually turned into a formal living room and offices where emperors summoned subordinates for consultation, received foreign envoys, as well as gave banquets for family members, relatives and high officials (see Wan-go Weng and Yang Boda, *The Palace Museum: Peking, Treasures of the Forbidden City*, 1982, p. 50). It is uncertain whether or not this carpet was ever actually in the Palace but if it were, carpets inevitably would have been replaced at regular intervals.

Three similarly inscribed carpets, all of floral medallion design, were sold at Christie's, including one sold at Christie's Hong Kong, 30 May 2005, lot 1288, and two others sold at Christie's New York, 4 June 1992, lot 160, and 3 December 1992, lot 156. More recently, a similar silk and metal thread carpet, but with a different inscription and design, sold at Christie's London, 5 November 2008, lot 174.

Contemporary Western scholarship has traditionally placed these silk and metallic thread carpets as late 19th or early 20th century based on the dyes and weave. Most carpets woven during the late 19th century are copies of earlier carpets yet there are no known examples of Chinese silk carpets with similar designs, let alone examples with metallic thread, from the 17th century or earlier. One wonders if they did exist and are now either destroyed or not yet discovered.

Mr. Ellsworth treasured this carpet and always referred to it as a Qianlong Imperial carpet, and like some, felt this group could be earlier than current scholarship believes.







A RARE PAIR OF IMPERIAL ZITAN SQUARE LANTERNS

CHINA, QING DYNASTY, 18TH CENTURY

Each finely carved with flared openwork crown carved with descending bats above a pierced waist and continuing on the openwork scroll shoulder, the center section with upper and lower openwork borders joined by slender knopped columns at the corners that frame the recessed panels, the waisted foot carved *en suite* and raised on *ruyi*-head feet 28 % in. (73.4 cm.) high x 14 in. (35.6 cm.) square (2)

\$200,000-300,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, before 1978.

清十八世紀 紫檀鏤雕長方式宮燈一對

A very similar lantern from the imperial wedding chamber in the Palace of Earthly Repose is illustrated by Wen Wan-go and Yang Boda, *Treasures of the Forbidden City*, London, 1982, p. 56. The intricate openwork lattice work and columns mirror architectural elements found on doors and windows within the Imperial palaces. One of a set of four very similar lanterns from the Museum of Classical Chinese Furniture, almost certainly from the same workshops, is illustrated by Sarah Handler, "Carriers of Light: The Chinese Lampstand and Lantern," *Journal of the Classical Chinese Furniture Society*, Summer 1994, p. 32. The author notes that many of the smaller openwork elements are likely to have employed smaller pieces of unused *zitan* timber from larger pieces of furniture.











A RARE HUANGHUALI COMPOUND CABINET AND HATCHEST, SIJIANGUI

CHINA, LATE MING-EARLY QING DYNASTY, 17TH–18TH CENTURY

Of rectangular form, the hatchest with panel doors fitted flush and opening to reveal a shelved interior above the cabinet with similar configuration, the cabinet doors opening to reveal the shelved interior with two drawers, all above shaped beaded aprons carved with interlocked leafy scroll on the narrow sides and elaborate lotus scroll on the front 89¼ in. (226.7 cm.) high, 49½ (125.7 cm.) wide, 24 in. (60.9 cm.) deep

\$300,000-500,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, circa 1990.

明末/清十八世紀 黃花梨四件櫃

Compound cabinets combine a large square-corner cabinet with a small upper cabinet. Fitted with shelves and often times with drawers, their generous size made them ideal for storing long scrolls, fabrics, garments and books. The upper cabinets, accessible only via use of a short ladder, would have contained out-of-season clothing or infrequently used items. Although the upper cabinets are of separate construction, their unfinished undersides suggest that they were an integral part of the design and were never meant to serve as independent pieces of furniture.

The relatively small size and the fact that the sides, top, and back are made from *huanghuali* rather than camphor, may indicate the present cabinet was not intended to store clothing, but perhaps was intended for a scholar's studio, where it would hold items such as scrolls, paintings, and books. In addition, the luxurious use of precious *huanghuali* indicates the wealth and status of the owner.







A LARGE GUAN-TYPE HU-FORM VASE

CHINA, QING DYNASTY, YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723–1735)

Based on a Song dynasty prototype, the faceted pear-shaped body of rectangular section raised on a molded pedestal foot pierced with a rectangular aperture on each of the narrow sides, with a double bow-string band encircling the upper body and another below the tubular rectangular handles, covered overall with a pale sky-blue glaze suffused with dark and light brown crackle

13¾ in. (34.9 cm.) high, wood stand

\$150,000-250,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, before 1971.

清雍正 仿官釉貫耳大方壺 六字篆書款

This handsome vase reflects the Yongzheng Emperor's fascination with antiques. The crackled glaze has been designed to reproduce on Qing imperial porcelain the appearance of the glaze on the Guan wares made for the Southern Song (AD 1127–1279) court. The shape of the vase also reflects that of bronze and gilt-bronze vessels of the Zhou (1046–256 BC) and Han (206 BC–AD 220) dynasties. The Yongzheng Emperor's admiration for crackle-glazed ceramics and for antique bronzes is demonstrated in an anonymous court painting entitled *Yinzhen's Amusements: Reading by a Burner* (illustrated in *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2010, pp. 118–9, no. 1–58), where items of this type are seen in the display case to Yongzheng's right as he reads with his feet on a brazier.

The Imperial kilns at Jingdezhen benefitted from the guidance of extremely able men in the first half of the 18th century. Perhaps the most able of all the supervisors at the Imperial kilns was Tang Ying (1682–1756), who was a ceramicist of extraordinary skill and innovation. Among the types of porcelain for which he was famous were those which imitated glazes from antiquity, especially those of the Song dynasty, and glazes which imitated Song Guan ware were perfected during his term as supervisor.

A slightly larger vase of similar shape to the current vase, and also covered in a Guantype glaze, is in the collection of the National Palace Museum, Taipei, and illustrated in Catalogue of A Special Exhibition of Ch'ing Dynasty Monochrome Porcelains in the National Palace Museum, Taipei, 1981, p. 135, no. 81. The only difference between the present vase and the Taipei vase is that the Taipei vase has a band of molded decoration just below the line of the handles.









A RARE GARNET-RED GLASS BOTTLE VASE

CHINA, QING DYNASTY, YONGZHENG FOUR-CHARACTER WHEEL-CUT MARK WITHIN A SQUARE AND OF THE PERIOD (1723–1735)

The vase with high-shouldered tapering body and cylindrical neck, the semi-transparent glass with some subtle swirls in the neck

9 in. (13 cm.) high

\$70,000-90,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, before 1977.

EXHIBITED:

C. Brown and D. Rabiner, *Clear as Crystal, Red as Flame*, China Institute, New York, 1990, p. 55, no. 18.

LITERATURE:

C. Brown and D. Rabiner, *Clear as Crystal, Red as Flame*, China Institute, New York, 1990, p. 55, no. 18.

清雍正 诱明寶石紅玻璃長頸瓶 方框《雍正年製》楷書刻款

In 1696, the 35th year of the Kangxi reign, the Emperor commanded that a glass workshop be built near the recently erected Christian church in Canchiko, and he installed the German Jesuit missionary Kilian Stumpf as Director. There Stumpf worked with Chinese craftsmen from established glass-making centers such as Boshan in Shandong, and with other missionaries who were co-opted to work in the glass ateliers. In the Yongzheng reign the imperial command was issued to move the glassworks to the Yuanming yuan, where it would become part of the *Liusuo* (six workshops).

Brilliant ruby glass was one of the great achievements of the Qing imperial glass works. Most surviving 18th-century examples date to the Qianlong reign, and Yongzheng ruby glass vessels, like the current vase, are rare. The Qianlong Emperor clearly gained an admiration for ruby glass during the reign of his father, Yongzheng, since the first entries in the Palace Archives relating to glass in the first year of the Qianlong reign were for a bright red glass vase, a vase with red-overlay kui dragons on clear glass and a vase with red overlay on opaque white glass (discussed in Luster of Autumn Water – Glass of the Qing Imperial Workshop, Beijing, 2005, p. 74.

A very similar ruby-red glass bottle vase with somewhat shorter neck, also bearing a four-character Yongzheng mark within a double square, from the Clague collection, is illustrated in *The Robert H, Clague Collection: Chinese Glass of the Qing dynasty 1644–1911*, Phoenix, 1987, pp. 18–19, no. 3. A much smaller mallet-shaped ruby glass vase with a four-character Yongzheng mark within a single square, from the Lee Collection, is illustrated in *Elegance and Radiance, Grandeur in Qing Glass: The Andrew K.F. Lee Collection*, Hong Kong, 2000, pp. 154–5, no. 40.





A RARE OPAQUE TURQUOISE GLASS TRIPOD CENSER

CHINA, QING DYNASTY, QIANLONG FOUR-CHARACTER WHEEL-CUT MARK WITHIN A SQUARE AND OF THE PERIOD (1736-1795)

The censer with a compressed body raised on three conical supports and with a pair of angled, arched handles rising from the flat rim

4% in. (11.1 cm.) diameter

\$40,000-60,000

PROVENANCE:

With Robert Sistrunk, New York, late 1970s. The Collection of Robert H. Ellsworth, New York, before 1977.

