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Images of Devotion

Hong Kong | 2 October 2018















Images of Devotion

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HK\$350

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1 *

AN INSCRIBED BRASS ALLOY FIGURE OF STANDING BUDDHA ANCIENT REGION OF GANDHARA, CIRCA 6TH CENTURY

Inscribed in punched Brahmi:

*deya dharmo'yam sa (a)kya bhikso (h) budha pratima yaso
nandina (a) sadham mata-pitrau parama duskara [...]tropa(?u,?sa)
dhamupaddhayena.*

*This is the pious gift of the Sakya monk an image of the Buddha by
Yaso-Nandini [...] together with mother and father, most difficult [...] of
Buddha, by the teacher.*

28 cm (11 in.) high

HK\$15,000,000 - 20,000,000

Published

Le Roy Davidson and Nick Douglas, *The Enlightened Ones in Sacred Buddhist Art*, Kreitman Gallery, Los Angeles, 1980, pp.16-9, pl.6.
Ulrich Von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.64, pl.5.
Deborah Klimburg-Salter, *The Silk Route and the Diamond Path: Esoteric Buddhist Art on the Trans-Himalayan Trade Routes*, Los Angeles, 1982, p.131, pl.2.
Chandra Reedy, 'Determining The Region of Origin of Himalayan Copper Alloy Status through Technical Analysis', in *A Pot-Pourri of Indian Art*, 1988, p.79, no.3.
Elizabeth Errington and Joe Cribb (eds.), *Crossroads of Asia: Transformation in Image and Symbol in the Art of Ancient Afghanistan and Pakistan*, Cambridge, 1992, pp.vi & 215-7, no.209.
Chandra Reedy, *Himalayan Bronzes: Technology, Style, and Choices*, Delaware, 1997, p.82, pl.3.

Referenced

Pratapaditya Pal, *Asian Art at the Norton Simon Museum: Art from the Indian Subcontinent*, vol.1, New Haven, 2003, p.55
John Suidmak, *The Hindu-Buddhist Sculpture of Ancient Kashmir and its Influences*, Brill, 2013, p.71.

Exhibited

The Silk Route and the Diamond Path, UCLA, Los Angeles, 7 November 1982 - 2 January 1983; Asia Society, New York, 6 February - 3 April 1983; National Museum of Natural History, Smithsonian Institution, Washington, D.C., 28 April - 30 June 1983.
Crossroads of Asia: Transformation in Image and Symbol, Fitzwilliam Museum, Cambridge, 6 October - 13 December 1992.
Loaned and displayed at the Ashmolean Museum of Art and Archeology, Oxford, 1999-2004.

Provenance

Acquired in the U.S. from a Private Collection, 1979
Private American Trust

刻銘文銅佛立像 犍陀羅，約六世紀

底座刻有婆羅米文銘文，譯為：

「此為薩迦僧侶虔誠的贈禮，出於雅紹一南迪尼之手的佛陀造像 [...] 與其父母親一併，最難 [...] 佛陀，由上師...」

高28釐米（11英吋）

15,000,000 - 20,000,000 港元

著錄

Le Roy Davidson 與 Nick Douglas, 《The Enlightened Ones in Sacred Buddhist Art》, 洛杉磯, Kreitman Gallery, 1980年, 頁16-9, 圖6。
烏爾裡希·馮·施羅德, 《印度與西藏的銅造像》, 香港, 1981年, 頁64, 圖5。
Deborah Klimburg-Salter, 《The Silk Route and the Diamond Path: Esoteric Buddhist Art on the Trans-Himalayan Trade Routes》, 洛杉磯, 1982年, 頁131, 圖2。
Chandra Reedy, 「Determining The Region of Origin of Himalayan Copper Alloy Status through Technical Analysis」, 出版於《A Pot-Pourri of Indian Art》, 1988年, 頁79, 號3。
Deborah Klimburg-Salter, 《The Silk Route and the Diamond Path: Esoteric Buddhist Art on the Trans-Himalayan Trade Routes》, 洛杉磯, 1982年, 頁131, 圖2。
Elizabeth Errington 與 Joe Cribb 編輯, 《Crossroads of Asia: Transformation in Image and Symbol in the Art of Ancient Afghanistan and Pakistan》, 劍橋, 1992年, 頁vi與215-7, 號209。
Chandra Reedy, 《Himalayan Bronzes: Technology, Style, and Choices》, 特拉華, 1997年, 頁82, 圖3。

引用

Pratapaditya Pal, 《Asian Art at the Norton Simon Museum: Art from the Indian Subcontinent》, 卷一, 紐黑文, 2003年, 頁55。
John Suidmak, 《The Hindu-Buddhist Sculpture of Ancient Kashmir and its Influences》, Brill出版, 2013年, 頁71。

展覽

The Silk Route and the Diamond Path, 加州大學洛杉磯分校 (UCLA), 洛杉磯, 1982年11月7日 - 1983年1月2日; 亞洲協會, 紐約, 1983年2月6日至1983年4月3日; 國家自然歷史博物館, 史密森尼學會, 1983年4月28日 - 6月30日。
Crossroads of Asia: Transformation in Image and Symbol, 菲茨威廉博物館, 劍橋, 1992年10月6日 - 12月13日。
借展於阿什莫林博物館, 牛津, 1999 - 2004年。

來源

於1979年購自美國私人收藏
美國私人信託



2

**A RED SIKRI SANDSTONE HAND OF BUDDHA
NORTHERN INDIA, KUSHAN PERIOD, 2ND CENTURY**

19 cm (7 1/2 in.) high

HK\$400,000 - 600,000

The tips of these beautiful fingers are carved with auspicious symbols, including swastikas and floral knots. They are part of the system of identifying marks that emphasise Buddha's extraordinariness from humans. Though sculptors rarely took such pains to detail them; most examples repeat lotus roundels (cf. Ahuja, *Early Indian Art at the Ashmolean Museum*, Oxford, 2016, no.92; EA1997.186).

Provenance

Spink & Son, Ltd., London, 1982

Elizabeth and Willard Clark Collection, California

西克里紅砂岩佛手

印度北部，貴霜時期，二世紀

高19釐米（7 1/2英吋）

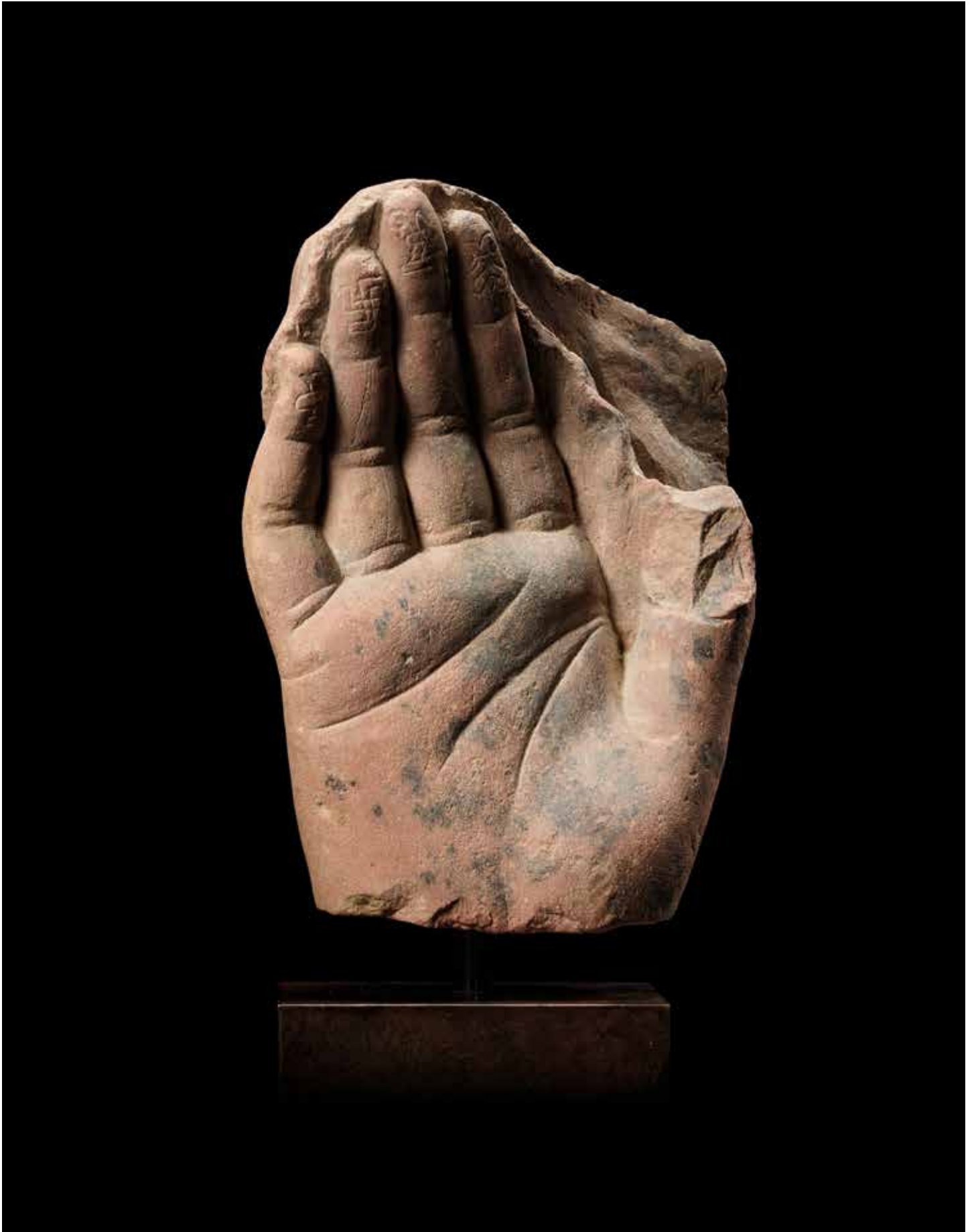
400,000 - 600,000 港元

此典雅優美的佛手指尖刻有各種祥瑞的符號，包括卍字符與花束紋，用以強調佛陀不同於世人的超然地位。此作品獨具匠心，而同類作品一般只重複刻劃蓮花圓紋（參見Ahuja，《Early Indian Art at the Ashmolean Museum》，牛津，2016年，92號；館藏編號EA1997.186）。

來源

Spink & Son, Ltd.，倫敦，1982年

Elizabeth與Willard Clark夫婦收藏，加州



3

**A SCHIST FIGURE OF A BODHISATTVA
ANCIENT REGION OF GANDHARA,
3RD/4TH CENTURY**

47 cm (18 1/2 in.) high

HK\$100,000 - 150,000

The Bodhisattva is carved with a muscular abdomen. Compare similar necklaces and rounded armlets on examples in the British Museum (Zwalf, *Gandharan Sculpture*, London, 1996, pp.45-7, nos.65-70).

Published

Jean-Paul Descotes (aka "famous JP"), *Une Introduction à l'Art du Gandhara*, Taipei, 2000, doc.32.

Provenance

Private Collection of Jean-Paul Descotes, Taipei, 1993
Private European Collection

片岩菩薩像

健陀羅，三/四世紀

高47釐米（18 1/2英吋）

100,000 - 150,000 港元

此尊菩薩像身形健碩、腹部肌肉線條清晰。大英博物館館藏作品亦可見類似項鍊與臂釧裝飾（參見Zwalf, 《健陀羅雕塑》，倫敦，1996年，頁45-7，65-70號）。

著錄

Jean-Paul Descotes（亦稱"JP"），《Une Introduction à l'Art du Gandhara》，台北，2000年，32號。

來源

Jean-Paul Descotes 私人珍藏，台北，1993年
歐洲私人收藏





4

**A BRONZE INLAID MARBLE HEAD OF A BEARDED MAN
ANCIENT REGION OF GANDHARA, CIRCA 3RD CENTURY**

31 cm (12 1/4 in.) high

HK\$650,000 - 750,000

His mouth agape, deeply furrowed brows frame the man's bronze-inlaid eyes. His disheveled hair contrasts the perfectly kept spirals of his beard and his mustache rippling down to his jaw. With marked realism, this head is suffused with a degree of animated portraiture rarely seen in Gandharan sculpture.

Compare a terracotta head of Dionysus in the Metropolitan Museum of Art (Behrendt, *Art of Gandhara*, New York, 2007, p.67, no.51). Also compare two stucco heads identified as old man and a warrior in the British Museum (Zwalf, *Gandharan Sculpture*, London, 1990, pp.326-27, nos.621 & 622). Sculptures with similarly substantial beards are also common to Gandharan Atlantes, see *ibid*, pp.208-10, 216, nos.362-64, 366 & 377.

