





DORIS • DUKE

*The Southeast Asian Art Collection*

*by Nancy Tingley*

THE FOUNDATION FOR  
SOUTHEAST ASIAN ART AND CULTURE  
NEW YORK

Copyright © 2003 by the Foundation for Southeast Asian Art and Culture. All rights reserved.

Library of Congress Cataloging-in-Publication Data  
Tingley, Nancy

Doris Duke : the Southeast Asian art collection /  
by Nancy Tingley.

p. cm.

Includes bibliographical references and index.

ISBN 0-8248-2773-2 (hardcover : alk. paper)

1. Art, Southeast Asian. 2. Duke, Doris, 1912—Art  
collections. 3. Art—Private collections—United States.

I. Foundation for Southeast Asian Art and Culture.

II. Title.

N7311.T55 2003

709'.59'074—dc21

© The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1984.

DISTRIBUTED BY:

University of Hawai'i Press

2840 Kolowalu Street

Honolulu, Hawai'i 96822

www.uhpress.hawaii.edu

Jacket: Devotee from a Burmese altar (see Plate 28, p. 50)  
WAM; background: Aphonphimok Pavilion at the Royal  
Palace, Bangkok (see Figure 7, p. 17)

Frontispiece: Vessantara giving away the white elephant  
(detail of Plate 49, p. 72) WAM

Pages 4–5: Dragon-shaped *pattala*, tuned percussion  
instrument from Burma (see Plate 76, p. 94)

Photography by Richard Walker, except DDCF Photo  
Archive, Figures 1, 3–7, 10, 16, Plate 3; Camera Associates  
Inc., NYC: Figures 2, 17; Leedom Lefferts, Figures 18–19;  
Forrest McGill, Figure 8; Nancy Tingley, Figure 11,  
detail of Plate 36, Plate 45; Kaz Tsuruta, Asian Art  
Museum of San Francisco, Plates 9, 17, 43, 51; Walters  
Art Museum: Figure 14.

Edited by Lorna Price

Proofread by Laura Iwasaki

Designed by Susan E. Kelly

Typeset by Marie Weiler

Color separations by iocolor, Seattle

Produced by Marquand Books, Inc., Seattle

www.marquand.com

Printed and bound by CS Graphics Pte., Ltd., Singapore



## Contents

7	MAP OF SOUTHEAST ASIA
8	PREFACE
10	INTRODUCTION
22	SCULPTURE
54	PAINTING
76	DECORATIVE AND PERFORMING ARTS
96	ACKNOWLEDGMENTS
98	GLOSSARY
100	SELECTED BIBLIOGRAPHY
102	INDEX



## Preface

ALTHOUGH DORIS DUKE WAS WIDELY KNOWN AS A WEALTHY heiress, we at the Doris Duke Charitable Foundation have come to understand that she was an imaginative, independent, and disciplined woman with an adventurous spirit and a lifelong fascination with other cultures. A devoted and innovative collector of Islamic and Southeast Asian art, she had a passion for both fine and vernacular objects. One accomplishment of Miss Duke's avid collecting and distinctive aesthetic is Shangri La, her home in Honolulu, which houses a vast and unique collection of Islamic art and architecture. Another is her collection of Southeast Asian art, the subject of this book, which comprises the vibrant decorative arts of Thailand, Burma, Cambodia, and Laos.

When Doris Duke died in 1993 at the age of eighty, she left the major portion of her estate to the Doris Duke Charitable Foundation. She had expressed her desire that the public should be able to visit her various estates and collections and learn from them something of the lives and cultures of those who created the artifacts. Since the inception of the Foundation, we have been working to create the opportunities that she envisioned. After commissioning a scholarly appraisal of the Southeast Asian art collection, we learned of its artistic and historical value and decided that it should be shared with the broader public. To that end, we have donated a significant portion of the collection to two museums distinguished for their collections of Southeast Asian art: the Asian Art Museum of San Francisco, and the Walters Art Museum, in Baltimore (respectively, AAM and WAM, as noted in the illustration captions).

This study by Dr. Nancy Tingley documents Doris Duke's Southeast Asian art collection as a whole; we hope it will make an important contribution to the scholarly literature on Southeast Asian art and culture and to a better understanding of Doris Duke herself. We are pleased and honored to be able to offer this publication to the public and the scholarly community.

James F. Gill, Chairman, and the Trustees of the Doris Duke Charitable Foundation (DDCF) and the Foundation for Southeast Asian Art and Culture (SEAAC) provided encouragement and guidance as we explored, documented, and donated the SEAAC collection. Our discovery of the historical and artistic value of the collection would not have been possible without the help of many individuals, including board and staff members of the Asian Art Museum of San Francisco, among whom are Johnson S. Bogart, Dr. Emily Sano, Dr. Forrest McGill, Dr. Pat Chirapravati, and Donna Strahan. We also acknowledge the help of Dr. Gary Vikan, Director of the Walters Art Museum, and his team, consisting of Dr. Hiram W. Woodward, Jr., Meg Craft, and Eric Gordon. Others who lent their advice include Dr. Henry Ginsburg and Dr. Susan Conway. Dr. Vishakha Desai, Senior Vice President of The Asia Society, was very helpful throughout the process.

Dr. Nancy Tingley, the author of this book, was indispensable: she researched and documented the collection in all its varied facets; determined the objects of "museum quality"; and helped identify the institutions that received the objects. Nancy carefully pieced together the history of Doris Duke's SEAAC collection and helped us to better understand the life of this public yet very private person. To this end, she received support from François Duhau de Bérenx and from several current and former Foundation staff members including Olga Garay and Patrick Lerch, who led the effort, Cupie Singh, Digi Singh, Violet Mimaki, Marianne Bowles, Elizabeth Steinberg, Antonio Canseco, Dr. Sharon Littlefield, Deborah Pope, Chris Carden, and the entire Duke Farms staff. Finally, we would like to thank our photographers, Richard and Zibby Walker, as well as editor Lorna Price, book designer Susan Kelly, and the firm of Marquand Books, Inc., of Seattle, Washington. We hope all readers will enjoy learning about this collection and the lovely work produced by Southeast Asian artists as much as we have.

Joan E. Spero  
*President, Doris Duke Charitable Foundation*

Cloth banner paintings (*phra bot*) up to 4 meters long hung from the ceiling around the main image of the Buddha in a Thai temple (h. 302 cm). See discussion, pp. 54–55. WAM