EXHIBITED:

C. Brown and D. Rabiner, *Clear as Crystal, Red as Flame*, China Institute in America, New York, 21 April – 16 June 1990, no. 34.

I ITERATURE

C. Brown and D. Rabiner, *Clear as Crystal, Red as Flame*, China Institute in America, New York, 21 April – 16 June 1990, no. 34.

清乾隆 天藍色玻璃三足爐 方框《乾隆年製》楷書刻款

The color and form of this elegant glass censer are inspired by two different materials. The turquoise color was almost certainly inspired by the gemstone of the same name, which was much appreciated in Qing dynasty China. The shape was inspired by bronze prototypes, particularly those of the Xuande reign (1426–35), which were greatly admired by the Qing court.

A small number of glass censers of this form in different colors are known in international collections. An opaque pink glass censer of similar form, which still retains the metal liner, which would have protected the glass surface when the vessel was in use, is preserved in the collection of the Palace Museum, Beijing (illustrated in Zhongguo meishu quanji – Gongyi meishu bian, 10, Beijing, 1987, pl. 254). Two further glass censers of this form, one in opaque yellow and one in opaque bluish-turquoise, from the Andrew K.F. Lee Collection are illustrated by The Art Museum, The Chinese University of Hong Kong in Elegance and Radiance, Hong Kong, 2000, pp. 182–5, nos. 54 and 55 respectively.

An opaque turquoise glass tripod censer from the Shorenstein Collection, of similar form and size to the current censer and also bearing an incised four-character Qianlong mark within a double square, was sold at Christie's Hong Kong, 1 December 2011, lot 2919.





CHINESE LANDSCAPE

SOGA SHOHAKU (1730–1781), JAPAN, EDO PERIOD

Pair of six-panel screens; ink and flecks of gold leaf on paper; each signed Soga Shohaku Kiyo ga and sealed *Shiryu*, *Shohaku*, *Yuson* and *Soga Shiryu* 60% x 140% in. (154.3 x 358.8 cm.) each (2)

\$250,000-300,000

PROVENANCE:

Tajima Mitsuru, London Gallery, Tokyo

日本 曾我蕭白 (1730-1781) 《中國山水》 水墨金箔紙本 六折屏風一對 The screens are mature works, dating from the middle or end of the artist's career. The brushstrokes quiver and dart across the paper, with an electric sense of energy. The artist, considered one of the great eccentrics and innovators of the Edo period, is at the peak of his powers here. With technical virtuosity, he varies the gradation of ink washes from lush black foliage in the foreground to pale, silvery grey tones in the distance. An idealized, imaginary Chinese landscape opens out with a clear sense of recession built on an understanding of newly introduced Western spatial concepts. The entire composition is unified by this attention to gradual recession into the distance, an understanding of perspective that suggests familiarity with Western models.

On the right screen, in the lower right corner, a restaurant with tall flagpole (see the detail) at the edge of a lake welcomes visitors arriving at the nearby boat landing below or approaching from above on foot by a winding path. On the distant shore, a temple and pagoda shimmer in the mist (third panel from the right). To the left, beyond some islands, a gaggle of geese descends in ghostly formation, while fishing nets are set among reeds close to shore and more fishing boats head toward home. The artist has appropriated many elements from the classical Chinese theme of the Eight Views of Xiao and Xiang.

On the left screen, snowcapped mountain peaks anchor the composition, dominating the distant view. A tiny pagoda perches high on one peak; a waterfall cascades from another. At the far left, a path leads through a village gate to a cluster of houses among rocky outcroppings. At the center, visitors arrive to join a gathering of scholars communing with nature on a rocky plateau (third panel from the right).

For more on Shohaku, with special attention to his antisocial behavior, see Miyeko Murase, "The Rebel Painter Soga Shohaku in the Powers Collection," *Unrivalled Splendor: The Kimiko and John Powers Collection of Japanese Art* (Houston: The Museum of Fine Arts, Houston, 2013; distributed by Yale University Press, New Haven and London).









A LARGE POLYCHROME WOOD FIGURE OF A SEATED BODHISATTVA

CHINA, SONG-JIN DYNASTY (AD 960-1234)

Seated in *padmasana* with the hands raised in gesture, clad in heavy robes with a sash tied across the chest, the face with downcast eyes centered by an inset *urna* and the hair arranged in an elaborate topknot 35¼ in. (89.5 cm.) high

\$200,000-300,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, acquired in New York, late 1940s.

LITERATURE:

A. Martin, "American Mandarin," *Connoisseur*, November 1984, p. 97.

A. Juliano, "Robert H. Ellsworth Treasures the East," *Architectural Digest*, October 1985, p. 106.

A. Christy, "Not for Sale: A Few of Robert Ellsworth's Favourite Possessions," *Orientations*, vol. 22, no. 6, June 1991, p. 57.

宋/金 木雕彩繪菩薩坐像

This large and magnificently carved figure likely depicts the *bodhisattva* Avalokiteshvara, known in China as Guanyin. In Buddhism, *bodhisattvas* are beings who achieve enlightenment, but forgo the process of *nirvana* (the liberation from the cycle of rebirth) in order to act as spiritual guides for the rest of humanity. Unlike the Buddha, who is always depicted in the simple robes of a monk, *bodhisattvas* wear the rich garb of a prince, as seen with the present figure by the luxurious garments, armlets and necklace. Because of his compassionate nature and accessibility, Guanyin rivaled or even surpassed the Buddha in terms of popularity after his introduction to China.

Extant large wood sculptures of Guanyin from the Song and Jin dynasties are relatively rare, and in most cases the *bodhisattva* is depicted standing or in the "water-moon" posture, with one leg raised and the arm extended and resting on the knee. The present figure is part of a small corpus of works that depict Guanyin in the yogic *padmasana*, with the legs crossed in front of the body with the soles of the feet up; such a posture in Chinese sculpture is often reserved for images of Buddha. A few other examples of this type and from the same period are known, including the figure in the Metropolitan Museum of Art, illustrated by D. Leidy, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, p. 125, cat. no. 27, and another in the Minneapolis Institute of Arts, illustrated by R. Jacobsen, *Appreciating China*, Chicago, 2002, p. 62, no. 30.









CHRONOLOGY OF THE COLLECTING AND PATRONAGE OF ROBERT HATFIELD ELLSWORTH

CHRONOLOGY OF THE COLLECTING AND PATRONAGE OF ROBERT HATFIELD ELLSWORTH

	With Alice Boney's encouragement, begins acquiring twentieth-century Chinese paintings Makes first visit to Hong Kong, where Ellsworth would keep an apartment for some 25 years 1948 Returns to New York Hired by the antiques firm Stoner & Evans, where Ellsworth is introduced to Asian art dealer Alice Boney At the insistence of Alice Boney and Metropolitan Museum of Art curator Alan Priest, enters the Yale University School of Far Eastern Languages under the tutelage of calligraphy scholar Fred Fangyu Wang	Visits Alice Boney in Japan; begins to expand art historical knowledge to include Japanese, Indian, Cambodian, and Thai art Discovers overlooked works of Chinese ink painting while browsing in Collet's Chinese Bookshop in London.	■ 1967 Acquires the South Indian bronze collection of Dr. J.R. Belmont.
	Travels to Berne and Lausanne, Switzerland, for further training and to pursue oil painting 1945 Commences architectural studies at the Franklin School of Professional Arts, New York		
■ 1929 Birth	■ 1943 Leaves high school following his sophomore year; begins buying and selling jewelry and antiques from members of his mother's social circle	Leaves Yale University to pursue collecting and dealing Spends two years in the U.S. Army; teaches arts and crafts at a hospital for soldiers injured in the Korean War Studies Chinese Furniture at Honolulu Academy of Art	■ 1960 In New York, establishes the gallery Ellsworth & Goldie alongside art dealer James Goldie
1920s-30s	1940s	1950s Begins collecting Chinese furniture	Continues to expand collection of nineteenth- and twentieth-century Chinese paintings, eventually acquiring the largest assemblage in the West

1979

Establishment of American and Chinese embassies in Beijing and Washington, D.C.; Ellsworth becomes the first American fine art dealer to visit China following the normalization of diplomatic relations

1988

First installment of the exhibition 19th and 20th Century Chinese Painting from The Collection of Robert Hatfield Ellsworth at the Metropolitan Museum of Art

1977

With the funding of the Astor Court at the Metropolitan Museum of Art, bequeaths a selection of Chinese furniture to the museum including a pair of compound cabinets, a three-drawer altar coffer, and a set of four chairs

1007

Publishes Later Chinese Painting and Calligraphy: 1800–1950

1997–1998

Presents some 260 calligraphies and 19 paintings by later Chinese artists to the Freer Gallery of Art

1985

Donates nearly 500 important examples of later Chinese painting and calligraphy to the Metropolitan Museum of Art, in honor of his mother

1996

Collaborates on the cataloguing of the Chinese furniture collection of Mimi and Raymond Hung

1975

Purchases apartment at 960 Fifth Avenue

1982

Donates several objects to the Yale University Art Gallery in honor of Alice Boney

Invited to catalogue the important Chinese furniture collection of the Honolulu Academy of Arts

1993

Granted honorary Chinese citizenship

1971

Publishes Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties, dedicated to Alice Boney

1992

Travels to Hungshan, China; begins historic preservation of two temples, an artist's studio, and a residence

2014

Death

1970

James Goldie retires; Ellsworth establishes his own gallery

198

Purchases the Pan-Asian Collection of Christian Humann, the most important collection ever formed in the field

1991

Establishes Chinese Heritage Arts Foundation

2011

Stages The Beauty of Art: An Exhibition of Paintings and Calligraphy by Shi Lu in the Private Collection of Robert Hatfield Ellsworth at Christie's New York

1970s 1980s 1990s 2000s

Acquires a group of early Chinese calligraphy originally assembled by Count Otani Kozui

Assembles impressive collection of Chinese calligraphy rubbings; in 1996.