Provenance

Elisabeth Coebergh, Netherlands, 1980-2003
John Eskenazi Ltd, London, 2014
Elisabeth and Willard Clark Collection, California

鑲銅大理石男性頭像
犍陀羅，約三世紀
高31釐米（12 1/4英吋）

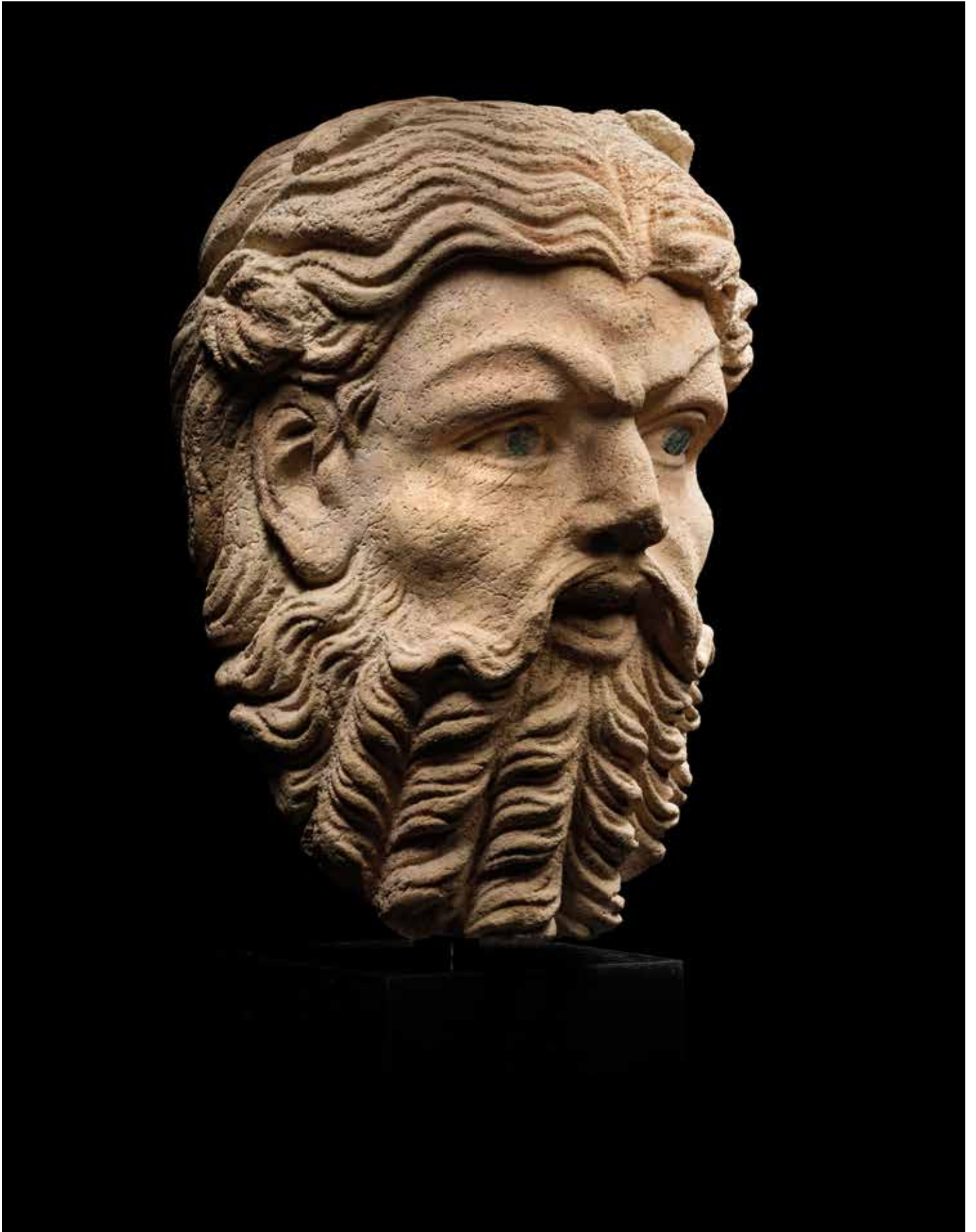
650,000 - 750,000 港元

此像刻劃一位男性眉頭深鎖，嘴巴微張，眼部鑲銅。蓬亂的頭髮與整潔捲曲的鬚鬚形成對比，八字鬚如波紋下垂至下巴。作品帶有明顯的現實主義色彩，比尋常犍陀羅造像更加生動。

比照大都會藝術博物館的一尊酒神狄俄尼索斯赤陶頭像，（參見 Behrendt, 《犍陀羅藝術》，紐約，2007年，頁67，51號），以及大英博物館的老人與勇士灰泥頭像（參見Zwalf, 《犍陀羅雕塑》，倫敦，1990年，頁326-27，編號621和622）。類似大鬚子的造型在犍陀羅的阿特拉斯造像上也常見，參見同上，頁208-10、216，編號362-64、366和377。

來源

Elisabeth Coebergh, 荷蘭，1980-2003年
John Eskenazi Ltd, 倫敦，2014年
Elisabeth與Willard Clark夫婦收藏，加州



**A SCHIST FIGURE OF HARITI
ANCIENT REGION OF GANDHARA, CIRCA 2ND CENTURY**

With traces of ancient cinnabar pigments in recessed areas.
95 cm (37 1/2 in.) high

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

For the first three quarters of the first millennium CE, Hariti was the principal female Buddhist deity of ancient Gandhara with widespread popularity throughout Central Asia and China. When the Chinese pilgrim, Yi Jing, visited Gandhara in 671, he saw sculptures of Hariti commonly installed near the dining halls of Buddhist monasteries. (Takakusu (trans), *Record of the Buddhist Religion as Practised in India and the Malay Archipelago*, Oxford, 1896). Yet only about a half dozen large sculptures of Hariti survive. Among these, the present sculpture is one of the best carved and probably the most complete example in private hands.

The statue shows Hariti surrounded by her healthy children engaged in happy childhood exploits. One content boy sits by her shoulder, possibly playing a percussion instrument. Another rests in her arms and motions to suckle from her breast. Another tucked between her ankles reaches for a grape from the cluster in her hand. The cluster of grapes has a beautifully carved leaf draped in front. Other boys by her feet wrestle, and one pets the head of an animal in his lap. To her right, something appears to have caught the attention of her boys, suggesting this sculpture of Hariti initially appeared as part of an ensemble.

The story of Hariti's conversion to Buddhism survives in many ancient Indian and Chinese sources. Despite being a mother to 10,000 children, the ogress Hariti routinely terrorized the Northern Indian city of Rajagrha, devouring its children. After failing to appease, Rajagrha's inhabitants beseeched the Buddha to pacify her. Underneath his alms bowl, Buddha hides Hariti's most beloved child from her. This sends Hariti into a frenzy, searching for her missing son. When Buddha finally returns her child, he prompts Hariti to consider the pain she has caused other mothers. Struck by empathy, Hariti converts to Buddhism and, in exchange for food offerings, promises to protect its monastic communities and Rajagrha's children.

Fig.1
The Sheikh Dheri Hariti
Schist, c.106CE
132 cm (52 in. high)
Government Museum and Art Gallery, Chandigarh
After Bachhofer, *Early Indian Sculpture*, New York, 1929, pl.150

圖1
史克-德利訶梨帝母
片岩，約公元106年
高132釐米（52 英吋）
政府博物館及藝廊，昌迪加爾
圖片來自Bachhofer，《早期印度雕塑》，紐約，1929年，圖版150

片岩訶梨帝母像
犍陀羅，約二世紀
在凹陷處保有古代朱紅顏料。
高95釐米（37 1/2 英吋）

1,500,000 - 2,500,000 港元

自西元一世紀到八世紀中期，訶梨帝母是古代犍陀羅地區的主要女性佛教神祇，她在中亞及中國也廣受歡迎。當唐代僧人義淨在西元671經過犍陀羅時，描述訶梨帝母的雕像很普遍地陳設於佛寺的食堂附近（高楠（譯），《南海寄歸內法傳》，牛津，1896年）。然而僅有約六件大型訶梨帝母像存留下來。在這幾件造像中，此件雕像是私人藏品中雕工優異並且很可能是最完整的一件作品。

此尊雕像詮釋訶梨帝母享於天倫之樂，被歡喜安康的子女包圍。一心滿意足的男童坐在她肩上，很可能在演奏打擊樂器。另一個躺在她懷中正要去吸允母乳。一位童子被夾在她腳裸之間伸手取她手中葡萄串中的一顆葡萄。葡萄串的前面垂下雕刻出的美麗葉子。其他於她腳邊的男童在玩摔跤，一個男孩在輕撫在他腿上的寵物。她的兒子們被右側出現的人物吸引，表明這件訶梨帝母雕像可能原是一個造像群組中的一部分。

訶梨帝母皈依佛教的故事保存在許多古代印度及中國的經典中。雖然本身是一萬個孩子的母親，食人鬼訶梨帝母慣例性的恐怖侵擾北印度王舍城並吞食王舍城的孩子們。在安撫無效後，王舍城的居民們懇求佛陀來鎮壓她。佛陀把訶梨帝母的愛子藏在自己的鉢底下。失去愛子後訶梨帝母發狂似的找尋。當佛陀最後把孩子歸還給她時，他提示訶梨帝母要考量她所造成其他母親們的痛苦。在同情心的作用下，訶梨帝母皈依了佛教並保證會保護佛教教團和王舍城的孩子來換取食品供物。





As a deity who affects childbirth and childrearing, Hariti's popularity spread far beyond her origins in Rajagrha. One scholar suggested this coincided with a pandemic of smallpox or similar disease sweeping from the Roman Empire across the Silk Road in 2nd century CE. Bellemare provides a survey of scholarship discussing reasons for why a local spirit-deity came to be the most important female Buddhist goddess in Gandhara and beyond (Bellemare, "Hariti Domesticated", in *Orientalia*, vol.45, no.7, October 2014, pp.82-89).

Whereas she all but vanished from Gandhara by the 5th-century, Hariti's worship remained popular in China until the Song dynasty (Ming-liang, "A Study of the Origin and Development of the Representation of Hariti in the Chinese Tradition", in *Taida Journal of Art History*, vol.27, 2009, pp.107-40). While replaced by Tara among the 7th- to 9th-century bronzes of Swat Valley, Hariti remained a common subject of Chinese painted handscrolls up until the Qing Dynasty (1644-1912), with iterations painted by famous artists Zhang Shengwen (1163-89) and Qiu Ying (1494-1552).

This sculpture of Hariti also alludes to cross-cultural exchange from the Middle East via the Silk Road. Of any other large depiction, this sculpture draws the closest resemblance to the famous Hariti found at Sheikh Dheri, dated 106 CE, and first published in the *Archeological Survey of India* in 1906 (fig.1). Barely resembling the sculpture of Gandhara, the Sheikh Dheri Hariti's high abstraction, face, fashion, and rosettes draw close resemblance to contemporaneous Palmyrene art of modern day Syria. Compare the Sheikh Dheri Hariti to a c.150 CE Palmyrene stele of Naame, published in Ingholt, *Palmyrene and Gandharan Sculpture*, New Haven, 1954, no.12. These features are not shared by two masterpieces of Hariti in Lahore and Peshawar Museum exemplifying the influence of the Greco-Roman tradition on Gandharan Art (Ingholt, *Gandharan Art in Pakistan*, New York, 1957, nos.340 & 342).

Likely the most complete and well carved large Gandharan sculpture of Hariti left in private hands, the statue has a strong published pedigree, being one of few subjects speaking so well to the spread of ideas, art, and people across the ancient Silk Road.

Published

Arman Neven, *Sculpture des Indes*, Brussels, 1978, p.220, no.161.
Mario Bussagli, *L'Art du Gandhara*, Paris, 1996, p.222.
Flore De Marchant, *Analyse des oeuvres narratives du Gandhara de la collection de Marteau*, Louvain-La-Neuve, 1999, fig.58.
Vidya Dehejia, *Devi: The Great Goddess*, Washington D.C., 1999, p.306, no.62
Miranda Eberle Shaw, *Buddhist Goddesses of India*, Princeton, 2006, p.123, pls.3&5.1.

Exhibited

Sculpture des Indes, Société générale de Banque, Brussels, 8 December 1978 - 31 January 1979.
Devi: The Great Goddess, Freer Sackler Galleries, 28 March - 6 September 1999.

Provenance

Claude de Marteau, Belgium, by 1978
Elizabeth and Willard Clark Collection, California, since September 1987

作為生育之神，訶梨帝母的朝拜流傳到王舍城以外。一位學者提出這與二世紀時從羅馬帝國沿著絲綢之路一路橫掃的天花流感或是類似的疾病有時間性的吻合。Bellemare提供了學術調查其中討論了為何一位當地神祇會在犍陀羅及其他地區成為一位最重要的佛母（參見Bellemare, "Hariti Domesticated", 《Orientations》, 卷45·7號, 2014年10月, 頁82-89）。

到五世紀時對訶梨帝母的朝拜在犍陀羅消失無蹤，但對她的信仰在中國到宋代都還盛行（謝明良, "鬼子母在中國 - 從考古資料探索其圖像的起源與變遷", 國立臺灣大學美術史研究集刊, 卷27, 2009年, 頁107-40）。訶梨帝母在斯瓦特山谷被7-9世紀的度母銅像所取代，但她在中國書畫手卷直到清代（1644-1911）都還是常見的題材，她的圖像被知名畫家張勝溫（1163-89）及仇英（1494-1552）詮釋描繪。

這件訶梨帝母雕像也體現了由中東經絲路所帶來的跨文化交流。在類似大型雕塑中，這件雕像最類似知名的史克-德利（Sheikh Dheri）地區發掘的訶梨帝母像，斷代在西元106年並在1906年印度考古調查中初次發表出版（《Archeological Survey of India in 1906》, 圖1）。和犍陀羅的雕塑截然不同，史克-德利訶梨帝母的抽象性、臉部、服裝款式及裝飾花紋更近似於現今敘利亞和其同時期的帕米拉藝術。比較史克-德利訶梨帝母和納美（Naame）的公元150年的一座帕米拉石碑（Ingholt, 《Palmyrene and Gandharan Sculpture》, 紐黑文, 1954年, 12號）。這些特徵並沒有在拉合爾及白沙瓦博物館的兩件例證希臘羅馬傳統對犍陀羅藝術影響的訶梨帝母傑作中出現（Ingholt, 《Gandharan Art in Pakistan》, 紐約, 1957年, 號340與342）。

此件雕工精湛的訶梨帝母像可能為私人收藏中品相最好的作品，並有完整的出版歷史。其承載了古代絲綢之路上的歷史、藝術和人文的交流，見證了文明的傳承以及創新。

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Mario Bussagli, 《L'Art du Gandhara》, 巴黎, 1996年, 頁222。
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展覽

Sculpture des Indes, 法國興業銀行, 布魯塞爾, 1978年12月8日 - 1979年1月31日。
Devi: The Great Goddess, 佛利爾美術館, 1999年3月28日 - 9月6日。

來源

Claude de Marteau, 比利時, 1978年前
Elizabeth 與 Willard Clark 夫婦收藏, 加州, 自1987年9月



**A SCHIST TORSO OF A BODHISATTVA
ANCIENT REGION OF GANDHARA, CIRCA 4TH CENTURY**

85 cm (33 1/2 in.) high

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

Gandharan sculpture is a testament to the cross-cultural origins and early spread of Buddhist art. The carving would have been created by cosmopolitan ateliers working in the Greco-Roman tradition that populated the region following Alexander the Great's invasion of modern-day Pakistan, Afghanistan, and Western China in 327 BCE. These well-trained artists drew on Mediterranean sculptural traditions when catering to the demand from local Buddhist communities for carved stone monuments and iconic statuary. This is all the clearer in breath-taking Gandharan sculptures that faithfully render Hellenistic athleticism and naturalism like the present lot.

The perfectly carved muscular pectorals and abdomen express the supramundane quality of an enlightened Buddhist being using a Hellenistic vocabulary that represents the divine with idealized athleticism. Meanwhile, the raiment and regalia draw on Classical aesthetic principles of naturalism, tightening and slackening over the body as if observed from real-life models. The varying pleats and crisp jewelry produce a dramatic visual contrast against the smooth torso. The clarity around the waist of the knotted cord and bunching folds, and the coherence of the pleats wrapped around the left armband, indicate the sculpture's exceptional quality.

These large figures reflect an important religious shift in Gandharan Buddhism from the Nayika (Theravada) school's focus on relics and stupas to Mahayana's emphasis on the veneration of icons in 3rd century CE. During this time, ateliers transitioned away from carving narrative panels that lined the façade of stupas, towards sculptures of the Buddha and Bodhisattvas that increasingly became the focus of worship.

Discussing a closely related bust in *The Metropolitan Museum of Art, New York* (1987.218.10), Behrendt argues that the technique of undercutting supports a 4th-century date, being absent from earlier devotional images. This technique is similarly used on the present sculpture to crisply define the gem underneath the right armpit and the tied knot at the waist. (Behrendt, *The Art of Gandhara in the Metropolitan Museum of Art*, New York, 2007, no.41, p.53.)

Published

Jonathan Tucker and Antonia Tozer Asian Art, *Treasures from the Silk Road*, London, 1999, no.3.

Provenance

Spink & Son, Ltd., London
Private New York Collection
Carlton Rochell Asian Art, New York, 2015
Elizabeth and Willard Clark Collection, California

片岩菩薩立像
犍陀羅，約四世紀
高85釐米（33 1/2英吋）

1,500,000 - 2,500,000 港元

犍陀羅藝術乃是佛教藝術跨文化起源與早期傳承之遺證。公元前327年，阿歷山大大帝入侵現今巴基斯坦、阿富汗及中國西部等地，藝術家借鑒地中海雕塑傳統，以希臘羅馬風格進行佛教藝術創作，以滿足當地佛教群體對石碑與佛像的需求。此尊古犍陀雕像，栩栩如生地展示希臘健美體格及寫實風格，上述淵源尤其明顯。

菩薩均稱的胸腹以及健美身型，以希臘化的藝術風格語彙呈現菩薩的超凡脫俗。身著飾物則採用古典寫實主義美學，張弛如真，皺摺有緻，飾物線條清脆，與柔軟的軀幹成鮮明對比。腰帶的細緻編結及衣褶紋飾堆疊，以及掛於左手的帔帛，充份展示此尊佛像的高超技藝。

此類大型雕像反映出三世紀時犍陀羅地區的佛教正從注重舍利與佛塔的小乘佛教發展至注重造像膜拜的大乘佛教。匠師也從主要雕刻佛塔上的敘事壁碑，轉為雕塑逐漸成為崇拜焦點的佛陀造像與菩薩像。

Behrendt曾研究一尊紐約大都會美術館之相關半身像（1987.218.10），並以其身上的凸雕技法推定其作於四世紀，原因為此類雕塑技巧未見於四世紀之前佛教造像。本尊造像以凸雕技巧清晰的呈現腰帶上的編結，突顯右臂下的寶石。參見Behrendt著，《The Art of Gandhara in the Metropolitan Museum of Art》，紐約，2007年，41號，53頁。

著錄

Jonathan Tucker 及 Antonia Tozer，〈*Treasures from the Silk Road*〉，倫敦，1999年，3號。

來源

Spink & Son, Ltd.，倫敦
紐約私人收藏
Carlton Rochell Asian Art，紐約，2015年
Elizabeth與Willard Clark夫婦收藏，加州



7

**A POLYCHROMED STUCCO FIGURE OF BUDDHA
ANCIENT REGION OF GANDHARA, 4TH/5TH CENTURY**

75 cm (29 1/2 in.) high

HK\$700,000 - 900,000

"Each central Buddha stands... with a slight flexion to the body, as indicated by the bent position of one leg and the gentle thrust of the hip to one side. The forms appear to be rhythmic and natural... Though fully dressed, the figures are clad in drapery so clinging it reveals virtually all of the forms of the bodies beneath... [The facial features are] characterized by the downcast eyes, gently smiling expression, and refinement of the treatment of individual elements of the face. A feeling of quiescence and introspection is conveyed by the face, expressive of the peace and inner tranquility possessed by all Buddhas."

(Huntington, *The Art of Ancient India*, New York, 1985, pp.201-2.)

With this quote, Huntington summarizes key features of the Gupta style of 4th- to 6th-century northern India, regarded as the golden age of Indian sculpture. Yet her words also aptly describe this rare 4th/5th-century stucco figure of Buddha from the ancient region of Gandhara. This is because the sculpture demonstrates an exciting hybridity of Gandharan and Gupta styles.

彩繪灰泥佛像

犍陀羅，四/五世紀

高75釐米 (29 1/2英吋)

700,000 - 900,000 港元

「每一尊中央的佛陀.....身體微彎地站着，一腿屈曲，臀部輕柔地傾於一側，體態優美自然.....雖然穿戴齊整，披身長袍緊貼身軀，體形無遺表露.....臉部眼睛低垂，微笑柔和，表情精巧細緻，傳達出平靜和內省的情緒，以及佛陀內心的和平與寧靜。」

(Huntington, 《The Art of Ancient India》, 紐約, 1985年, 頁201-2)

Huntington憑藉這段話，總結了四至六世紀印度北部笈多風格的主要特徵並且認定笈多時期是印度雕塑的黃金時代。她的評語也正好適用於這尊來自四/五世紀古犍陀羅的罕見灰泥佛像。此尊造像淋漓地融合並重新詮釋了犍陀羅和笈多的雕塑風格。



This hybrid style then travelled throughout the ancient Silk Road, exerting great influence on the Buddhist sculpture of Central Asia and 5th-century China, a topic explored thoroughly in the 2016-7 landmark exhibition, *Across the Silk Road: Gupta Sculptures and Their Chinese Counterparts during 400-700AD*. In the catalog's discussion, Luo remarks on numerous 5th-century stone and bronze sculptures found between the Hexi Corridor and the Northern Wei dynasty's heartland, reflecting a hybridity of Gandharan and Gupta styles that resulted from cultural exchange across the Eurasian continent (Luo in *Across the Silk Road*, Vol.II, Beijing, 2016, pp.146-7).

The sculpture would have been produced at an important stupa located in or near a key commercial center along the ancient Silk Road, likely in modern day Afganistan, such as Hadda. Increased trade with northern India followed the Gupta king Samudragupta's subjugation of territories within Ancient Gandhara in the 4th century. The sculpture shows shifting perceptions of the idealized physiognomy of Buddha's body, from the muscular Gandharan to the supple Gupta. Also shifting is the character of Buddha's serene expression, from the confidence of the Gandharan style to the quietude of the Gupta. Yet the heavy Gandharan robe remains. Related examples are published in Kurita, *Gandharan Art*, Vol.II, Tokyo, 1990, no.305 and sold at Christie's, New York, 20 March 2012, lot 12, the present sculpture comparing favorably to both with its better preserved pigmentation, more graceful modeling, and invoking calm.

Published

Chandreyi Basu, *Displaying Many Faces: Art and Gandharan Identity, Selection from the David R. Nalin Collection*, China, 2004, p.80, no.81.

Provenance

David R. Nalin Collection, since 1992

此類藝術交融風格其後經過古代絲綢之路，對中亞和五世紀中國的佛教雕塑產生了巨大影響，並在2016-2017年梵天東土 並蒂蓮華：西元400-700年印度和中國雕塑藝術展，一次里程碑式展覽中得到深刻的探索。在展覽圖錄的討論中，策展人羅文華認為河西走廊和北魏王朝中心地帶發現的眾多五世紀石器和銅造像，反映了歐亞大陸文化交流所產生的犍陀羅與笈多的混合風（見於《梵天東土 並蒂蓮華》，卷二，北京，2016年，頁146-7）。

此座塑像也許是為古代絲綢之路一個重要貿易中心或附近的重要佛塔所造，很可能來自現阿富汗的哈達。笈多國王沙摩陀羅·笈多在四世紀征服了古代犍陀羅的領土後，與印度北部的貿易越來越頻密。此雕塑展示了當時對佛陀容貌認知的轉變，犍陀羅風的肌肉健碩融合了笈多風的柔美。佛陀祥和的神態也有所轉變，犍陀羅風的自信增添了更多笈多風的靜謐內斂；造像依舊保有衣褶厚重的犍陀羅式長袍。相關作品刊於栗田功著作，《犍陀羅藝術》，卷二，東京，1990年，編號305，並於佳士得售出，紐約，2012年3月20日，拍品12號，本拍品比此兩尊的品相更佳，顏色保存更好，造型更優美，神態更沉靜。

著錄

錢德雷·巴蘇，《Displaying Many Faces: Art and Gandharan Identity, Selection from the David R. Nalin Collection》，中國，2004年，頁80，編號81。

來源

David R. Nalin收藏，自1992年





A POLYCHROMED STUCCO HEAD OF BUDDHA
ANCIENT REGION OF GANDHARA, CIRCA 4TH/5TH CENTURY
 61 cm (24 in.) high

HK\$3,000,000 - 5,000,000

Remarkable in its scale and state of preservation, this head is from a colossal representation of Buddha produced for a once monumental stupa along the ancient Silk Road in modern day Afghanistan. It presents one of the earliest and most influential sculptural traditions representing Buddha in human form, and bespeaks these thriving centers of Buddhism in the first half of the first millennium CE. This head is perhaps the only one of two or three massive examples surviving in such excellent condition.

Whereas most Gandharan stucco sculptures have suffered far more from exposure to the elements and political changes in Central Asia over two millennia, the face's impeccably smooth surface is preserved in its near original glory. The artist's fine molding of Buddha's wavy locks endure, radiating from a central widow's peak, flowing over the domed *ushnisha*, and terminating before the ears in curls. Also, the original polychrome decoration is mostly intact. Brushstrokes in red cinnabar accentuate the hairline, nose, and lips. Thick black lines run across the arches of his brow and his eyes. The gaze half covered by lowered eyelids, evoking Buddha's detachment from the mundane.

The only known Gandharan stucco head larger than this example and surviving in equally excellent condition is in the David R. Nalin Collection, at a height of 102.5 cm (Basu, *Displaying Many Faces*, China, 2004, pp.82-3, no.83). In her footnotes, Basu surveys the archaeological records that discuss the remains of monumental stucco Buddhas in Gandhara, mostly found at Hadda and Takht-i-Bahi. The Nalin head also shows a hollow, unfinished back, indicating these monumental heads were worked separately from their corresponding bodies and attached to shoulders by an armature.

A related colossal head of Buddha in the Musée Guimet was collected in Hadda at the Tapa Kalan Monastery in 1926 (MG 17273, see Jarrige et al., *Musée national des arts asiatiques – Guimet*, Paris, 2001). A smaller, but finely preserved head from Hadda, in the Victoria and Albert Museum, London (IM.3-1931), shows the same oval depression used to define the philtrum across all these related stucco heads. Further comparisons to the present sculpture's sensitive modeling can be made with a stucco head of Buddha in the Tokyo National Museum (I. Kurita, *Gandharan Art II, The World of the Buddha*, Tokyo, 2003, p.121, no.326), and another example formerly in the Cleveland Museum of Art (Hollis, 'Central Asian Stucco Sculptures', *The Bulletin of the Cleveland Museum of Art*, vol. 32, no. 3, March 1945, pp.26-7).

Published

Johnathan Tucker, *The Silk Road: Art and History*, London, 2015, p.52, fig.54.

Provenance

Spink & Son, Ltd., London, 1990
 The Elizabeth and Willard Clark Collection, California

彩繪泥塑佛首
犍陀羅，約四/五世紀
 高61釐米（24英吋）

3,000,000 - 5,000,000 港元

可設想在古代絲綢之路上現今的阿富汗境內有一座曾經宏偉壯觀的佛塔，佛塔中有一尊巨型佛像，而本拍品便源自這樣一尊佛像。佛首體量大，品相完好，展現現存最早期及最具影響力的佛像雕塑傳統之一，同時也見證了一千五百年前的佛教聖地的繁榮。此尊或為存世不多的兩三件大型頭像中品相最好的一件。

儘管在過往兩千年的中亞，犍陀羅灰泥雕像飽受自然環境侵蝕和政權更迭的影響，此件佛首卻得以保存其近乎原貌的細緻與完美。藝術家精心塑造的波卷髮紋得以保存下，從佛陀的美人尖發散到頂髻，最終收於兩耳，線條自然流動。此外，原本的彩繪裝飾留存幾近完美：鮮紅色的朱砂突出了髮際線、鼻翼跟雙唇，厚重的黑色線條穿越其眉峰，並勾畫出雙眼。佛陀雙目眼臉下垂，寓意智慧超凡，不受世俗塵垢之汙。

目前僅知有一件保存完好的犍陀羅泥塑佛首比此件尺寸更大，屬大衛納林 (David R. Nalin) 收藏，高102.5釐米 (Basu, 《Displaying Many Faces》, 中國, 2004年, 頁82-3, 83號)。在作者的頁腳註釋中, Basu 探討了現存巨型犍陀羅泥塑佛像的考古紀錄, 此類佛像多出土於哈達 (Hadda) 及塔克-巴西 (Takht-i-Bahi)。大衛納林的佛首背部未完成並中空, 表示這些巨型頭像和它們的身軀是分開製作, 後通過支架連接。