FROM THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

PART II CHINESE FURNITURE, SCHOLAR'S OBJECTS AND CHINESE PAINTINGS

WEDNESDAY 18 MARCH 2015

AUCTION

Wednesday 18 March 2015 at 10.00 am and 2.00 pm (lots 101–355) 20 Rockefeller Plaza, New York, NY 10020

Sale number 11419.

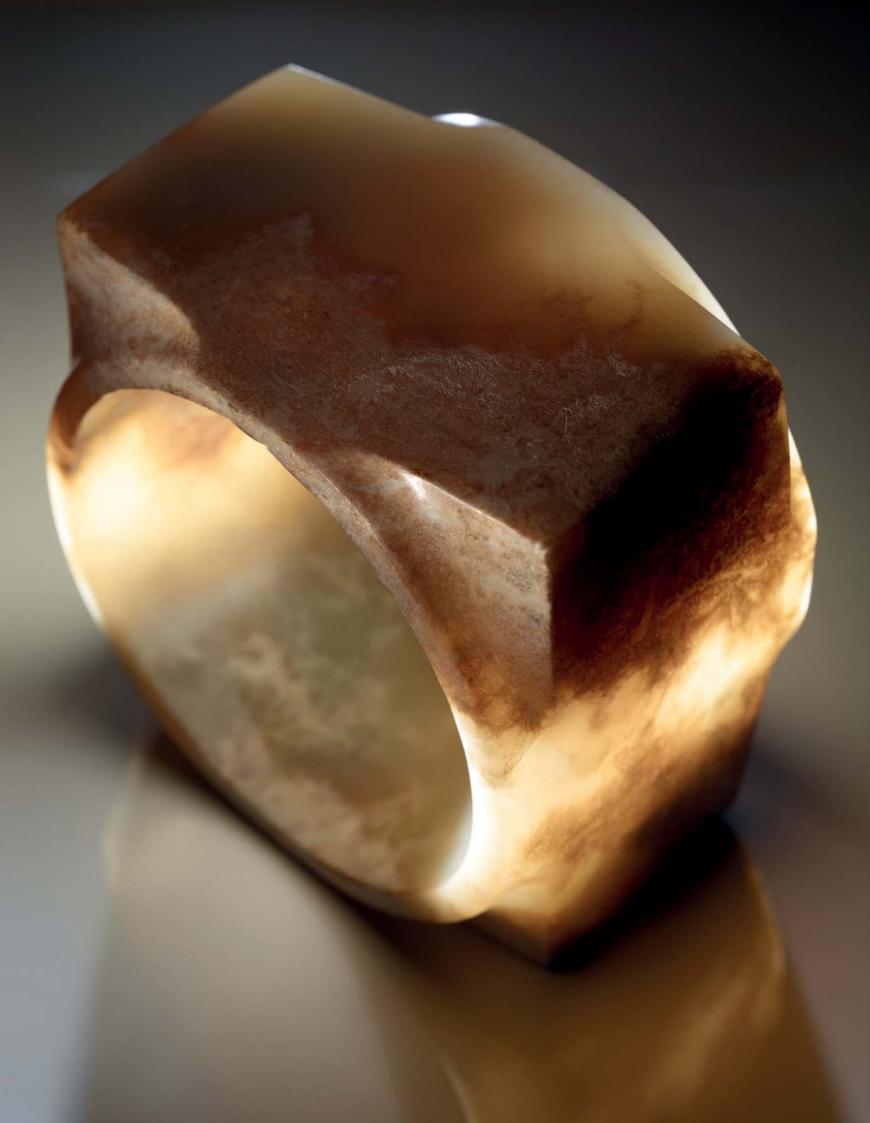
VIEWING

Wednesday	11 March	10.00 am – 8.00 pm
Thursday	12 March	10.00 am – 8.00 pm
Friday	13 March	10.00 am – 8.00 pm
Saturday	14 March	10.00 am – 8.00 pm
Sunday	15 March	10.00 am – 5.00 pm
Monday	16 March	10.00 am – 8.00 pm
Tuesday	17 March	10.00 am – 8.00 pm
Wednesday	18 March	10.00 am – 8.00 pm

INQUIRIES

New York +1 212 636 2000 ellsworth@christies.com

View catalogues and leave bids online at christies.com



FROM THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

PART III

CHINESE WORKS OF ART: QING CERAMICS, GLASS AND JADE CARVINGS

THURSDAY 19 MARCH 2015

AUCTION

Thursday 19 March 2015 at 10.00 am amd 2.00 pm (lots 401–522) 20 Rockefeller Plaza, New York, NY 10020

Sale number 11420.

VIEWING

Wednesday	11 March	10.00 am – 8.00 pm
Thursday	12 March	10.00 am – 8.00 pm
Friday	13 March	10.00 am – 8.00 pm
Saturday	14 March	10.00 am – 8.00 pm
Sunday	15 March	10.00 am – 5.00 pm
Monday	16 March	10.00 am – 8.00 pm
Tuesday	17 March	10.00 am – 8.00 pm
Wednesday	18 March	10.00 am – 8.00 pm

INQUIRIES

New York +1 212 636 2000 ellsworth@christies.com

View catalogues and leave bids online at christies.com



FROM THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

PART IV

CHINESE WORKS OF ART: METALWORK, SCULPTURE AND EARLY CERAMICS

FRIDAY 20 MARCH 2015

AUCTION

Friday 20 March 2015 at 10.00 am and 2.00 pm (lots 701–873) 20 Rockefeller Plaza, New York, NY 10020

Sale number 11421.

VIEWING

Wednesday	11 March	10.00 am – 8.00 pm
Thursday	12 March	10.00 am – 8.00 pm
Friday	13 March	10.00 am – 8.00 pm
Saturday	14 March	10.00 am – 8.00 pm
Sunday	15 March	10.00 am – 5.00 pm
Monday	16 March	10.00 am – 8.00 pm
Tuesday	17 March	10.00 am – 8.00 pm
Wednesday	18 March	10.00 am – 8.00 pm

INQUIRIES

New York +1 212 636 2000 ellsworth@christies.com

View catalogues and leave bids online at christies.com



FROM THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

PART V

EUROPEAN DECORATIVE ARTS, CARPETS, OLD MASTER PAINTINGS AND ASIAN WORKS OF ART

SATURDAY 21 MARCH 2015

AUCTION

Saturday 21 March 2015 at 10.00 am (lots 1001–1330) 20 Rockefeller Plaza, New York, NY 10020

Sale number 11422.

VIEWING

Wednesday	11 March	10.00 am – 8.00 pm
Thursday	12 March	10.00 am – 8.00 pm
Friday	13 March	10.00 am – 8.00 pm
Saturday	14 March	10.00 am – 8.00 pm
Sunday	15 March	10.00 am – 5.00 pm
Monday	16 March	10.00 am – 8.00 pm
Tuesday	17 March	10.00 am – 8.00 pm
Wednesday	18 March	10.00 am – 8.00 pm

INQUIRIES

New York +1 212 636 2000 ellsworth@christies.com

View catalogues and leave bids online at christies.com



FROM THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

PART VI THE LIBRARY SATURDAY 21 MARCH 2015

AUCTION

Saturday 21 March 2015 at 10.00 am (lots 1501–1646) 20 Rockefeller Plaza, New York, NY 10020

Sale number 11423.

VIEWING

Wednesday	11 March	10.00 am – 8.00 pm
Thursday	12 March	10.00 am – 8.00 pm
Friday	13 March	10.00 am – 8.00 pm
Saturday	14 March	10.00 am – 8.00 pm
Sunday	15 March	10.00 am – 5.00 pm
Monday	16 March	10.00 am – 8.00 pm
Tuesday	17 March	10.00 am – 8.00 pm
Wednesday	18 March	10.00 am – 8.00 pm

INQUIRIES

New York +1 212 636 2000 ellsworth@christies.com

View catalogues and leave bids online at christies.com















ONLINE ONLY FAQs

1. HOW DO I BID?

To bid in this sale go to christies.com/ellsworth.

You can begin bidding on all lots on March 18th, 2015 at 10:00 am EST.

Lots in Session I

will close in lot order starting at 10:00 am EST on March 25th.

Lots in Session II

will close in lot order starting at 10:00 am EST on March 26th.

Lots in Session III

will close in lot order starting at 10:00 am EST on March 27th.