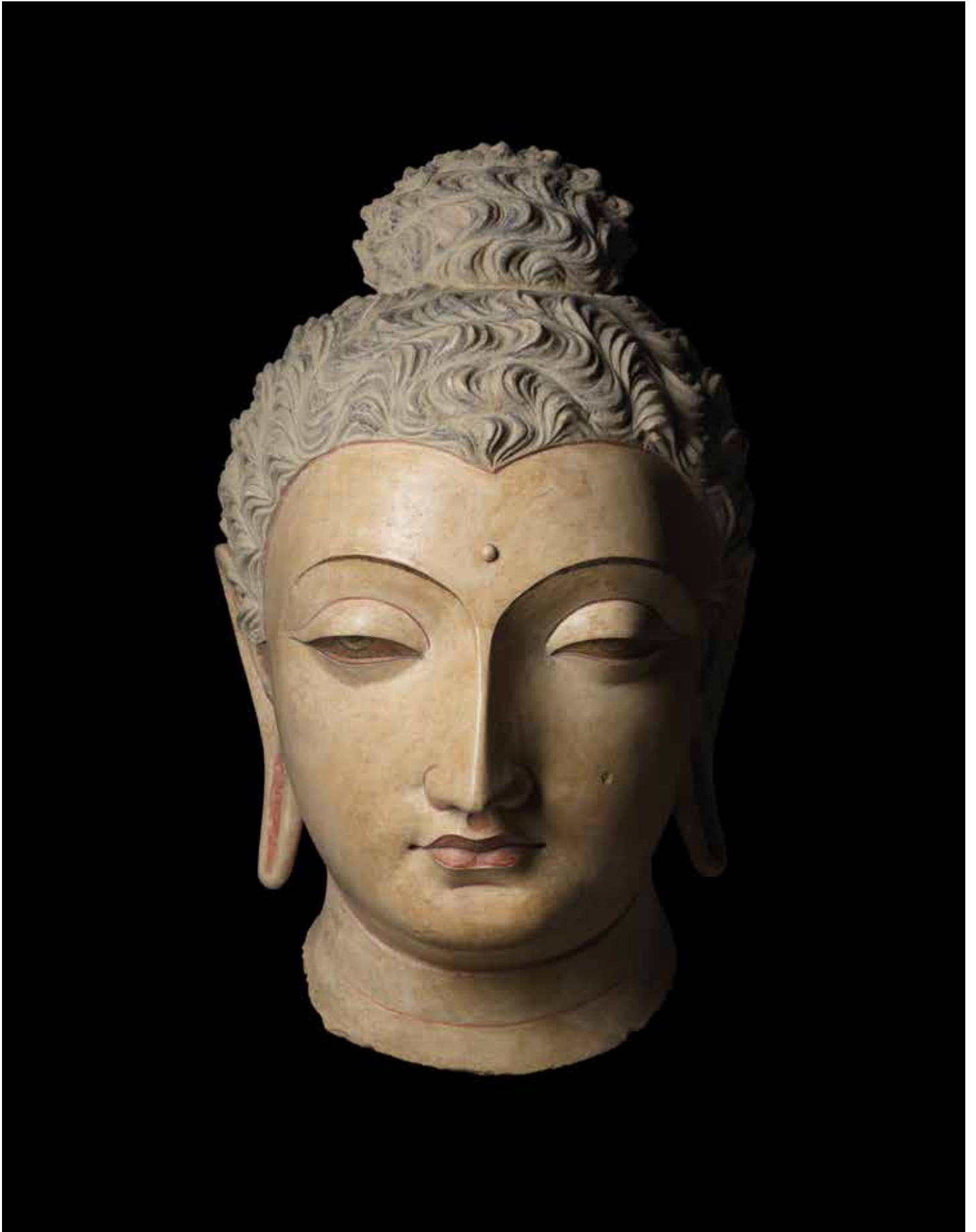
另外一件相關的巨型佛首原屬哈達的塔帕-卡蘭寺院 (Tapa Kalan Monastery), 後於1926年被吉美博物館收藏 (MG17273, 參見 Jarrige et al., 《Musée national des arts asiatiques – Guimet》, 巴黎, 2001年)。此外, 倫敦維多利亞及艾爾伯特博物館還有一件較小但保存完好的哈達佛頭 (IM.3-1931), 可見相似的橢圓形的凹陷於人中部位。另有一件藝術性同樣上乘的是現藏於東京國立博物館的泥塑佛陀頭像 (栗田功, 《犍陀羅藝術 II 大美之佛像》, 東京, 2003年, 頁121, 326號); 還有一件於克利夫蘭藝術博物館舊藏 (Hollis, "Central Asian Stucco Sculptures", 《The Bulletin of the Cleveland Museum of Art》, 卷32, 3號, 1945年3月, 頁26-7)。

著錄

Johnathan Tucker, 《絲綢之路: 藝術及歷史》, 倫敦, 2015年, 頁52, 圖54。

來源

Spink & Son, Ltd., 倫敦, 1990年
 Elizabeth與Willard Clark夫婦收藏, 加州









**A STUCCO PANEL OF BUDDHA SURROUNDED BY
BUDDHAS AND BODHISATTVAS
ANCIENT REGION OF GANDHARA, 4TH/5TH CENTURY**

Inset sections on a later wooden panel.

111 cm (43 3/4 in.) high;

156.5 cm (61 1/2 in.) wide

HK\$3,000,000 - 5,000,000

Buddha meditates at the center of this exceptionally rare stucco panel. He wears a heavy pleated robe draped naturalistically over his body, and his hair is molded in wavy locks before a nimbus. A canopy surviving in five sections arches over his head. The remaining two sections on either side display twenty-three buddhas and bodhisattvas emanating from him, each modeled differently from the other in a joyous congregation.

This panel's rare and important subject matter, showing other buddhas and bodhisattvas emanating from a principal Buddha, relates to a group of Gandharan sculptures eagerly discussed by scholars. Among these sculptures is the famous 'Muhammad Nari Stele', which shows a similar emanating scene in its top right corner (Luczanits (ed.), *The Buddhist Heritage of Pakistan*, New York, 2011, p.163, no.68). Harrison and Luczanits survey competing interpretations of the Muhammad Nari Stele (Harrison & Luczanits, "New Light on (and from) the Muhammad Nari Stele", in *BARC, International Symposium Series 1*, Otani University, 2011, pp.69-127). Proposed by Foucher in 1909, the first interpretation sees the emanating buddhas representing Shakyamuni's 'Great Miracle at Sravasti', an episode from his life story where he multiplied his form a million-fold in front of dumfounded critics from prevailing philosophical schools (for further discussion, see Brown, "The Sravasti Miracles in the Art of India and Dvaravati", in *Archives of Asian Art*, no.37, 1984, pp.79-95).

泥塑佛碑

犍陀羅，四/五世紀

嵌於後製木板。

高111釐米 (43 3/4 英吋) ;

寬156.5釐米 (61 1/2 英吋)

3,000,000 - 5,000,000 港元

此塊極為罕見的泥塑碑刻劃佛陀雙手結禪定印於正中。身著通肩式厚重袈裟，衣褶刻劃巧妙，頭髮自然捲曲。佛首上拱型處存留下五節華蓋。佛陀兩側展示出二十三尊佛陀及菩薩，樣貌各異，雀躍而集。

這一由諸佛及菩薩圍繞主佛的主題重要而稀少，相關的一組犍陀羅造像亦成為學者們熱切討論的研究對象。在這些雕塑中最为著名的是“穆罕默德納里石碑” (Muhammad Nari Stele)，石碑右上角刻劃了類似本作品的場景 (Luczanits (編)，《The Buddhist Heritage of Pakistan》，紐約，2011年，頁163，68號)。Harrison和Luczanits對學者們就穆罕默德納里石碑的不同觀點進行了研究 (Harrison & Luczanits, "New Light on (and from) the Muhammad Nari Stele", in *BARC, International Symposium Series*，大谷大學，2011年，頁69-127)。福什 (Foucher) 在1909年對此主題提出了第一個解釋，認為其詮釋了釋迦牟尼的“舍衛城神變”，即佛陀為馴服外道六師，在舍衛城施展神變分百萬身的故事 (詳細內容參見Brown, "The Sravasti Miracles in the Art of India and Dvaravati", 於《Archives of Asian Art》，37期，1984年，頁79-95)。



More recently, scholars have reinterpreted the scene, positing that it depicts either Shakyamuni or Amitabha joined by congregations of buddhas and bodhisattvas in their celestial abodes. Harrison and Luczanits lean in favor of such an interpretation, while also highlighting the difficulties of matching incomplete records of Gandharan art and textual references. Nonetheless, they emphasize that such emanating scenes are among the clearest early artistic representations of the expansive worldview of Mahayana Buddhism: "There can be no doubt that [these] representations are an expression of two different types of buddhahood, that of a *nirmanakaya* Buddha active in this world and that of a more exalted Buddha-manifestation beyond our common world" (ibid., p.108). Thus, the authors concur with many scholars that such Gandharan panels were forerunners to the famous mural of Amitabha surrounded by fifty bodhisattvas in Sukhavati Heaven in Cave 232 at Dunhuang (see Luczanits (ed.), 2011, p.68, fig.4).

Stucco sections of closely related figures beside a meditating Buddha, collected from the prominent ancient site of Hadda in modern-day Afghanistan, are preserved in the Musée Guimet (*Afghanistan*, Paris, 2001, p.131, no.61). The Peshawar Museum has at least eight stone panels that show similar Emanating Buddha motifs (Ali & Qazi, *Gandharan Sculptures in the Peshawar Museum*, Manserah, 2008, pp.166-73). If we consider that the present large stucco panel likely would have constituted only a small part of a sophisticated ensemble, as in the case of Muhammad Nari Stele, then we are prompted to imagine how amazing and brilliant the sculpted walls of these major Buddhist monuments along the ancient Silk Road would have been.

Published

Nancy Tingley, *Buddha*, Sacramento, 2009, p.10, fig.7.

Provenance

Spink & Son Ltd., London, 1990

The Elizabeth and Willard Clark Collection, California

近期，學者們對此一場景提出了新的詮釋，認為其描繪了釋迦牟尼或阿彌陀佛在天宮被諸佛陀菩薩們相伴隨的景象。Harrison和Luczanits傾向於這樣的解析，同時也強調了僅憑不完整的犍陀羅藝術和參考文獻記錄進行研究的困難。儘管如此，他們指出這類場景是大乘佛教廣闊的世界觀中最鮮明的早期藝術表現形式之一：“毫無疑問，[這些]表現了兩種不同類型的成佛，即在現世活躍的應身（*nirmanakaya*）佛和我們所處世界之外的天界佛”（同上，頁108）。因此，兩位作者同意多數學者的觀點，認為此類犍陀羅作品是敦煌232窟中描繪阿彌陀佛在淨土中被五十位菩薩包圍的壁畫的先驅（見Luczanits（編），2011年，68頁，圖4）。

吉美博物館保存了從現今阿富汗著名的古代遺址哈達所收集的相似作品（《Afghanistan》，巴黎，2001年，頁131，61號）。白沙瓦博物館有至少八塊展示了類似場景的石碑（Ali & Qazi，《Gandharan Sculptures in the Peshawar Museum》，曼色拉，2008年，頁166-73）。考慮到此件作品可能只是構成一個複雜雕塑的一小部分，就像穆罕默德納里石碑一樣，不禁驚嘆古代絲綢之路上的這類佛教古蹟曾經是多麼地輝煌壯觀。

著錄

Nancy Tingley，《Buddha》，撒卡拉曼都，2009年，頁10，圖7。

來源

Spink & Son Ltd.，倫敦，1990年

Elizabeth與Willard Clark夫婦收藏，加州



10

**A TERRACOTTA PLAQUE OF A GODDESS
FROM A BUDDHIST SHRINE
SWAT VALLEY OR KASHMIR, 8TH/9TH CENTURY**

Himalayan Art Resources item no.61802

11 cm (4 1/4 in.) high

HK\$50,000 - 80,000

Her halo confers this figure's deified status and, given the lotus in her hand, possibly represents a very early depiction of the Bodhisattva Tara. The artist moulds her in the *tribhanga* pose with sinuous legs and broad hips, evoking ancient Indian physiognomic ideals. Her compressed face, low crown, and recessed chignon are consistent with the Kashmiri tradition, resembling a bodhisattva published in Pal, *Ancient Kashmir*, New Delhi, 1991, p. 84, no. 10. Also compare with the Bodhisattvas attending Buddha in a bronze shrine from Kashmir in the Rubin Museum of Art (HAR#65763). The figures hold similar postures and flank a comparable treatment of flames to this plaque's edge.

Provenance

Elizabeth and Willard Clark Collection, California

陶質女神像

斯瓦特或克什米爾，八/九世紀

喜馬拉雅藝術資源網61802號

高11釐米（4 1/4英吋）

50,000 - 80,000 港元

由人物頭上的光環可判斷她並非凡女。其手持蓮花，可能為度母的早期形象。女神呈三屈式站姿，蜿蜒的雙腿與寬闊的臀部承襲古印度對理想身形的追求。女神的扁圓臉型、淺髮冠與冠後髮髻皆體現克什米爾的傳統風格特徵，類似一尊菩薩像亦出版於Pal的著錄（參見《Ancient Kashmir》，新德里，1991年，頁84，10號）。作品亦可與魯賓藝術博物館的釋迦牟尼銅神龕中佛陀的隨從菩薩相比較（參見喜馬拉雅藝術資源網65763號）。兩者都以類似站姿描繪菩薩，而神龕上的火焰造型亦與本拍品邊緣的圖像相似。

來源

Elizabeth與Willard Clark夫婦收藏，加州





11

**A SILVER INLAID COPPER ALLOY FIGURE OF A BODHISATTVA
SWAT VALLEY, CIRCA 600**

Himalayan Art Resources item no.61742

16 cm (6 1/2 in.) high

HK\$1,800,000 - 2,200,000

Of significant art historical value, this is one of the earliest surviving bronze Buddhist sculptures from the Swat Valley. Among about half a dozen known examples, it has the highest sculptural quality and has also survived in better condition. While lacking definitive attributes, the subject of this bronze is probably Maitreya, who is often portrayed raising his right hand in the gesture of reassurance, with the left holding a *kundika* or lotus. But the figure could also represent Avalokiteshvara Padmapani. Neither resembling earlier sculptures from Gandhara, nor later sculptures from Swat or Kashmir, this Mahayana bronze of a Bodhisattva exemplifies a unique sculptural style evoking the exciting multiculturalism of the ancient Silk Road.