If you have an existing MyChristie's account, you can sign into the online-only auction with your username and password. If you do not yet have a MyChristie's account you can create one by going to https://www.christies.com/mychristies

To submit a bid on the lot, click the Next Bid button on the detail page for each lot. You can submit one bid or a Maximum Bid amount and Christie's will attempt to execute your bid at the lowest possible amount as determined by competing bids for that lot.

2. HOW CAN I LEARN MORE ABOUT A WORK THAT INTERESTS ME OR VIEW IT IN PERSON?

Please go to christies.com/ellsworth to browse and bid on all lots. A detailed description of every work is available online along with high-resolution images and a condition report. Works can be viewed in person at our Rockefeller Center location from March 11–18th. To arrange a viewing outside of the above dates or for further questions about the property, contact us at ellsworth@christies.com or +1 212 636 2002

3. I'VE WON! WHAT DO I DO NOW?

Upon the closing of the auction, you will receive an email informing you that you have won. Proceed to the "Checkout" tab under "My Bids and Checkout" in "My Account" to complete payment. Payment for the online only auction must be made online with a valid credit card. For your convenience, all costs associated with your purchases are automatically calculated online and included in your total payment due. Collection or delivery of your purchases will be arranged promptly following successful payment.

For any questions or requests, please contact us at ellsworth@christies.com or +1 212 636 2002

FROM THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

PART VII CHINESE WORKS OF ART, ONLINE ONLY

18 MARCH - 27 MARCH 2015

www.christies.com/ellsworth

AUCTION

Session II: 18 March – 25 March Session III: 18 March – 26 March Session III: 18 March – 27 March Online at christies.com only

Sale number 11220.

VIEWING

Wednesday	11 March	10.00 am – 8.00 pm
Thursday	12 March	10.00 am – 8.00 pm
Friday	13 March	10.00 am – 8.00 pm
Saturday	14 March	10.00 am – 8.00 pm
Sunday	15 March	10.00 am - 5.00 pm
Monday	16 March	10.00 am – 8.00 pm
Tuesday	17 March	10.00 am – 8.00 pm
Wednesday	18 March	10.00 am – 8.00 pm

ENQUIRIES

New York +1 212 636 2002 ellsworth@christies.com

View catalogues and leave bids online at christies.com





ASIAN ART WEEK

FEATURING THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

New York · March 2015

FINE CHINESE CERAMICS AND WORKS OF ART

Auction: March 15-16

AN ERA OF INSPIRATION:

17TH-CENTURY PORCELAINS FROM THE

COLLECTION OF JULIA AND JOHN CURTIS

Auction: March 16

FINE CHINESE PAINTINGS

Auction: March 17

THE COLLECTION OF ROBERT HATFIELD ELLSWORTH PARTS I-VI

Auctions: March 17–21

THE COLLECTION OF ROBERT HATFIELD ELLSWORTH ONLINE SALE

Auction: Begins March 18

INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

Auction: March 18

VIEWING

Opens March 11 20 Rockefeller Plaza New York, NY 10020

CONTACT

asianartnewyork@christies.com +1 212 636 2000





IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Where Christie's holds such financial interest on its own we identify such lots with the symbol onext to the lot number.

Where Christie's has financed all or part of such interest through a third party the lots are identified in the catalogue with the symbol °♦. When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Please see http://www.christies. com/financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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

ALL DIMENSIONS ARE **APPROXIMATE**

CONDITION REPORTS

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). Please contact the Specialist Department for a condition report on a particular lot. Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that each lot is sold "as is."

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED **SPECIES**

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit {e.g., a CITES permit) from the relevant regulatory

agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country.

Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

EXPLANATION OF CATALOGUING PRACTICE

FOR CHINESE PORCELAIN AND WORKS OF ART

- 1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot e.g. A BLUE AND WHITE BOWL 18th century
- 2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the
- e.g. "... painted in the Ming style"
- 3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark e.g. A BLUE AND WHITE BOWL kangxi six-character mark and of the period
- 4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture
- e.g. A BLUE AND WHITE BOWL kangxi six-character mark
- 5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture e.g. A BLUE AND WHITE BOWL

EXPLANATION OF CATALOGUING PRACTICE

FOR JAPANESE ART

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

1 OGATA KORIN

In our qualified opinion a work by the artist.

- 2. Attributed to OGATA KORIN
- In our qualified opinion a work of the period of the artist which may be in whole or part the work of the artist
- 3. Circle of OGATA KORIN*
- In Christie's qualified opinion a work of the period of the artist and closely related in his style.
- 4 School of OGATA KORIN*
- In our qualified opinion a work by a pupil or follower of the artist.
- 5. Style of OGATA KORIN*
- In our qualified opinion a work in the style of the artist, possibly of a later period.
- 6. After OGATA KORIN*
- In our qualified opinion a copy of the work of the artist.
- 7. 'sianed'

Has a signature which in our qualified opinion is the signature of the artist.

- 8. 'bears signature' and/or 'inscribed' Has a signature and/or inscription which in
- our qualified opinion might be the signature and/or inscription of the artist.
- 9 'dated'

Is so dated and in our qualified opinion was executed at about that date.

Is so dated and in our qualified opinion may have been executed at about that date.

11 'seal'

Has a seal which in our qualified opinion is a seal of the artist.

12. 'bears seal'

Has a seal which in our qualified opinion might be a seal of the artist.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to Authorship. While the use of this term is based upon careful study and represents the opinion of experts, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term.

EXPLANATION OF CATALOGUING PRACTICE

FOR CHINESE PAINTINGS AND CALLIGRAPHY

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

1. SHEN ZHOU

In our qualified opinion a work by the artist.

2. Attributed to SHEN ZHOU*

In our qualified opinion a work of the period of the artist which may be in whole or part the work of the artist.

- 3. School of SHEN ZHOU*
- In our qualified opinion a work by a pupil or follower of the artist.
- 4. Manner of SHEN ZHOU*

In our qualified opinion a work in the style of the artist, possibly of a later period.

5 After SHEN 7HOU*

In our qualified opinion a copy of the work of the artist.

6. 'sianed'

Has a signature which in our qualified opinion is the signature of the artist.

- 7. 'bears signature' and/or 'inscribed' Has a signature and/or inscription which in our qualified opinion might be the signature and/or inscription of the artist.
- 8. 'dated'

Is so dated and in our qualified opinion was executed at about that date.

9. 'bears date'

Is so dated and in our qualified opinion may have been executed at about that date

Has a seal which in our qualified opinion is a seal of the artist.

11. 'bears seal'

Has a seal which in our qualified opinion might be a seal of the artist.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to Authorship. While the use of this term is based upon careful study and represents the opinion of experts, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term.

EXPLANATION OF CATALOGUING PRACTICE

FOR INDIAN AND SOUTHEAST ASIAN WORKS OF ART (INCLUDING COURT PAINTINGS):

- 1. When an artwork is in our opinion of a certain period or reign, its attribution appears in small capitals directly below the heading of the description of the lot:
- e.g. A STUCCO BUST OF A LADY Gandhara, 3rd century
- 2. If the date, period, or style mentioned in small capitals after the bold-type description states that the piece is of the period, then it is our opinion the piece is of the date or period
- e.g. A GREY SANDSTONE MALE FIGURE Khmer, Angkor Wat, Angkor Wat Style, 12th century
- 3. If the date, period, or style is mentioned in small capitals after the bold-type description does not state that the mark is of the period, then it is our opinion the piece is of uncertain date or late manufacture
- e.g. A GILT BRONZE FIGURE OF BUDDHA Tibeto-Chinese, Yongle Mark
- 4. If no date, period, or style is mentioned in small capitals after the bold-type description, then it is our opinion the piece is of uncertain date or late manufacture e.g. A GILT BRONZE FIGURE
- OF A BODHISATTVA Nepal

BUYING AT CHRISTIF'S

CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

DESERVES

The reserve is the confidential minimum price the consignor will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol • next to the lot number.

BUYER'S PREMIUM

Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates:

25% of the final bid price of each lot up to and including \$100,000, 20% of the excess of the hammer price above \$100,000 and up to and including \$2,000,000 and 12% of the excess of the hammer price above \$2,000,000. Exceptions:

Wine: 22.5% of the final bid price of each lot sold.

For all lots, taxes are payable on the premium at the applicable rate.

PRE-AUCTION VIEWING

Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

- Individuals: government-issued photo identification (such as a driving license, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +1 212 636 2490 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement or letter of reference from your bank is required. A deposit may be required at Christie's discretion dependent upon your financial reference, payment history or other factors.
- Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorization from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale. Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the sale. Clients who have not made a purchase from any Christie's office within the last year and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference to register.

For assistance with references, please contact Christie's Credit Department at +1 212 636 2490 or by fax at +1 212 636 4943.

REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorizing the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf

BIDDING

The auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS

Christie's staff will attempt to execute an absentee bid at the lowest possible price, taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids," "book bids," "order bids" or "commission bids." Absentee Bids Forms are available in this catalogue, at any Christie's location or online at christies.com.

TELEPHONE BIDS

Telephone bids will be accepted for lots with low-end estimates of \$1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations.

Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

SUCCESSFUL BIDS

While invoices are sent out by mail after the auction, we do not accept responsibility for notifying you of the result of your bids. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable taxes.

PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer. Lots purchased in New York may be paid for in the following ways: wire transfer, credit card (up to \$50,000), bank checks, checks and cash, money orders or travellers checks (up to \$7,500 combined total, subject to conditions)

Wire transfer: JPMorgan Chase Bank, N.A. 270 Park Avenue New York, NY 10017 ABA# 021000021 FBO: Christie's Inc. Account # 957-107978, for international transfers, SWIFT: CHASUS33.

Credit cards: Visa, MasterCard, American Express and China UnionPay a limit of \$50,000 for credit card payment will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at the NY sale site will only be accepted for NY sales. Christie's will not accept credit card payments for purchases in any other sale site.

The fax number to send completed CNP (Card Member not Present) authorization forms to is +1 212 636 4939. Alternatively, clients can mail the authorization form to the address below.

Cash, Money Orders or Travellers Checks is limited to \$7,500 (subject to conditions). Bank Checks should be made payable to Christie's (subject to conditions).

Checks should be made payable to Christie's. Checks must be drawn on a US bank and payable in US dollars. In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020. Please direct all inquiries to the Cashiers' Office Tel: +1 212 636 2495 Fax +1 212 636 4939

Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer. Payment in full must be received in good, cleared funds before the property will be released.

SALES TAX

Purchases picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas may be subject to sales or compensating use tax of such jurisdiction.

It is the buyer's responsibility to ascertain and pay all taxes due. Buyers claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2496.

COLLECTION OF PURCHASED LOTS

Buyers are expected to remove their property within 7 calendar days of the auction. Please consult the Lot Collection Notice for collection information for purchased lots. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk.

SHIPPING

A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Where Christie's arranges and bills for such services via invoice or credit card, an administration charge will apply. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. For more information please contact the Art Transport Department at +1 212 636 2480.

We regret that Christie's staff will not accommodate requests to roll canvases sold on stretchers.

EXPORT/IMPORT PERMITS

Property sold at auction may be subject to laws governing export from the US and import restrictions of foreign countries. Buyers should always check whether an export license is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import license. The denial of any license or any delay in obtaining licenses shall neither justify the rescission of any sale nor any delay in making full payment for the lot. Upon request, Christie's will assist the buyer in submitting applications to obtain the appropriate licenses. However, Christie's cannot ensure that a license will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation, no such restriction shall justify the rescission of any sale or delay in making full payment for the lot. If a license is obtained on a buyer's behalf, a minimum fee of \$150 per item will be charged. For more information, please contact the Art Transport Department at +1 212 636 2480.

HANDLING AND COLLECTION

HANDLING AND COLLECTION

All lots will be handled free of charge for 35 days from the auction date at Christie's Rockefeller Center or Redstone handling facility. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday–Friday. (Lots may not be collected during the day of their move to Christie's Redstone in Long Island City.) Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

ADMINISTRATION AND HANDLING CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in handling and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

CHARGES APPLICABLE FOR ALL PROPERTY

\$15

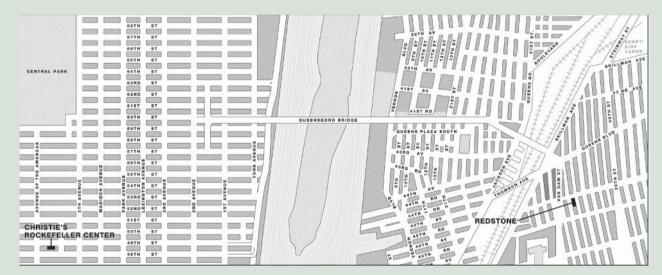
Administration (per lot, due on Day 36)

\$12

Handling (per lot/day, beginning Day 36)

Property can be transferred to Christie's Fine Art Storage Services (CFASS) New York at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Contact CFASS New York for details: Tel: + 1 212 974 4570, newyork@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



CHRISTIE'S ROCKEFELLER CENTER

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com Main Entrance on 49th Street Receiving/Shipping Entrance on 48th Street Hours: 9.30 am–5.00 pm

Monday–Friday except Public Holidays

CHRISTIE'S REDSTONE

Post-Sale

32-23 48th Avenue Long Island City, NY 11101

Tel: +1 212 974 4500

nycollections@christies.com Main Entrance on 48th Avenue Receiving/Shipping Entrance on 48th Avenue Hours: 9.30 am-5.00 pm

Monday-Friday except Public Holidays

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice contain all the terms on which Christie's and the seller contract with the buyer. They may be amended by posted notices or oral announcements made during the sale. By bidding at auction you agree to be bound by these terms.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. BEFORE THE SALE

(a) Examination of property

Prospective buyers are strongly advised to examine personally any property in which they are interested, before the auction takes place. Condition reports are usually available on request. Neither Christie's nor the seller provides any guarantee in relation to the nature of the property apart from the Limited Warranty in paragraph 6 below. The property is otherwise sold "as is." Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice after the catalogue entries. All statements by us in the catalogue entry for the property or in the condition report, or made orally or in writing elsewhere, are statements of opinion and are not to be relied on as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by us of any kind. References in the catalogue entry or the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose. Except as set forth in paragraph 6 below, neither Christie's nor the seller is responsible in any way for errors and omissions in the catalogue or any supplemental material.

(c) Buyer's responsibility

Except as stated in the Limited Warranty in paragraph 6 below, all property is sold "as is" without any representation or warranty of any kind by Christie's or the seller. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue entry.

3. AT THE SALE

(a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. A prospective buyer must complete and sign a registration form and provide identification before bidding. We may require the production of bank or other financial references.

(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with it.

(e) Telephone bids

Telephone bids will be accepted for lots with low-end estimates of \$1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date.

Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations. Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter and we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image and we do not accept liability for such errors.

(h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol • next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at 50% of the low pre-sale estimate for the lot. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount. Absentee bids will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. In the event that there is no bid on a lot, the auctioneer may deem such lot unsold.

(i) Auctioneer's discretion

The auctioneer has the right at his absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

(j) Successful bid and passing of risk Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale. The buyer's premium is 25% of the final bid price of each lot up to and including \$100,000, 20% of the excess of the hammer price above \$100,000 and up to and including \$2,000,000 and 12% of the excess of the hammer price above \$2,000,000.

(b) Payment and passing of title Immediately following the sale, the buyer must provide us with his or her name and permanent address and, if so requested. details of the bank from which payment will be made. The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes) not later than 4.30pm on the seventh calendar day following the sale. This applies even if the buyer wishes to export the lot and an export license is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(c) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates. subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has satisfied such other terms as we, at our sole discretion, shall require, including, for the avoidance of doubt, completing any antimoney laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any antimoney laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within seven calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(d) Packing, handling and shipping
Although we shall use reasonable efforts to
take care when handling, packing and
shipping a purchased lot, we are not
responsible for the acts or omissions of third
parties whom we might retain for these
purposes. Similarly, where we may suggest
other handlers, packers or carriers if so
requested, we do not accept responsibility
or liability for their acts or omissions.

(e) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export license does not affect his or her obligation to make payment within seven days nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export license on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export license is required.

- (f) Remedies for non payment

 If the buyer fails to make payment in full in
 good cleared funds within the time required
 by paragraph 4(b) above, we shall be entitled
 in our absolute discretion to exercise one or
 more of the following rights or remedies
 (in addition to asserting any other rights or
 remedies available to us by law):
- (i) to charge interest at such rate as we shall reasonably decide;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs:
- (viii)to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount. (g) Failure to collect purchases Where purchases are not collected within 35 calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to transfer the property to our Long Island City facility at the buyer's expense, and only release the items after payment in full has been made of transportation, administration, handling, insurance and any other costs incurred, together with payment of all other amounts due to us or our affiliates. (h) Selling Property at Christie's In addition to expenses such as transport and insurance, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. EXTENT OF CHRISTIE'S LIABILITY

We agree to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 6 below. Apart from that, neither the seller nor we, nor any of our officers, employees or agents, are responsible for the correctness of any statement of whatever kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Except as stated in paragraph 6 below, neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

6. LIMITED WARRANTY

Subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.(c) in respect of Southeast Asian Modern and Contemporary Art, and Chinese Calligraphy and Paintings where current scholarship does not permit the making of definitive statements: Christie's does however, agree to cancel a sale in either of these aforesaid two categories of art which prove to be a forgery and to refund the amount paid to the buyer in accordance with the terms of this Clause 6, provided that the buyer notifies us in writing within 12 months of the date of the auction that in his/her view the property concerned is a forgery, and the buyer is able to provide evidence satisfactory to us that the property is indeed a forgery, in accordance with Clause 6(v) below.
- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.

- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognized experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

7. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

8. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law

9. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the jurisdiction in which the auction is held. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of that country, state, county or province, and (if applicable) of the federal courts sitting in such state.

WORLDWIDE SALESROOM AND OFFICES

For a complete salerooms & offices listing go to christies.com

• DENOTES SALEROOM

ARGENTINA

BUENOS AIRES +54 II 43 93 42 22

Cristina Carlisle

AUSTRALIA

SYDNEY

+61 (0)2 9326 1422 Ronan Sulich

AUSTRIA

VIENNA

+43 (0)1 533 8812 Angela Baillou

BELGIUM

BRUSSELS

+32 (0)2 512 88 30 Roland de Lathuy

BERMUDA

BERMUDA

+1 401 849 9222 Betsy Ray

BRAZIL

RIO DE JANEIRO

+5521 2225 6553 Candida Sodre

SÃO PAULO

+5511 3061 2576 Nathalie Lenci

CANADA

TORONTO

+1 416 960 2063 Brett Sherlock

CHILE

SANTIAGO

+56 2 2 2631642 Denise Ratinoff de Lira

COLOMBIA

BOGOTA

+571 635 54 00 Juanita Madrinan

DENMARK

COPENHAGEN

+45 3962 2377 Birgitta Hillingso (Consultant) + 45 2612 0092 Rikke Juel Brandt (Consultant)

FINLAND AND THE **BALTIC STATES**

HEI SINKI

+358 40 5837945 Barbro Schauman (Consultant)

FRANCE

BRITTANY AND THE LOIRE VALLEY

+33 (0)6 09 44 90 78 Virginie Greggory (Consultant)

GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25 Jean-Louis Janin Daviet (Consultant)

NORD-PAS DE CALAIS +33 (0)6 09 63 21 02 Jean-Louis Brémilts (Consultant)

PARIS

+33 (0)1 40 76 85 85 POITOU-CHARENTE

AQUITAINE +33 (0)5 56 81 65 47 Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67 Fabienne Albertini-Cohen

RHÔNE ALPES

+33 (0)6 61 81 82 53 Dominique Pierron (Consultant)

GERMANY

DÜSSELDORE +49 (0)21 14 91 59 30 Arno Verkade

FRANKFURT +49 (0)61 74 20 94 85 Anja Schaller

HAMBURG

+49 (0)40 27 94 073 Christiane Gräfin zu Rantzau

MUNICH

+49 (0)89 24 20 96 80 Marie Christine Gräfin Huyn

STUTTGART

+49 (0)71 12 26 96 99 Eva Susanne Schweizer

INDIA

MUMBAI

+91 (22) 2280 7905 Sonal Singh DELHI

+91 (98) 1032 2399 Sanjay Sharma

INDONESIA

JAKARTA

+62 (0)21 7278 6268 Charmie Hamami Priscilla Tiara Masagung

ISRAEL

TEL AVIV +972 (0)3 695 0695 Roni Gilat-Baharaff

MILAN

+39 02 303 2831 **ROME** +39 06 686 3333 Marina Cicogna Business

Development Director

JAPAN

ТОКҮО

+81 (o)3 6267 1766 Ryutaro Katayama

MALAYSIA

KUALA LUMPUR +60 3 6207 9230 Lim Meng Hong

MEXICO

MEXICO CITY

+52 55 5281 5503 Gabriela Lobo

MONACO

+377 97 97 11 00 Nancy Dotta

THE NETHERLANDS

• AMSTERDAM +31 (0)20 57 55 255

PEOPLES REPUBLIC OF CHINA

BEIJING

+86 (o)10 8572 7900

 HONG KONG +852 2760 1766

• SHANGHAI +86 (0)21 6355 1766 Jinqing Cai

PORTUGAL

LISBON

+351 919 317 233 Mafalda Pereira Coutinho (Independent Consultant)

RUSSIA

MOSCOW

+7 495 937 6364 +44 20 7389 2318 Katya Vinokurova

SINGAPORE

SINGAPORE

+65 6235 3828 Wen Li Tang

SOUTH AFRICA

CAPE TOWN

+27 (21) 761 2676 Juliet Lomberg (Independent Consultant)

DURBAN &

JOHANNESBURG +27 (31) 207 8247 Gillian Scott-Berning (Independent Consultant)

WESTERN CAPE

+27 (44) 533 5178 Annabelle Conyngham (Independent Consultant)

SOUTH KOREA

SEOUL +82 2 720 5266 Hye-Kyung Bae

SPAIN

BARCELONA

+34 (0)93 487 8259 Carmen Schjaer

MADRID

+34 (0)91 532 6626 Juan Varez Dalia Padilla

SWEDEN

STOCKHOLM

+46 (0)70 5368 166 Marie Boettiger Kleman (Consultant)

+46 (0)70 9369 201 Louise Dyhlén (Consultant)

SWITZERLAND

• GENEVA

+41 (0)22 319 1766 Eveline de Proyart

ZURICH

+41 (0)44 268 1010 Dr. Bertold Mueller

TAIWAN

TAIPFI +886 2 2736 3356 Ada Ong

THAILAND

BANGKOK

+66 (0)2 652 1097 Yaovanee Nirandara Punchalee Phenjati

TURKEY

ISTANBUL

+90 (532) 558 7514 Eda Kehale Argün (Consultant)