The dissolution of the Kushan Empire in the ancient region of Gandhara, coupled with Central Asian incursions, resulted in Gandharan Buddhist communities becoming increasingly migratory by the 6th century. Under these conditions, small devotional images made of bronze gradually replaced large schist and stucco sculptures. Buddhism still thrived in a few locations such as Swat, where bronze casters formed a new aesthetic that incorporated elements from various cultures who controlled portions of the ancient region of Gandhara (modern-day Afghanistan and Pakistan) at various times.

In the present sculpture, much of the Gandharan taste for Classical realism is lost, yet the looped pleats still arguably harken back to its emphasis on prominent vesture. However, the Bodhisattva's facial features, bare chest, and slender waist all incorporate Gupta idioms from Northern India. In discussion of a related example, Pal explains the similarities with a sculptural masterpiece of a Bodhisattva from Sarnath in National Museum, New Delhi (Pal, *The Ideal Image*, New York, 1978, p.117, nos.70&p.20, fig.4, respectively). Meanwhile, as Pal also notes, the strip of cloth hanging down on either side of his head is seen in earlier and contemporaneous Sasanian figures from present-day Iran. A few other examples are published alongside Pal's bronze in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp.90-1, 9C-D & 9F-H, the present bronze comparing favorably to all of them.

Provenance

Namkha Dorje, Singapore, 21 November 2010
Private European Collection

銅鑲銀菩薩立像

斯瓦特河谷，約六百年

喜馬拉雅藝術資源網61742號

高16釐米（6 1/2英吋）

1,800,000 - 2,200,000 港元

此尊菩薩像為現存最古老的斯瓦特河谷造像之一，具有重要的藝術歷史價值。在尚存僅約六尊的已知類似作品當中，本拍品無論藝術性還是品相皆更為上乘。雖然缺乏明確的特徵元素，此造像所塑造的很可能是彌勒佛，其形像常表現為右手施無畏印，左手執軍持或蓮花；然而本作品所表現的也可能是蓮華手菩薩。其獨特的藝術風格既不像早期的犍陀羅造像，也不同于後期的斯瓦特或喀什米爾造像，是古代絲綢之路地區多元文化主義的體現。

由於貴霜帝國的解體，加上中亞的入侵，導致古代犍陀羅地區的佛教信眾不得不遷徙，提高了六世紀時此地區的人口流動性。在這些種種因素下，小型銅像逐漸取代了大型的片岩和灰泥造像。佛教中心也隨之遷移到斯瓦特等地。斯瓦特的匠師融合了曾在犍陀羅地區（即現今的阿富汗和巴基斯坦）盛行的多種文化元素，重新詮釋了當地特有的美學風格。

雖然此尊造像並未沿襲犍陀羅造像的古典寫實風格，然而其對環狀衣褶的處理亦保有犍陀羅遺風。而菩薩的面部特徵、袒露上身，以及細長的腰部，都體現了來自印度北部的笈多風格。帕爾博士在討論一個相關作品時，解釋了其與新德里國家博物館的一尊鹿野苑造像的相似之處（參見Pal，*The Ideal Image*，紐約，1978年，頁117，編號70和頁20，圖4）。同時，帕爾博士也指出，其面部左右下垂寶帶亦可見於早期或同時期的薩珊（即現今伊朗）造像。另有幾尊相似作品著錄於施羅德，《印度與西藏的銅造像》，香港，1981年，頁90-1，9C-D和9F-H。

來源

南卡·多傑，新加坡，2010年11月21日

歐洲私人收藏



12

**A SILVER FIGURE OF BUDDHA
SWAT VALLEY, 7TH/8TH CENTURY**

Himalayan Art Resources item no.61725
11.8 cm (4 3/4 in.) high

HK\$1,200,000 - 1,800,000

Located along the ancient Silk Road, the Swat Valley was once a vibrant center of Buddhism with fluid artistic traditions. The invasion of the Huns in the 5th century curtailed Buddhism in the broader Gandhara, but Swat Valley provided a safe haven. The small corpus of Swat Buddhist bronzes is highly treasured for the sculptures' unique hybridity of styles and their pivotal influence on later schools of Kashmir and Western Tibet. At the time, rare and more precious than gilded bronze, the present work is of few known examples cast in silver.

Exemplifying the artistic acumen of Swat Valley's metal casters, this figure's robe features prominent rippling folds, contrasting with the simplicity of the lotus petals to create a pleasing rhythm. The tightly-waisted lotus base with artichoke-shaped large petals, the robe's wide collar across both shoulders, and the neatly arranged U-shaped drapery are all characteristic of works from Swat. See closely related examples made during the 7th-8th centuries published in von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, pp.32-3, nos.2A-E. Another stylistic parallel is a stone sculpture of Buddha from the same period in the Metropolitan Museum of Art, New York (acc. no.1995.570.2). Similar to the Metropolitan's piece, there would have been a separately cast halo behind this silver figure, as indicated by its unfinished back and projecting tang.

In far shorter supply than gold within Central Asia and the Himalayas, silver is typically only used sparingly within the eyes and *urna* of Swat, Kashmir, and Tibetan sculptures. It is inlaid in these instances to convey the special consciousness of Buddhism's enlightened beings. Thus the material is not only deemed pleasing to the eye, but conveys spiritual luminescence. This is amplified when the sculpture is produced entirely from silver. The increased cost of manufacture using the precious material was also deemed to accrue increased merit.

Provenance

Private Asian Collection, February 2008
Private European Collection

銀質佛坐像

斯瓦特河谷，七/八世紀

喜馬拉雅藝術資源網61725號
高11.8釐米（4 3/4 英寸）

1,200,000 - 1,800,000 港元

位於古代絲綢之路沿線，斯瓦特谷曾是一個繁榮的佛教聖地，並以其獨具一格的藝術風格所聞名。五世紀前後由於匈奴入侵，佛教在健陀羅一帶受到重挫，而斯瓦特得天獨厚的地裡位置為佛教的發展提供了一方安寧的淨土。斯瓦特造像風格匯聚了早先不同藝術源流，並且深深影響了後世克什米爾以及藏西地區的造像風格，加上其存世數量稀少，因此具有很高收藏價值。相較於鍍金銅像而言，純銀造像在當時更加稀有珍貴，而此件作品正是極為罕見的幾件存世斯瓦特銀像之一。

作為斯瓦特精美佛像的代表之作，此尊刻畫佛陀身著僧袍，衣紋起落明顯，與簡潔素雅的蓮瓣形成鮮明對比，妙趣橫生。蓮座深束腰，蓮瓣寬大飽滿，僧袍領大繞肩，衣褶呈工整U字形分佈等都是斯瓦特造像的明顯特徵。參照馮·施羅德先生著作《西藏佛教造像》中收錄的幾尊極為類似的七至八世紀造像（香港，2001，頁32-3，圖2A-E）。亦可對比紐約大都會博物館藏的一尊風格相似的同時期石佛坐像（館藏編號1995.570.2）。根據造像背面伸出的棒子和未完成的僧袍推測，此尊原本也帶有一單獨鑄造的背光。

白銀的產量在中亞及喜馬拉雅地區遠遠少於黃金，因此在斯瓦特、克什米爾及同時期的西藏造像中銀只少量鑲嵌於眼部及白毫處，用以表現圓滿證悟者超然的境界。稀有的白銀不僅讓人賞心悅目，同時還傳達著佛陀由內而外散發的微妙佛光。當整尊佛像都用白銀打造時，其高昂的造價更顯示出功德主虔誠堅定的信念。

來源

亞洲私人收藏，2008年2月
歐洲私人收藏



13

**A SILVER INLAID COPPER ALLOY FIGURE OF SHAKYAMUNI
SWAT VALLEY, 8TH/9TH CENTURY**

Himalayan Art Resources item no.61731

18 cm (7 in.) high

HK\$800,000 - 1,200,000

Surviving in excellent condition with a brilliant green patina, this finely modeled sculpture is a classic Swat Valley rendition of Buddha Shakyamuni. Here the historical Buddha sits on a lavishly ornamented square throne, supported by two lions at the front corners and covered with a tasseled textile. The throne is elevated by a double lotus pedestal resting on a larger square base. According to Pal, placing Shakyamuni on such a throne associates him with royal imagery and emphasizes his spiritual sovereignty, while the lotus base symbolizes his divine quality (see Pal, *Indian Sculpture*, Vol.2, Los Angeles, 1988, pp.68-9).

Shakyamuni's enlightened nature is further signaled by his silver inlaid eyes and *urna*. Gently looking down with a compassionate expression, he extends his right hand in the gesture of charity. His left hand holds the hem of his robe. The iconography of Shakyamuni holding his garment is widely employed in seated Swat figures, extending the idiom from earlier Gandharan stone images. Compare the Swat stylistic treatment of the throne, gestures, and the robe's evenly arranged narrow folds with that of a closely related example published in von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, pp.40-1, figs.6A-C. Also see Pal, *Bronzes of Kashmir*, New Delhi, 1975, pp.194-5, no.73.

Provenance

Private Italian Collection

銅錯銀釋迦牟尼坐像

斯瓦特河谷，八/九世紀

喜馬拉雅藝術資源網61731號

高18釐米（7英寸）

800,000 - 120,000 港元

此尊釋迦牟尼像遵循斯瓦特造像傳統，鑄工精美，品相完好，綠色包漿明亮動人。佛陀端坐於獅子寶座之上，寶座以流蘇點綴，透著些許皇室的奢華。寶座下方為雙排蓮花底座，其下又襯以方形基座。學者Pal表示，此種寶座釋迦牟尼的形象將祂與皇室意象作連結，意為強調佛陀在精神領域的權威，而蓮座更象徵了佛陀超凡脫俗的神聖的地位（參見Pal，〈The Bronzes of Kashmir〉，卷二，洛杉磯，1988年，頁68-9）。

雙眼和白毫均以錯銀修飾，似乎意指釋迦牟尼已修成菩提。佛陀以溫和憐憫的表情俯視眾生，右手結予願印，左手輕握袈裟下擺。斯瓦特造像常刻劃釋迦牟尼端坐而手握袈裟，其形象取材自更早期的健陀羅石像。參見其他帶有類似底座、手印和衣紋的斯瓦特作品，施羅德，〈西藏佛教造像〉，香港，2001年，頁40-1，6A-C號，以及Pal，〈The Bronzes of Kashmir〉，新德里，1975年，頁194-5，73號。

來源

意大利私人收藏



14

**A SILVER INLAID COPPER ALLOY FIGURE
OF PADMAPANI LOKESHVARA
SWAT VALLEY, 7TH CENTURY**

Himalayan Art Resources item no.61805

13.1 cm (5 in.) high

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

This bronze figure of Padmapani Lokeshvara is remarkably well preserved with a polished, blackened patina. Its details are crisp and well modeled. The crown is complex with scrolling foliate ornaments over a patterned cap and triangular crown leaves. Tresses cascade to his shoulders in three bands. The wide lotus is so nourished that it weighs too heavily on its stem and rests on the Bodhisattva's shoulder. His lower garment has well-defined pleats. His torso is muscular and supple, sumptuous like the lotus base's swollen petals. This exquisite bronze represents the triumphing sophistication of the Swat Valley style as it is about to bear influence on the bronzes of Kashmir.

Swat Valley is made famous by legends surrounding the creation of the very first image of Buddha that was commissioned during his lifetime by one of Swat's ancient rulers, King Udayana of Kaushambi. Situated along the lush upper banks of the Indus river in modern day northern Pakistan, Swat Valley pivotally continued to thrive as center for Buddhism after Hun invasions had curtailed the religion in other areas of Gandhara by 6th century. Gradually the distinctive Swat aesthetic melted into the style of adjoining Kashmir. Thereafter the art of medieval Kashmir was seminal for the formation of early Western Tibetan Buddhist art and beyond.

銅錯銀蓮華手坐像

斯瓦特河谷，七世紀

喜馬拉雅藝術資源網61805號

高13.1釐米（5英吋）

2,000,000 - 3,000,000 港元

此尊蓮花手菩薩品相完好，包漿油潤光澤。整體造型大氣，局部又細緻入微。尖葉寶冠造型精緻繁複，以卷草紋飾點綴其間，髮辮分三股垂於肩上。菩薩手中綻放的蓮花飽滿厚實，輕靠在菩薩肩上。下身所著僧裙衣料厚重，衣褶明顯。上身端直健美，挺括的肌肉與蓮座中寬大圓隆的蓮瓣相得益彰，生機勃勃。藝術風格爛熟的斯瓦特造像直接影響了克什米爾風格的形成，而此尊作品無疑是斯瓦特造像中難得的代表作之一。

相傳佛陀在世時，斯瓦特河谷夏姆比地區的君王烏仗那贊助完成了首個佛陀圖像，斯瓦特也由此而聞名。後由於匈人大舉入侵犍陀羅國一帶，使當地佛教在六世紀走向了衰亡。而地處今日巴基斯坦北部，富饒的印度河上流流域的斯瓦特河谷，卻以得天獨厚的地理位置為佛教發展提供了庇護，繼犍陀羅後成為新的佛教聖地。隨著佛教的發展傳播，斯瓦特獨特的藝術審美逐漸被克什米爾造像吸收，隨後又進一步影響了早期藏西佛教造像的藝術風格。



The fine facial features, for which this bronze excels, distinguishes it from later Kashmir types. Whereas the latter tend to have stuffed, somewhat bloated cheeks, Swat faces have a more pleasing oval shape reminiscent of the Gupta style, that bore influence from increased trade after the Gupta empire subjugated much of modern day Pakistan in the mid 4th century. For the same reason, his nose appears more aquiline than broader Kashmir examples. The eyes are elegant and symmetrical, whereas in Kashmir they can be unrestrained and abstracted. The nuanced portrait of this Padmapani, with a slightly upturned chin, is emphatically noble.

The Metropolitan Museum of Art has a closely related example (2012.247). Two other related figures of Vajradharma Lokeshvara and Hayagriva are published in Kilmburg-Salter, *Silk Route and the Diamond Path*, Los Angeles, 1982, p.100, nos.19&20, held in the Metropolitan Museum of Art and the St. Louis Art Museum, respectively.

Provenance

Sotheby's, London, 27 April 1995, lot 182
Private European Collection

此尊造像刻畫入神的面部特徵明顯有別於較晚期的克什米爾造像。相較於克什米爾造像中橢長渾圓的面相，斯瓦特造像中的面部則更加自然可喜，具有笈多遺風。西元四世紀中期，笈多王朝的文化藝術隨著疆域的擴張傳播到今日巴基斯坦境內大片區域，斯瓦特藝術也融匯了其影響。此尊菩薩鼻樑高挺，明顯異於克什米爾造像中寬圓的鼻型。雙眼刻畫優美對稱，也不同於克什米爾造像中抽象的眼部造型。菩薩下頷微仰的姿態氣宇軒昂，展現出高貴無比的氣韻。

大都會博物館藏有一尊十分類似的觀音造像（館藏編號2012.247）。另外，大都會博物館藏的一尊金剛法，和聖路易斯藝術博物館藏的一尊馬頭明王，和此尊也有諸多類似之處。參見Kilmburg-Salter, 《Silk Route and the Diamond Path》，洛杉磯，1982年，頁100，圖19&20。

來源

蘇富比，倫敦，1995年4月27日，拍品182
歐洲私人收藏



15

**A BRASS ALLOY FIGURE OF MANJUSHRI
KASHMIR, CIRCA 9TH CENTURY**

Himalayan Art Resources item no.61749
7.5 cm (3 in.) high

HK\$200,000 - 300,000

Manjushri wields a sword to dispel ignorance while a sutra of perfected wisdom blossoms from a lotus by his left shoulder. The lotus stem bends as Manjushri's scarf flails, adding movement to the bronze. The Bodhisattva's muscular build and rounded face reflect the sculptural style of Kashmir.

Compare with a Kashmiri figure of Maitreya published in Pal, *Bronzes of Kashmir*, New Delhi, 1975, pp.124-5, no.40. The triangular crown and braided locks are also shared by a 9th-century Kashmiri Padmapani (ibid., pp.138-9, no.47). This sculpture's surface lasts with rubbed details and a buttery finish, having been handled and cherished over centuries.

文殊菩薩銅像
克什米爾，約九世紀
喜馬拉雅藝術資源網61749號
高7.5 釐米 (3英寸)

200,000 - 300,000 港元

文殊菩薩高舉智慧寶劍，斬斷無知愚昧，一朵飽滿的蓮花綻放於其左肩，上托一本般若波羅蜜多經梵篋。纖細的蓮莖隨披肩帛帶搖曳而彎，為造像增添了律動流暢感。菩薩面頰圓潤，軀體壯碩，腹部肌肉刻劃寫實，體現出經典的克什米爾造像風格特徵。

另論一尊風格相似的克什米爾彌勒佛像，參見帕爾博士所著，《Bronzes of Kashmir》，新德里，1975年，頁124-5，40號。其三角形寶冠及編辮髮結亦與一尊九世紀的克什米爾蓮華手如出一轍（參見同上，頁138-9，47號）。此尊造像歷經數世紀的膜拜與撫摸，表面的突出細節兼已磨平，留下一層溫潤靜謐、柔和亦富有光澤的包漿。



**A LAPIS LAZULI FIGURE OF PADMAPANI LOKESHVARA
TIBET, CIRCA 12TH CENTURY**

Himalayan Art Resources item no.61795

7.5 cm (3 in.) high

HK\$250,000 - 350,000

This finely executed Padmapani Lokeshvara is a rare example of Tibetan sculpture carved in lapis lazuli. More commonly, the treasured material is used in sparing amounts to embellish a deity's jewelry. Among few comparisons is a c.12th-century carving of Bhutadamara in the Nyingjei Lam Collection with the same crown type (Weldon & Singer, *The Sculptural Heritage of Tibet*, London, 1999, p.69, fig.40). A lapis Kubera from a private collection is published in Pal, *Art of Kashmir*, New York, 2007, p.65, fig.50.

青金石蓮華手觀音像

西藏，約十二世紀

喜馬拉雅藝術資源網61795號

高7.5釐米（3英吋）

250,000 - 350,000 港元

此雕刻精緻的蓮華手觀音是西藏造像傳統之中罕見的純以青金石製像的例子。通常青金石只會少量用於造像的珠寶鑲嵌。存世的青金石像極為稀少。其中一尊是菩薩道收藏之中的十二世紀降魔金剛手像（Weldon與Singer，〈The Sculptural Heritage of Tibet〉，倫敦，1999年，頁69，40號）；另一尊為一私人收藏的俱毗羅，出版於Pal，〈Art of Kashmir〉，紐約，2007年，頁65，50號。



**A BRASS ALLOY FIGURE OF VAJRAPANI
WESTERN TIBET, CIRCA 12TH CENTURY**

Standing on an associated, likely contemporaneous,
copper alloy pedestal.

Himalayan Art Resources item no. 61826

14.5 cm (5 3/4 in.) high

HK\$100,000 - 150,000

This uplifting figure of the Bodhisattva Vajrapani belongs to an early group of Western Tibetan bronzes sharing a charming naiveté. Other examples are published in Heller, *Early Himalayan Art*, New Delhi, 2008, pp.118-9&126-7, nos.38&41. With simplified borrowings from the neighboring Indian Kashmir style, their casters express enthusiasm and sincerity for each subject. While found in this early period, peaceful figures of Vajrapani are greatly outnumbered by bronzes of his wrathful form.

Provenance

The Collection of Heidi & Ulrich von Schroeder, Weesen, 2002-2010
Private European Collection

金剛手菩薩銅像

藏西，約十二世紀

底座非原配，可能於同期鑄造。

喜馬拉雅藝術資源網61826號

高14.5釐米（5 3/4英寸）

100,000 - 150,000 港元

此尊意氣風發的金剛手菩薩屬於藏西早期的一類造像，帶有無邪的迷人特質。相關例子曾出版於Heller，《Early Himalayan Art》，新德里，2008年，頁118-9與頁126-7，38與41號。作品以簡化的形式借鑒鄰邦印度克什米爾的風格，鑄工可見真摯與熱誠。雖然同時期亦有金剛手的寂靜相造像，祂的忿怒相化身則較常被採用。

來源

海蒂與烏爾裏希·馮·施羅德夫婦珍藏，韋森，2002-2010年
歐洲私人收藏



**A COPPER ALLOY FIGURE OF SHAKYAMUNI BUDDHA
NORTHEASTERN INDIA, PALA PERIOD, 9TH/10TH CENTURY**

Himalayan Art Resources item no.61727

11 cm (4 1/4 in.) high

HK\$80,000 - 120,000

The caster delicately models Shakyamuni's right hand in the gesture of charity towards all sentient beings. The stepped plinth and double-lotus construction underneath is idiomatic of 9th/10th century bronzes from Nalanda and Kurkihar (cf. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp.255-57, nos.55C & 56B). As an early Pala bronze, the heavy-lidded eyes, puckered lips, and sheer robe, readily show vestiges of the Gupta ideal developed at Sarnath (cf. Pal, *The Ideal Image*, New York, 1978, p.68, no.15).

Provenance

Private European Collection

釋迦牟尼銅像

印度東北部，帕拉時期，九/十世紀

喜馬拉雅藝術資源網61727號

高11釐米（4 1/4英吋）

80,000 - 120,000 港元

釋迦牟尼右手施予願印，賜福於眾生。梯級式基座配雙排蓮花座結構常見於公元九/十世紀那爛陀及庫基哈爾造像（參見施羅德，《印度與西藏的銅造像》，香港，1981年，頁255-57，55C及56B號）。此尊早期帕拉銅像厚重的眼簾、抿唇及輕薄簡練的迦裟皆承襲了鹿野苑形成的笈多遺風（參閱Pal，《The Ideal Image》，紐約，1978年，頁68，15號）。

來源

歐洲私人收藏



**A BLACKSTONE STELE OF CHATURBHUJA MAHAKALA
NORTHEASTERN INDIA, PALA PERIOD, CIRCA 9TH CENTURY**

Himalayan Art Resources item no.61746

22.5 cm (8 1/4 in.) high

HK\$150,000 - 250,000

Chaturbhujā Mahakāla appears more jolly than fierce in this unusual stele. Rather than a heart, he possibly holds a coconut in front of his chest, which would follow the Tsal Tradition (cf. HAR no.99634). Northeastern India is credited with the origins of many of these tantric deities. The stone's granular texture, the ornamentation's simplicity, and the figure's suppleness reflect the early Pala style of 8th to 10th centuries. Working from Pala models, Tibetans continued the tradition of carving the deity in stone (HAR nos.31394 & 86463).

Provenance

Christian Lequindre, Paris, October 2006

Private European Collection

黑石四臂大黑天碑

印度東北部，帕拉時期，約九世紀

喜馬拉雅藝術資源網61746號

高22.5釐米（8 1/4 英吋）

150,000 - 250,000 港元

此尊四臂大黑天面容歡快而非兇猛，甚為罕有。手中所持亦非心臟，而可能為椰果，圖像學特徵遵循沙派傳統（參考喜馬拉雅藝術資源99634號）。四臂大黑天為“勝樂金剛密法”的護法神。此碑出自印度東北部，即眾多密宗神祇的發源地。石材之顆粒結構、簡潔裝飾及溫和的人物處理皆屬公元八至十世紀之早期帕拉風格。西藏匠人後亦秉承帕拉傳統，創作以四臂大黑天為題材的石雕作品（喜馬拉雅藝術資源31394及86463號）。

來源

Christian Lequindre · 巴黎 · 2006年10月

歐洲私人收藏



20

**A BLACKSTONE STELE OF SYAMATARA
NORTHEASTERN INDIA, PALA PERIOD, CIRCA 10TH CENTURY**

With the Buddhist Creed (“Ye dharma hetu...” inscribed on the stele’s arch.

Himalayan Art Resources item no.61804

50 cm (19 3/4 in.) high

HK\$400,000 - 600,000

The distinctive blue lily (*utpala*), seen rising to her left shoulder from a sinuous stem, identifies the deity Green Tara. Acting as a savior, Green Tara extends her right hand in the gesture of bestowing charity. She sits in a relaxed posture, elegantly adorned with garland bands and a crisply carved beaded necklace.

Stylistically, the young Bodhisattva’s shapely physiognomy strikes a pleasing balance between the very rounded forms of early Pala art (8th/9th century) and the more slender and abstracted late Pala sculptures (11th/12th century). As such, she is similar to a related c.10th century stele of Syamatara published in Huntington & Huntington, *Leaves from the Bodhi Tree*, Ohio, 1990, no.17. The two sculptures share corresponding lotus petals as well. However, unlike the published Syamatara, the present sculpture’s is largely plain, which is common in Pala sculptures before the 11th century.

Provenance

Eskenazi Ltd, Milan, early 1980s
Private Collection, Milan

黑石綠度母碑

印度東北部，帕拉時期，約十世紀

碑拱刻佛偈銘文（「緣起法頌…」）。

喜馬拉雅藝術資源網61804號

高50釐米（19 3/4 英寸）

400,000 - 600,000 港元

藍睡蓮（優波羅）於左肩彎曲升起，是謂綠度母法身標記。綠度母為眾生救度佛母，右手施與願印，坐姿安祥，戴花鬘寶冠及雕工精練的連珠紋項鍊。

風格而言，此年輕菩薩的身形結合豐滿圓潤的早期帕拉藝術（八/九世紀）以及身型纖細抽象的晚期帕拉雕塑（十一/十二世紀）。此特色與一件淵源甚深之約十世紀綠度母石碑同工（載於Huntington & Huntington著，《Leaves from the Bodhi Tree》，俄亥俄，1990年，17號）。兩尊佛蓮瓣造型一致，而此尊雕琢簡約，合乎十一世紀前的帕拉石像風格。

來源

Eskenazi Ltd, 米蘭，八十年代初期

米蘭私人收藏





21

**A BLACKSTONE STELE
OF UMA MAHESHVARA
NORTHEASTERN INDIA, PALA
PERIOD, 10TH/11TH CENTURY**

An inscription below the lotus throne.
Himalayan Art Resources item no.61771
86.4 cm. (34 in.) high

HK\$200,000 - 300,000

Joined by their animal vehicles, the Hindu gods Shiva and Parvati are shown adoring each other. The stele-back's predominately plain surface and rounded edge suggest a 10th/11th century attribution. Related examples from this period are held in the Patna Museum and the National Museum, New Delhi (Hunting Archive nos. 1836, 2693 & 304 respectively).

Provenance

Sotheby's, New York, 1 April 2005, lot 42

濕婆與帕爾瓦蒂黑石碑

印度東北部，帕拉時期，十/十一世紀

蓮座下方刻有銘文。

喜馬拉雅藝術資源網61771號

高86.4釐米（34英吋）

200,000 - 300,000 港元

此尊石碑刻劃印度教神明濕婆與帕爾瓦蒂，兩人濃情蜜意的相望對方，下方有動物座騎相伴。石碑簡單的背景構圖以及圓潤的稜角為十/十一世紀的風格特徵。令論三尊同一時期的類似例子，分別為巴特那博物館與新德里國家博物館的館藏（分別參見Hunting資料庫1836、2693及304號）。

來源

蘇富比，紐約，2005年4月1日，拍品42號



**A BLACKSTONE STELE OF BUDDHA
NORTHEASTERN INDIA, PALA PERIOD, CIRCA 10TH CENTURY**

Himalayan Art Resources item no.61808

49 cm (19 1/4 in.) high

HK\$800,000 - 1,200,000

In excellent condition, this superbly carved stele is a classic subject from the Pala period of Northeastern India, the location of Shakyamuni's life and teachings. It portrays Shakyamuni in deep meditation upon a throne guarded by lions. The Sanskrit for lion is 'sakya' and thus the animals refer to Buddha's epithet, 'The Sage of the Shakya Clan' (Shakyamuni). The declarative summation of Shakyamuni's enacted wisdom on this earth, commonly known as the "Buddhist Creed", is inscribed around his flaming halo. Huntington explains it is consecratory in nature, written on Pala sculptures to vivify them with the energy of the Dharma (Huntington, *Leaves from the Bodhi Tree*, Ohio, 1990, p.124). It translates to:

*"All phenomena arise from causes;
Those causes have been explained by the Tathagatha,
And their cessation too has been taught by the Great Shramana."*

Also, flanking the head of Buddha are two stupas. No definitive explanation for their presence has been given, however, Melzer sees a symbolic association between them and the Buddhist Creed, with the stupas representing Buddha's remaining sacred presence on the earth, while the inscription embodies his supramundane essence, or "dharma body" (see Grewenig & Rist (eds.), *Buddha: 2000 Years of Buddhist Art*, Völklingen, 2016, p.120). The stupas are a feature that make this stele such an iconic Pala stone sculpture.