UNITED ARAB **EMIRATES**

• DUBAL

+971 (0)4 425 5647

UNITED KINGDOM

• LONDON,

KING STREET +44 (0)20 7839 9060

• LONDON,

SOUTH KENSINGTON +44 (0)20 7930 6074

+44 (0)20 7752 3004

Thomas Scott SOUTH

+44 (0)1730 814 300 Mark Wrey

FAST

+44 (0)20 7752 3004 Thomas Scott

NORTHWEST

AND WALES +44 (0)20 7752 3004

Jane Blood

SCOTLAND +44 (0)131 225 4756 Bernard Williams Robert Lagneau David Bowes-Lyon

(Consultant) ISLE OF MAN

+44 (0)20 7389 2032

CHANNEL ISLANDS +44 (0)1534 485 988 Melissa Bonn

IRELAND

+353 (0)59 86 24996 Christine Ryall

UNITED STATES

BOSTON

+1 617 536 6000 Elizabeth M. Chapin

CHICAGO

+1 312 787 2765 Lisa Cavanaugh

DALLAS

+1 214 599 0735

Capera Ryan HOUSTON

+1 713 802 0191 Jessica Phifer

LOS ANGELES

+1 310 385 2600 MIAMI

+1 305 445 1487 Jessica Katz

NEWPORT +1 401 849 9222 Betsy D. Ray

 NEW YORK +1 212 636 2000

PALM BEACH +1 561 833 6952

Maura Smith **PHILADELPHIA** +1 610 520 1590

Christie Lebano SAN FRANCISCO +1 415 982 0982

Ellanor Notides

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

DEPARTMENTS

AFRICAN AND OCEANIC ART PAR: +33 (0)140 768 386 NY: +1 212 484 4898

AMERICAN DECORATIVE ARTS NY: +1 212 636 2230

AMERICAN FURNITURE NY: +1 212 636 2230

AMERICAN ART NY: +1 212 636 2140

ANGLO-INDIAN ART KS: +44 (0)20 7389 2570

ANTIQUITIES NY: +1 212 636 2245

ASIAN 20TH **CENTURY AND** CONTEMPORARY ΔRT

NY: +1 212 468 7133

AUSTRALIAN PICTURES KS: +44 (0)20 7389 2040

BOOKS AND MANUSCRIPTS NY: +1 212 636 2665

BRITISH & IRISH ART KS: +44 (0)20 7389 2682 NY: +1 212 636 2120 SK: +44 (0)20 7752 3257

BRITISH ART ON PAPFR

KS: +44 (0)20 7389 2278 SK: +44 (0)20 7752 3293 NY: +1 212 636 2120

BRITISH PICTURES 1500-1850

KS: +44 (0)20 7389 2945

CARPETS NY: +1 212 636 2217

CERAMICS AND GLASS

NY: +1 212 636 2215

CHINESE PAINTINGS NY: +1 212 636 2195

CHINESE WORKS OF ART

NY: +1 212 636 2180

CLOCKS KS: +44 (0)20 7389 2357

CORKSCREWS SK: +44 (0)20 7752 3263 COSTUME, TEXTILES AND FANS

SK: +44 (0)20 7752 3215

ENTERTAINMENT MEMORABILIA SK: +44 (0)20 7752 3281

FOLK ART NY: +1 212 636 2230

FURNITURE NY: +1 212 636 2200

HOUSE SALES SK: +44 (0)20 7752 3260

ICONS SK: +44 (0)20 7752 3261

IMPRESSIONIST AND MODERN ART NY: +1 212 636 2050

INDIAN AND SOUTHEAST ASIAN ART

NY: +1 212 636 2190

INDIAN CONTEMPORARY ART

NY: +1 212 636 2190 KS: +44 (0)20 7389 2700

INTERIORS NY: +1 212 636 2032 SK: +44 (0)20 7389 2236

ISLAMIC WORKS OF ART

KS: +44 (0)20 7389 2370 SK: +44 (0)20 7752 3239

JAPANESE ART NY: +1 212 636 2160 KS: +44 (0)20 7389 2595

JEWELLERY NY: +1 212 636 2300

KORFAN ART NY: +1 212 636 2165

LATIN AMERICAN

ART NY: +1 212 636 2150

MINIATURES NY: +1 212 636 2250

MODERN DESIGN SK: +44 (0)20 7389 2142

MUSICAL **INSTRUMENTS** NY: +1 212 636 2000

NINETEENTH CENTURY FURNITURE AND SCULPTURE NY: +1 212 707 5910

OBJECTS OF VERTU NY: +1 212 636 2250

OLD MASTER DRAWINGS NY: +1 212 636 2120

OLD MASTER PAINTINGS AND 19TH CENTURY EUROPEAN ART NY: +1 212 636 2120

PHOTOGRAPHS NY: +1 212 636 2330

PICTURE FRAMES SK: +44 (0)20 7389 2763

POST-WAR AND CONTEMPORARY ART

NY: +1 212 636 2100

POSTERS SK: +44 (0)20 7752 3208

PRINTS NY: +1 212 636 2290

RUSSIAN WORKS OF ART NY: +1 212 636 2260

SCIENTIFIC INSTRUMENTS SK: +44 (0)20 7752 3286

SCULPTURE KS: +44 (0)20 7389 2331 SK: +44 (0)20 7389 2794

SILVER NY: +1 212 636 2250

TOPOGRAPHICAL **PICTURES** KS: +44 (0)20 7389 2040

SK: +44 (0)20 7752 3291

TWENTIETH CENTURY DECORATIVE ART AND DESIGN NY: +1 212 636 2240

VICTORIAN PICTURES KS: +44 (0)20 7389 2468 SK: +44 (0)20 7752 3257

WATCHES NY: +1 212 636 2320

NY: +1 212 636 2270

AUCTION SERVICES

CHRISTIE'S AUCTION **ESTIMATES** Tel: +1 212 492 5485

Fax: +1 212 636 4930 www.christies.com

CORPORATE COLLECTIONS Tel: +1 212 636 2901 Fax: +1 212 636 4929

celkies@christies.com

FSTATES AND **APPRAISALS** Tel: +1 212 636 2400

Fax: +1 212 636 2370 Email: info@christies.com

MUSEUM SERVICES Tel: +1 212 636 2620 Fax: +1 212 636 4931 awhiting@christies.com

PRIVATE SALES US: +1 212 636 2557 Fax: +1 212 636 2035 vpfeiffer@christies.com OTHER SERVICES

CHRISTIE'S **EDUCATION**

New York Tel: +1 212 355 1501 Fax: +1 212 355 7370 christieseducation@christies.

Hong Kong Tel: +852 2978 6747 Fax: +852 2525 3856

London

edu

Tel: +44 (0)20 7665 4350 Fax: +44 (0)20 7665 4351 education@christies.com

hkcourse@christies.com

Paris

Tel: +33 (0)1 42 25 10 90 Fax: +33 (0)1 42 25 10 91 ChristiesEducationParis@ christies com

CHRISTIE'S INTERNATIONAL REAL ESTATE New York

Tel: +1 212 468 7182 Fax: +1 212 468 7141 info@christiesrealestate.com

London

Tel: +44 (0)20 7389 2551 Fax: +44 (0)20 7389 2168 info@christiesrealestate.com

Hong Kong Tel: +852 2978 6788 Fax: +852 2845 2646 info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

London +44 (0)20 7622 0609 london@cfass.com

New York +1 212 974 4579 newyork@cfass.com

Singapore Tel: +65 6543 5252 singapore@cfass.com

CHRISTIE'S REDSTONE Tel: +1 212 974 4500

KEY TO ABBREVIATIONS:

KS: London, King Street NY: New York, Rockefeller Plaza

SK: London, South Kensington PAR: Paris



THE COLLECTION OF

ROBERT HATFIELD ELLSWORTH

錦瑟華年—安思遠私人珍藏

PART I

MASTERWORKS: INCLUDING INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART, CHINESE AND JAPANESE WORKS OF ART

TUESDAY 17 MARCH 2015 AT 6.00 PM

20 Rockefeller Plaza New York, NY 10020

CODE NAME: EMMA SALE NUMBER: 11418

Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

\$50 to \$1,000 by \$50s \$1,000 to \$2,000 by \$100s \$2,000 to \$3,000 by \$200s \$3,000 to \$5,000 by \$200, 500, 800

(ie: \$4,200, 4,500, 4,800)

\$5,000 to \$10,000 by \$500s \$10,000 to \$20,000 by \$1,000s \$20,000 to \$30,000 by \$2,000s

\$30,000 to \$50,000 by \$2,000, 5,000, 8,000

(ie: \$32,000, 35,000, 38,000)

\$50,000 to \$100,000 by \$5,000s \$100,000 to \$200,000 by \$10,000s

above \$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

AUCTION RESULTS: +1 212 703 8080

Please also refer to the information contained in Buying at Christie's.

I request Christie's to bid on the following lots up to the maximum price I have indicated for each lot. I understand that if my bid is successful, the purchase price will be the sum of my final bid plus a buyer's premium of 25% of the final bid price of each lot up to and including \$100,000, 20% of the excess of the hammer price above \$100,000 and up to and including \$2,000,000 and 12% of the excess of the hammer price above \$2,000,000 and any applicable state or local sales or use tax. I understand that Christie's provides the service of executing absentee bids for the convenience of clients and that Christie's is not responsible for failing to execute bids or for errors relating to execution of bids. On my behalf, Christie's will try to purchase these lots for the lowest possible price, taking into account the reserve and other bids. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If identical absentee bids are received for the same lot, the written bid received first by Christie's will take precedence.

Telephone bids will be accepted for lots with low-end estimates of \$1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date.

Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations. Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

All bids are subject to the terms of the Conditions of Sale and Limited Warranty printed in each Christie's catalogue.

ABSENTEE BIDS FORM Christie's New York

ABSENTEE BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT. TEL: +1 212 636 2437 FAX: +1 212 636 4938 ON-LINE WWW.CHRISTIES.COM

		11418	
Client Number (if appli	icable)	Sale Number	
Billing Name (please pr	rint)		
Address			
City		State	Zone
Daytime Telephone		Evening Telephone	<u> </u>
Fax (Important)		E-mail	
Please tick if you p	refer not to receive information abo	out our upcoming sales by	/ e-mail
Signature			
example a utility bil business structures Department at +1 2 registering to bid or please attach identi bidding, together wand not made a purchas more than on previ complete the sectio	ssport) and, if not shown on the lor bank statement. Corporate such as trusts, offshore comparent 22 636 2490 for advice on the new such as in behalf of someone who has a fication documents for yoursely with a signed letter of authorizates from any Christie's office with the country of the such country with your bank details and the state of the country of the such country of the suc	clients: a certificate nies or partnerships: e information you sho not previously bid or f as well as the party tion from that party. thin the last two year supply a bank referer	of incorporation. Other please contact the Credit buld supply. If you are consigned with Christie's, on whose behalf you are New clients, clients who have s, and those wishing to spend
Name of Bank(s)			
Address of Bank(s)			
Account Number(s)			
Name of Account Office	eer(s)		
Bank Telephone Numb	er		
PLEASE PRINT CLI Lot number (in numerical order)	EARLY Maximum Bid \$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid \$ (excluding buyer's premium)

CATALOGUE SUBSCRIPTIONS

expert knowledge beautifully presented

www.christies.com/shop

ASIAN AND ISLAMIC ART

Classical, modern and contemporary Chinese works of art. Japanese, Korean, Indian, Himalayan, Tibetan and Southeast Asian paintings, prints, ceramics, bronzes, furniture and other works of art. Islamic and Indian Works of Art sales include carpets, ceramics, manuscripts and metalwork from the Islamic realm.

Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
	Asian and Islamic Art					
H105	20th Century Chinese Art	Hong Kong	4	141	213	228
H153	Asian 20th Century & Contemporary Art Day	Hong Kong	2	70	114	106
H151	Asian 20th Century & Contemporary Art Evening	Hong Kong	2	70	114	106
H108	Asian Contemporary Art	Hong Kong	4	141	228	213
H30	Chinese Ceramics and Works of Art	Hong Kong	4	141	228	213
H152	Classical Chinese Paintings & Calligraphy	Hong Kong	2	51	86	78
H103	Fine Modern Chinese Paintings	Hong Kong	2	70	114	106
H148	Southeast Asian Modern and Contemporary Art	Hong Kong	2	70	114	106
L30	Chinese Ceramics and Works of Art	King Street	2	57	95	87
L47	Islamic and Indian Works of Art	King Street	2	57	95	87
I48	South Asian Art	Mumbai	1	30	50	46
N30	Chinese Ceramics and Works of Art	New York	4	141	228	213
N93	Chinese Export Ceramics	New York		26	43	39
N48	Indian and Southeast Asian Art	New York	2	59	95	89
N32	Japanese and Korean Art	New York	2	59	95	89
P33	Asian Ceramics and Works of Art	Paris	2	38	61	57
K30	Chinese Works of Art and Textiles	South Kensington	2	38	61	57
K47	Islamic and Indian Works of Art	South Kensington		38	61	57
K32	Japanese Works of Art	South Kensington		38	61	57
W481	South Asian Modern and Contemporary Art	Worldwide	5	30	50	46

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairman and Chief Executive Officer Stephen Brooks, Global Chief Operating Officer Loïc Brivezac, Gilles Erulin, Gilles Pagniez, François–Henri Pinault, Company Secretary

CHRISTIE'S EXECUTIVE

Stephen Brooks, François Curiel, Marc Porter, Jussi Pylkkänen,

CHRISTIE'S AMERICAS

Marc Porter, Chairman

CHAIRMAN'S OFFICE

Stephen S. Lash, Chairman Emeritus Cyanne Chutkow, Deputy Chairman Brett Gorvy, Chairman Ben Hall, Deputy Chairman Nicholas Hall, Vice Chairman John Hays, Deputy Chairman Conor Jordan, Deputy Chairman Maria C. Los, Deputy Chairman Laura Paulson, Deputy Chairman Paul Provost, Deputy Chairman Jonathan Rendell, Deputy Chairman Jeanne Sloane, Deputy Chairman Eric Widing, Deputy Chairman Athena Zonars, Deputy Chairman Xin Li, Deputy Chairman Xin Li, Deputy Chairman

CHRISTIE'S AMERICAN ADVISORY BOARD

The Lord Carrington, KG, Honorary Chairman John L. Vogelstein, Chairman Stephen S. Lash, Vice Chairman Ashton Hawkins, Esq., Secretary Herb Allen, Elizabeth Ballantine, Charlie Blaquier, Melva Bucksbaum, Christina Chandris, Lynn Forester de Rothschild, Bruno Eberli, Ambassador Stuart E. Eizenstat, Guido Goldman, J Tomilson Hill III, Barbara Jakobson, Nancy M. Kissinger, George Klein, Ambassador William H. Luers, Hon. Nicholas Platt, Li Chung Pei, Jeffrey E. Perelman, Tara Rockefeller, Denise Saul, Andrew N. Schiff, M.D., Clifford M. Sobel, Michael Steinhardt, Archbold D. van Beuren, Casey Wasserman, John C. Whitehead

© Christie, Manson & Woods Ltd. (2015)

Catalogue photo credits: pp. 9, 14, 18, 19, 64, 70, 71, 148, 177, 194, 195, 226, 233, 234, 236–237,250, 260–261, 274, 298, 304, 306, 308, 310, 312: © 2015 Visko Hatfield All other images: Reid Baker, Kristen Brochmann, Douglas Ho, Dave Schlegel, Julio Vega, Dan Williams, Stephen Arnold, Martha Stanitz, Rhea Karam, Charles Kaufman, Richard Rethemeyer, Nicholas Eveleigh, Matthew Marston, Ryan Handt, Scott Schedivy

SENIOR VICE PRESIDENTS

Tunde Adenuga, John Auerbach, Martha Baer, Vivian Bakmas-Pfeiffer, Heather Barnhart, Gerard Barrett, Wendy Battleson, Elizabeth Beaman, G. Max Bernheimer, Rita Boyle, Reginald Brack, Bonnie Brennan, Thomas Burstein, Sarah Cashin, Lisa Cavanaugh, Elizabeth M. Chapin, Kenneth Citron, Sandra Cobden, Chris Coover, Carrie Dillon, Monica Dugot, Cathy Elkies, Christopher Engle, Sheri Farber, Lydia Fenet, Jennifer Glaisek Ferguson, Melissa Gagen, Virgilio Garza, Derek Gillman, Keren Gottesman, Benjamin Gore, Loic Gouzer, Karen Gray, Jennifer K. Hall, Jean-Christophe Harel, Darius Himes, Lori Hotz, Rahul Kadakia, Kathy Kaplan, Karen Karp, Julie Kim, Sharon Kim, Stefan Kist, Deepanjana Klein, Peter Kloman, Susan Kloman, Jonathan Laib, Brooke Lampley, Regan Lynn Larroque, Thomas Lecky, Daphne Lingon, Richard Lloyd, Gabriela Lobo, Rebecca MacGuire, Robert Manley, Andrew Massad, Alexis McCarthy, Andrew McVinish, Adrien Meyer, Michelle Meyercord, Richard Nelson, Shira Nichaman, Ellanor Notides, Tash Perrin, John Reardon, Margot Rosenberg, Leslie Roskind, Capera Ryan, Caroline Sayan, Xan Serafin, Brett Sherlock, Muys Snijders, Will Strafford, Toby Usnik, Sarah Vandeweerdt, Carina Villinger, Francis Wahlgren, Cara Walsh, Amy Wexler, Barrett White, Allison Whiting, Marissa Wilcox, Jody Wilkie, Tom Woolston, Steven Wrightson, Katsura Yamaguchi, Jennifer Zatorski

VICE PRESIDENTS

Stuart Alexander, Kelly Avers, Diane Baldwin, Michael Bass, Melissa Bennie, Melissa Bernstein, Adrian Bijanada, Eileen Brankovic, Rebecca Brey, Valerie Bulova, Cristina Carlisle, John Caruso, Karen Christian, Pauline Cintrat, Deborah Cov, Ginette Dean, Cathy Delany, Anna Diehl, Edouard du Breuil, Alexandra Duch, Ingrid Dudek, Lorena Duran, Ian Ehling, Ross Elgie, Doug Escribano, Jessica Fertig, John Foster, Lauren Frank, Sara Friedlander, Vanessa Fusco, Sayuri Ganepola, Emelie Gevalt, Joshua Glazer, Lea Green, Margaret Gristina, Izabela Grocholski, Helena Grubesic, Elizabeth Hammer-Munemura, Minna Hanninen, Shannon Henry, Margaret Hoag, Per Holmberg, Andrew Holter, Jennifer Hong, Val Hoyt, Anne Igelbrink, Koji Inoue, Sandhya Jain Patel, Leanne Jagtiani, Erik Jansson, Caroline Jett, Mariana Joseph, Jessica Katz, Caroline Page-Katz, Sumako Kawai, Heakyum Kim, Alexis Klein, David Kleiweg de Zwaan, Richard LaSalle, Lisa Layfer, Andrew Lee, Mary Libby, Molly Morse Limmer, Ryan Ludgate, Laurie Lasdon Marshall, Masa Masuyama, Erin McAndrew, Adam McCoy, Capucine Milliot, Mark Moehrke, Christine Montalvo, Caroline Moustakis, Laura Nagle, Marysol Nieves, Rachel Orkin-Ramey, Joanna Ostrem, Elisabeth Poole Parker, Carolyn Pastel, Laura Paterson, Joseph Picone, Jennifer Pitman, Kimberly Ray, Greg Reid, Casey Rogers, Thomas Root, Leslie Roskind, William Russell, Gregory Sarancha, Stacey Sayer, Andrew Seltzer, Sari Sharaby, Brian Shaw, Maureen Slattery, Maura Smith, Sasha Smith, Gemma Sudlow, Bliss Summers, Scott Torrence, Arianna Tosto, Terence Vetter, Hartley Waltman, Michal Ward, Sarah Wendell, Helen Williams, Nicholas Wilson, Alan Wintermute, Jennifer Wright, Kristen Yraola, Timothy Yule, Jennifer Yum, Laryssa Zalisko,

Steven J. Zick

ASSOCIATE VICE PRESIDENTS

Lauren Anderson, Charles Antin, Danielle Austin, Yana Balan, Brett Banchek, Katherine Banser-Whittle, Kelly Barros, Caroline Belser, Bernadine Boisson, Anne Bracegirdle, Diana Bramham, Julie Brener, Ana Maria Celis, Patrick Conte, Leiko Coyle, Anne Dayton, Caitlin Donovan, Kristen de Bruyn, Elise de la Selle, Ashish Desai, Yasaman Djunic, Julie Drennan, Elizabeth Eichholz, Emily Fisher, Heather Fowler, Sara Fox, Juarez Francis, Lynn Fylak, Douglas Goldberg, Jayme Gruetzmacher, Michael Gumener, Megan Guzman, Natalie Hamrick, Adeline Han, Anna Handy, William Haydock, Anne Hargrave, Anna Helgeson, Caroline Kelly, Kirill Kluev, Kristin Kolich, Samantha Koslow, Paula Kowalczyk, Lauren Land, Christine Layng, Carlie Lindeberg, Lenise Logan, Marc Maibrunn, Briana Maldonado, Amelia Manderscheid. Patrick McGrath, Frank Miller, Takaaki Murakami, Libia Nahas, Tom Orf, Andres Ortega, Morgan Osthimer, Sung-Hee Park, Avub Patel, Jessica Phifer, Saara Pritchard, Hadley Punterei, Carleigh Queenth, Prakash Ramdas, Lesley-Ann Roberts, Jennifer Rosenthal, Kristina Ryan, Emily Sarokin, Arianna Savage, Morris Scardigno, Nicole Shapiro, Adnan Shafique, Ryan Schmidt, Michael Simonetti, Edwina Stitt, Melissa Storino, Bo Tan, Mike Wang, Drew Watson, Simon Wills, Virginia Woo, Gretchen Yagielski, Cara Zimmerman

INTERNATIONAL REPRESENTATIVES

Maura Benjamin, Meg Bowen, Alexandra Burroughs, Nathalie Gerschel Kaplan, Konrad Keesee, Lydia Kimball, Mary Libby, Juanita Madrinan, Brenda Norris, Kelly Perry, Denise Ratinoff, Betsy Ray, Nancy Rome, Ashley Schiff





第一部分

包括印度、喜馬拉雅及東南亞工藝精品, 以及中國與日本工藝精品