Shakyamuni is better carved here than in most comparable examples. The sheer robe that covers both shoulders and clings to his svelte body is reminiscent of the Gupta aesthetic developed at Sarnath. His face is especially handsome with pronounced eyebrows, pointed nose, and sensuous lips. Compare with a number of examples of this classic composition, published in: *ibid.*, pp.98-9&120-1, nos.24&35; Huntington & Huntington, *Leaves from the Bodhi Tree*, 1990, p.415, no.19.

Provenance

Collection of Dr. Richard and Ruth Dickes, New York, acquired in 1981

黑石佛陀禪定碑

印度東北部，帕拉時期，約十世紀

喜馬拉雅藝術資源網61808號

高49釐米（19 1/4英吋）

800,000 - 1,200,000 港元

此座石碑雕刻精美，是經典帕拉時期作品，自印度東北部，即釋迦牟尼生活和弘法之地。石碑刻劃了寶座上的釋迦牟尼在獅子守護下冥想。獅子的梵語是「釋迦」，所以獅子與佛陀的尊稱「釋迦族之聖者（釋迦牟尼）」有關。釋迦牟尼在世時說法，以佛法之智慧開悟世人，此類總結了緣起法教義的語句統稱為「佛教信條（緣生法頌）」，此尊石碑上圍繞著釋迦牟尼焰緣背光環刻有緣生法頌。Huntington解釋說，寫在帕拉雕塑上的緣生法頌具有光的效果（Huntington & Huntington, *《Leaves from the Bodhi Tree》*，俄亥俄，1990年，頁124）。此處銘文翻譯成中文為（摘自《四分律》）：

「如來說因緣生法，亦說因緣滅法。若法所因生，如來說是因，若法所因滅，大沙門亦說此義。此是我師說。」

Melzer雖沒明確解釋佛陀兩側的兩座佛塔的出處，但他認為佛塔與佛教信條有象徵性的關聯。舍利塔代表佛陀在世的神聖存在，而碑文則體現了他的超凡本質，即「法身」。（見Grewenig及Rist編著，《Buddha: 2000 Years of Buddhist Art》，弗爾克林根，2016年，頁120）。此類帶佛塔的石碑是帕拉時期的經典之作。

此碑上釋迦牟尼的雕刻比大多數相似例子較細膩以及完整。釋迦牟尼臉部細緻，眉毛突出，鼻樑筆直，脣線分明豐滿。佛陀身著薄衣披身，通肩式袈裟並不刻劃衣紋，散發出莊嚴之美，帶有笈多王朝時鹿野苑的造像風格。另論三尊相關例子參見同上，頁98-9，01-1號，24號和35號；Huntington & Huntington, *《Leaves from the Bodhi Tree》*，俄亥俄，1990年，頁415，19號。

來源

Dr. Richard and Ruth Dickes收藏，紐約，於1981年購入





**A GILT COPPER ALLOY FIGURE OF MAITREYA
NORTHEASTERN INDIA, PALA PERIOD, 11TH/12TH CENTURY**

Himalayan Art Resources item no.61747

8.3 cm (3 1/4 in.) high

HK\$500,000 - 700,000

Nestled within his headdress is a domed stupa that identifies this delightful figure as Maitreya. Maitreya is the embodiment of perfected loving kindness. He sits in 'royal ease', smiling at the viewer. His hands come together to further the Dharma, which causes lotuses to bloom and nuzzle by his shoulders. As the Future Buddha, Maitreya preaches in his heavenly abode until it is time to usher in the enlightened salvation of all beings.

The sculpture is one of comparatively few Pala sculptures to survive with its gilding. The fine, rounded lotus petals and intricate regalia exemplify the late Pala style's gem-like refinement. A closely related Kurukulla, formerly of the Nyingjei Lam Collection, was sold at Sotheby's, Hong Kong, 3 October 2017, lot 3106.

Published

John Siudmak Asian Art, *Indian and Himalayan Art*, London, 2016, p.41, no.33.

Provenance

Private European Collection

銅鑲金彌勒佛像

印度東北部，帕拉時期，十一/十二世紀

喜馬拉雅藝術資源網61747號

高8.3釐米（3 1/4英吋）

500,000 - 700,000 港元

憑藉人物髮髻上的佛塔可知此尊造像所塑造的是彌勒佛。彌勒佛是完美慈愛的化身，此處呈「遊戲」坐姿，笑對眾生，雙手結說法印，蓮花綻放於雙肩。彌勒即未來佛，於兜率天修行說法，等待下凡救度世人。

此尊是較為少見的帕拉時期鑲金造像。其雅致圓渾的蓮瓣及精細的盛裝是帕拉晚期風格的特點。一尊菩薩道舊藏的作明佛母與之關係密切，後於蘇富比售出，香港，2017年10月3日，拍品3106號。

著錄

John Siudmak Asian Art, 《印度與喜馬拉雅藝術》，倫敦，2016年，頁41，編號33。

來源

歐洲私人收藏





**A GILT COPPER ALLOY FIGURE OF MAITREYA
TIBET, 13TH CENTURY**

Himalayan Art Resources item no.61756

10 cm (4 in.) high

HK\$600,000 - 800,000

This lively sculpture of Maitreya has an engaging gaze and a gentle smile. He sits poised above a rounded lotus with his hands in the gesture of furthering the Dharma. An elegant knot dangles from his right knee. One of his identifying attributes, the *kundika*, rises from a lotus to his left shoulder, while the artist casts another lotus to his right to balance the composition. With Maitreya's high *chignon*, crown ribbons, light clothing - in fact in most manners - this fine, early Tibetan sculpture draws on the Pala style of Northeastern India, but is arguably more spirited. Compare with a Pala Maitreya in the British Museum (von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.283, no.69D).

Provenance

Private Italian Collection, since 2004

銅鑲金彌勒像

西藏，十三世紀

喜馬拉雅藝術資源網61756號

高10釐米（4英吋）

600,000 - 800,000 港元

此尊生動的彌勒佛像目光迷人、微笑婉約，泰然自若地坐於蓮花寶座，雙手結說法印。右膝垂下一優雅的衣結，左肩處蓮花綻放，蓮花上的軍持為彌勒佛所特有。為平衡構圖，匠師亦將另一朵蓮花置於彌勒右肩。彌勒的高綰髮髻、寶冠緞帶，以及輕簡的裝束，借鑒了印度東北部的帕拉風格，但更具感染力。此像可與大英博物館一尊帕拉彌勒像相比較（參看施羅德著錄，《印度與西藏的銅造像》，香港，1981年，頁283，編號69D）。

來源

意大利私人收藏，自2004年



25

**A BRASS ALLOY FIGURE OF AVALOKITESHVARA
TIBET, 12TH CENTURY**

Himalayan Art Resources item no.61757

10.3 cm (4 in.) high

HK\$150,000 - 250,000

In classic form, Padmapani stands in the triple-flexed pose with a long stem down his left side supporting a budding lotus blossom. The figure is closely informed by the Pala style with a high chignon, crown ribbons, looped belt, and striped lower garment. These elements are also shown across three standing bodhisattvas that show early Tibetan sculpture's close borrowing from the Indian style in Huntington & Huntington, *Leaves from the Bodhi Tree*, Ohio, 1990, nos.136-8.

觀音菩薩銅像

西藏，十二世紀

喜馬拉雅藝術資源網61757號

高10.3釐米（4英吋）

150,000 - 250,000 港元

觀音菩薩呈標誌性的三折枝式站立，左手執一蓮莖，蓮莖順手臂至肩部開出花朵。造像帕拉風格濃郁，束髮高髻，飾有繒帶，下身著條文薄裙，腰間飾有環狀腰帶。類似特征可參照三尊早期西藏模仿印度風格所造的菩薩像，參見Huntington&Huntington，《Leaves from the Bodhi Tree》，俄亥俄，1990年，圖136-8。



**A COPPER ALLOY SHRINE TO CROWNED BUDDHA
NORTHEASTERN INDIA, PALA PERIOD, 12TH CENTURY**

Himalayan Art Resources item no.61755

17.2 cm (6 3/4 in.) high

HK\$80,000 - 120,000

Pal discusses a closely related example of Crowned Buddha in the Bhansali Collection, where he suggests the pedestal represents a three-dimensional mandala on which the figure stands, worshiped by a miniature devotee (Pal, *The Elegant Image*, New Orleans, 2011, p.37, no.75). Images of Crowned Buddha are thought to extend Indic traditions of adoring a deity and using regal symbolism to convey spiritual dominion. Originating in Pala art, such images spread throughout Southeast Asia, China, and the Himalayas.

Provenance

Private Collection, Milan, late 1990s

寶冠佛銅像

印度東北部，帕拉時期，十二世紀

喜馬拉雅藝術資源網61755號

高17.2釐米（6 3/4 英吋）

80,000 – 120,000 港元

在討論Bhansali收藏的一尊相似的寶冠佛像時，帕爾博士指出此類造像的底座象徵一座三圍的壇城，主尊站立在壇城之上，接受下方信徒的朝拜（參見Pal，〈*The Elegant Image*〉，新奧爾良，2011年，頁37，75號）。印度藝術傳統借用皇室意象象徵神明在精神領域的權威，寶冠佛的形象可能來自於此，也可能與印度自古以來喜愛裝飾神像的傳統有關。雖然此形象起源於帕拉，但後來亦於東南亞、中國、及喜馬拉雅等地廣泛流傳。

來源

私人收藏，米蘭，九十年代末



27

**A STONE FIGURE OF TARA
TIBET, CIRCA 12TH CENTURY**

Himalayan Art Resources item no.61748

11.4 cm (4 1/2 in.) high

HK\$500,000 - 700,000

This finely carved figure of Tara belongs to a rare group of stone sculptures commonly described as representing the “Pala School in Tibet”, created during the 11th to 12th centuries. The remains of cold gold and pigments suggest that it has been worshiped in Tibet. Meanwhile, Tara’s sensuous body, curvy posture, tall hair bun and flying ribbons are modeled in the Pala style of Northeastern India. While her face appears more Tibetan than Indian, the refined overall quality seems to indicate Indian craftsmanship.

Von Schroeder has suggested such sculptures were made by an Indian artist who worked in Tibet for local patrons, in a primarily Indian style adapted to Tibetan tastes. He writes, “The Tibetans themselves were not particularly famous for the quality of their rock-and stone-carvings during the first propagation of Buddhism during the Tibetan imperial period (c.600-842). It is reasonable to assume that by the late 10th century, when the second propagation gained momentum, there existed little local expertise in the stone-carving medium.” (von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, pp.372-3). Compare the modeling of the deity’s body and jewelry details to a Green Tara stele from the same period (ibid., pp.380-1, no.121E).

Provenance

John Stewart, Hong Kong, August 2015

Private European Collection

石雕度母像

西藏，約十二世紀

喜馬拉雅藝術資源網61748號

高11.4釐米（4 1/2英寸）

500,000 - 700,000 港元

這尊精美的度母像屬於創作於公元十一到十二世紀的被稱為“西藏帕拉風格”的一類稀有石像。作品表面殘留的冷金和顏料表明其曾被供奉於西藏地區。與此同時，度母豐滿嫵娜的身型，高聳的髮髻和飄浮的衣飾，體現了東北印度的帕拉風格，加之其上乘的藝術性和雕工，此作品很可能出自印度匠師之手。

施羅德先生認為此類作品是由當時活躍在西藏地區的印度匠師所作，因此既體現了印度的風格，又吸收和兼容了西藏式的美學。他曾寫到，“在西藏封建時期（約600-842年）的前弘期，當地的石像藝術水平尚且粗拙。由此推斷，到十世紀晚期，也就是後弘期時，西藏本地的石像水平也不會顯著提高。”（施羅德，《西藏佛教造像》，香港，2001年，頁372-3）。對比一尊同時期綠度母像對身型和珠寶細節的處理（同上，頁380-1，編號.121E）。

來源

John Stewart，香港，2015年8月

歐洲私人收藏



28

**A BLACKSTONE PLAQUE OF KALAJAMBHALA
TIBET, 13TH CENTURY**

Himalayan Art Resources item no.61797

4 cm (1 1/2 in.) high

HK\$80,000 - 120,000

The figure's sparsely adorned and immense physiognomy corresponds to 13th-century painted portrayals of wrathful deities, as does the arrangement of mythological creatures around a throne-back (cf. HAR#7852).

黑財神黑石牌

西藏，十三世紀

喜馬拉雅藝術資源網61797號

高4釐米 (1 1/2英吋)

80,000 - 120,000 港元

黑財神簡約且豐滿的身軀以及財神後方由神獸裝飾的寶座，都與十三世紀繪畫中忿怒尊的風格以及構圖特徵一致（參見喜馬拉雅藝術資源網7852號）。



29

**A COPPER ALLOY FIGURE OF JAMBHALA
TIBET, 11TH/12TH CENTURY**

Himalayan Art Resources item no.61750

8.1 cm (3 1/8 in.) high

HK\$100,000 - 150,000

Provenance

Benny Rustenburg, Hong Kong, 2003

Private European Collection

財神銅像

西藏，十一/十二世紀

喜馬拉雅藝術資源網61750號

高8.1釐米 (3 1/8英吋)

100,000 - 150,000 港元

來源

Benny Rustenburg, 香港, 2003年

歐洲私人收藏



30

**A COPPER ALLOY FIGURE OF VAJRAPANI
TIBET, CIRCA 13TH CENTURY**

With copper inlaid eyes and *urna*, and silver inlaid mouth.
Himalayan Art Resources item no.61751
7.5 cm (3 in.) high

HK\$180,000 - 220,000

Provenance

Private European Collection, 2008
Private Asian Collection

金剛手銅像

西藏，約十三世紀

雙眼與白毫錯紅銅、嘴部錯銀。
喜馬拉雅藝術資源網61751號
高7.5釐米（3 英吋）

180,000 - 220,000 港元

來源

歐洲私人收藏，2008年
亞洲私人收藏

31

**A COPPER ALLOY FIGURE OF SHAKYAMUNI
TIBET, CIRCA 12TH CENTURY**

Himalayan Art Resources item no.61728
9 cm (3 1/2 in.) high

HK\$200,000 - 300,000

釋迦牟尼銅坐像

西藏，約十二世紀

喜馬拉雅藝術資源網61728號
高9釐米（3 1/2 英吋）

200,000 - 300,000 港元



A COPPER ALLOY FIGURE OF MANJUSHRI
TIBET, 13TH CENTURY

Himalayan Art Resources item no.61749

14.5 cm (5 3/4 in.) high

HK\$150,000 - 250,000

The *Prajnaparamita sutra* blossoms by his left shoulder while he raises his 'wisdom sword' aloft in this energetic sculpture of Manjushri. While the style's dress, hair, and rounded face descend from Pala idioms, the broad open posture and lotus petals demonstrate Tibetan artistic adaptations. The same is reflected in a related bronze of Syamatara in the Jokhang, published in von Schroeder, *Indo-Tibetan Bronzes*, 1981, p.1100, no.285A.

Provenance

Private European Collection, acquired in Hong Kong, 2009

文殊菩薩銅坐像

西藏，十三世紀

喜馬拉雅藝術資源網61749號

高14.5釐米（5 3/4英吋）

150,000 - 250,000 港元

此尊精巧的造像以蓮花綻放於左肩，其上置般若經，右手持金剛劍，昂揚向上，體現文殊菩薩威嚴之形象。佛像面頰豐腴、髮飾和服飾的處理均體現帕拉遺風，其舒展的身姿與蓮瓣則又表明其為西藏匠師模仿帕拉風格所造。可對比現藏於大昭寺的一尊類似的綠度母銅像，參見施羅德，《印度與西藏的銅造像》，香港，1981年，頁1100，285A號。

來源

歐洲私人收藏，2009年購於香港



**A COPPER ALLOY FIGURE OF A BODHISATTVA
TIBET, CIRCA 12TH CENTURY**

Himalayan Art Resources item no.61775
9.5 cm (3 3/4 in.) high

HK\$250,000 - 350,000

This quite singular early Tibetan bronze portrays a supple Bodhisattva in languid ease with a sweet and confident gaze. It most likely represents Maitreya, drawing on a manner of depicting the Bodhisattva of Loving Kindness in this posture in the Pala period. For example, see an 11th-century bronze in Casey, *Medieval Sculpture from Eastern India*, New Jersey, 1985, p.68, no.39, and another suggested to 9th-century in the Metropolitan Museum of Art, New York (acc. no.1987.142.347). While the face differs, the present sculpture's patterned textiles, lithe modelling, and foliate jewelry draw inspiration from late Pala sculpture, suggesting it was likely cast in the later days of Tibet's apprenticeship of Indian Buddhism around the 12th century.

Provenance

Benny Rustenburg, Hong Kong, 20 June 2000
Private European Collection

菩薩銅像

西藏，約十二世紀
喜馬拉雅藝術資源網61775號
高9.5釐米（3 3/4英吋）

250,000 - 350,000 港元

此尊西藏早期銅像展現一位神態溫和自在、目光自信祥和的菩薩。此菩薩很有可能是彌勒，其姿勢與帕拉時期刻畫這位慈愛菩薩的方式相同。一尊相似的十一世紀造像的例子，可見於Jane Anne Casey編著《*Medieval Sculpture from Eastern India*》，新澤西，1985年，頁68，39號；另一尊九世紀的銅像則藏於紐約大都會藝術博物館（館藏編號1987.142.347）。此尊造像面部雖與帕拉晚期造像不同，然而身上的織物圖樣、輕盈的造型、以及葉狀的首飾的靈感兼源自帕拉晚期，因此很可能是在十二世紀左右所鑄，此時西藏對印度佛教的效仿學習已接近尾聲。

來源

Benny Rustenburg，香港，2000年6月20日
歐洲私人收藏





A COPPER ALLOY FIGURE OF AMITAYUS TIBET, 13TH/14TH CENTURY

Himalayan Art Resources item no.61812
47.7 cm (18 in.) high

HK\$7,000,000 - 9,000,000

From about 11th-through 14th-centuries, Tibetan Buddhists appropriated the Pala style of Northeastern India with relatively faithful adherence. Significant in this were Newari artisans of the Kathmandu Valley, who conservatively preserved aesthetic traditions through generations of master craftsmen, and were called upon by rising powers in Tibet and China to create significant monastic projects. Of large scale and crisp details, this powerful, hierarchic figure of Amitayus was part of such a significant artistic project.

The Pala-style features are clear throughout the large sculpture of the Buddha of Immeasurable Life. They resound through the large head and square jaw, the necklace's diamond-shaped pendants, and the broad triangular armbands with suspended beaded swags. These are shared by a slightly smaller 13th-century figure of Vajrasattva published in Kreiger, *Godenbeelden uit Tibet*, Amsterdam, 1989, p.73, as well as an Amitabha of the same scale sold at Christie's, Amsterdam, 19 November 1997, lot 12. Further comparisons can be made with Tibetan sculptures following the Pala style published in von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2003, vol.1, nos.109A&109B-C; and vol.2, nos.316A and fig.XVIII-3. Moreover, a Padmapani and Vajrapani in the Museum Rietberg share similar prominent jewelry and hair-lines (Uhlig, *On the Path to Enlightenment*, Zurich, 1995, nos.47&57). Cast with idiosyncratic designs among the jewelry, that each example, including the present bronze, has its own distinct character.

The dissemination of Tibetan Buddhism in the Yuan court from 1260s onward, and the commissioning of Newari master craftsmen for imperial projects, initiated new aesthetic attitudes in China. Similarities with the present sculpture are simultaneously found in the physiognomy and squared face of a c.1300 Yuan dry-lacquer bodhisattva in the Freer Gallery of Art, Washington, D.C., published in Slusser, 'The Art of East Asian Lacquer Sculpture', in *Orientalism*, January 1996, pp.24-27, fig.15a, b. This sculpture is attributed to the legendary Newari master, Aniko, who enjoyed influence in the artistic circle of the Yuan court, appointed by Kubilai Khan as the Supervisor-in-chief of artisans in the Grand Capital. The continuity across the present piece and this diverse range of important sculptures map a profound artistic bridge connecting India, Nepal, Tibet, and China.

Published

Xiaozhou Zhang (ed.), *Dependent Arising - Himalaya Art*, Beijing, 2017, p.180, no.57.

Exhibited

Dependent Arising - Himalaya Art, Beijing, 23 December 2017 – 23 January 2018.

無量壽佛銅像

西藏，十三/十四世紀
喜馬拉雅藝術資源中心61812號
高47.7釐米（18英吋）

7,000,000 - 9,000,000 港元

此尊無量壽佛面容靜謐圓滿，結跏趺坐，頸戴瓔珞，臂釧及手鐲，寬肩收腰，半閉目而嘴角含笑，整體造像寧靜端莊。

於十一到十四世紀之間，西藏匠師臨摹借鑒了印度東北部的帕拉風格。加德滿都谷地歷代內瓦爾匠師保存了帕拉風格美學造詣，對於沿襲此風格的藝術產生了極大的影響。在這段期間，內瓦爾匠師獲得正在崛起的中原與西藏聘請，參與佛教寺院興建工程。此尊刻劃入微的無量壽佛剛健有力、張力十足，詮釋了此類承襲帕拉風格的表現形式。

造像下顎方正，頭部突出，胸配鑽石形垂飾瓔珞，身戴三角臂釧配流蘇等，均體現帕拉遺風。相似特徵可參見一尊身長較小的十三世紀金剛薩埵像，刊載於Hugo Kreijger著錄，《Godenbeelden uit Tibet》，阿姆斯特丹，1989年，頁73，以及佳士得售出的無量壽佛，阿姆斯特丹，1997年11月19日，拍品2號。另論其他類似沿襲帕拉風格西藏造像，可參見施羅德著錄，《西藏佛教雕塑》，香港，2003年，第1卷，編號109A及109B-C，瓔珞珠寶和髮飾（參看Helmut Uhlig著錄，《On the Path to Enlightenment》，蘇黎世，1995年，47、57號）。此尊無量壽佛和以上相關作品的寶珠垂飾獨具特色，顯現明確的審美風尚，非凡動人。

自中統元年起（1260年），藏傳佛教在元代廣泛盛行，尼泊爾工匠阿尼哥統領元朝皇室工藝創作，在中原開創了新的審美形式。與此尊無量壽佛尼泊爾風格的面像處理相近作品，參考美國史密森尼博物館一尊創作於1300年前後的髹漆菩薩，傳為阿尼哥造，出版於Mary Shepherd Slusser, "The Art of East Asian Lacquer Sculpture", 《Orientations》雜誌，1996年1月號，頁24-27，圖15a、b。阿尼哥對元代藝術傳承有深遠的影響，獲忽必烈在元大都授任為正三品大官兼領將作院。此件作品交織融合不同文化的藝術風格、審美情操及精神內涵、一脈相承，架構了一座連接印度、尼泊爾、西藏和中原藝術創作的橋樑。

著錄

張小舟(編)，《緣起·喜馬拉雅藝術展》，北京，2017年，頁180，57號。

展覽

緣起·喜馬拉雅藝術展，北京，2017年12月23日 – 2018年1月23日。



**A SILVER AND COPPER INLAID BRASS ALLOY FIGURE
OF SHAKYAMUNI BUDDHA
TIBET, CIRCA 13TH CENTURY**

The back of the base with a Tibetan inscription: *Ni Ring*
Himalayan Art Resources item no.61732
16.5 cm (6 1/2 in.) high

HK\$500,000 - 800,000

This lustrous bronze depicts the historical Buddha at the moment of attaining supreme enlightenment. Its caster inlaid the figure's eyes with silver and copper to evoke Buddha's perfected consciousness. This sculpture belongs to an important group of bronzes that show early Tibetan artists straying away from Indian models to explore Tibetan aesthetic proclivities.

Elements of the bronze's appearance show a distinctive synthesis of Indian artistic styles that Tibetan artists drew from. The Buddha's alert expression and facial features resemble those of Kashmir, located west of Tibet (cf. Linrothe (ed.), *Collecting Paradise*, New York, 2015, pp.56-9, figs.1.26 & 1.27), while the unpatterned robe hugging Buddha's body draws from Pala bronzes to Tibet's south (cf. Niharranjan, *Eastern Indian Bronzes*, New Delhi, 1986, nos.217-21).

However, the artist has afforded the Buddha an otherworldly feel, with a slender body and lack of fleshy suppleness or musculature widespread in Indian art. Moreover, the caster has produced an enlarged lotus base in order to accommodate the differing Tibetan practice of consecrating bronze images. These features are shared by a group of similar examples preserved in temple collections in Lhasa and published in von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, pp.1190-91, figs.322A-F. Further examples are published in Pal, *Art of Tibet*, Los Angeles, 1983, p.381, pl.145; and Uhlig, *On the Path to Enlightenment*, Zurich, 1995, p.51, no.12.

錯銀錯紅銅釋迦牟尼銅像

西藏，約十三世紀

蓮座背面以藏文刻有「尼仁」二字。
喜馬拉雅藝術資源網61732號
高16.5釐米（6 1/2英寸）

500,000 - 800,000 港元

此尊銅像刻畫釋迦牟尼悟道成佛的時刻，匠師以錯銀錯紅銅的雙目表達佛祖的完美智識，神采飛揚。該作品屬於一類重要的西藏早期造像，此類造像體現了西藏藝術自印度典範另闢蹊徑，以開拓當地美學傾向。

作品中多處可見西藏匠人揉合多種印度風格，並加以發揮。例如佛陀神色警覺，面部特徵接近西藏以西之克什米爾風格（Linrothe, 《Collecting Paradise》，紐約，2015年，頁56-59，圖1.26及1.27）；袈裟素淨而修身，源自西藏以南之帕拉銅像，（參見Niharranjan, 《Eastern Indian Bronzes》，新德里，1986年，217-21號）。

佛祖身軀修長，意態空靈，並無印度藝術慣常之柔膚及肌肉感。同時蓮座較大，便於裝藏，體現其西藏源流。其他相似佛像多藏於拉薩，並收錄於施羅德，《西藏佛教造像》，香港，2001年，頁1190-91，圖322A-F。更多相關作品可見Pal, 《Art of Tibet》，洛杉磯，1983年，頁381，圖145，以及Uhlig, 《On the Path to Enlightenment》，蘇黎世，1995年，頁51，12號。



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**A PARCEL GILT SILVER FIGURE OF BUDDHA
KHASHA MALLA, CIRCA 14TH CENTURY**

Himalayan Art Resources item no.61726

7.5 cm (3 in.) high

HK\$250,000 - 350,000

Leaving Buddha's skin in silver, the artist has gilded the remaining sculpture to brighten this gleaming image of Buddha. The small casting is perfected in the round. Conveying Buddha with a dominant earth-touching gesture, it has a larger presence. The features are lightly worn from ablutions, but the throne's vajra and the robe's herringbone patterns remain. Compare the face and lotus pedestal with a four-armed Avalokiteshvara of a similar size in the John and Berte Ford Collection (Denwood & Singer, *Tibetan Art, Toward a Definition of Style*, London, 1997, p.77, no.57).

Provenance

Benny Rustenburg, Hong Kong, 2001
Private European Collection

局部銀鑲金佛陀坐像
迦舍摩羅，約十四世紀
喜馬拉雅藝術資源網61726號
高7.5釐米（3英吋）

250,000 - 350,000 港元

此尊佛像皮表部分顯出銀質胎底，其餘部分鑲金，彰顯出清淨明澈的佛光。造像小巧卻氣韻圓好，坐佛右手結觸地印，法相莊嚴。面部細節由於長期摩擦稍有磨損，但蓮座上的金剛杵及袈裟下擺的人字紋仍清晰可見。類似面部特徵與蓮瓣造型可參考John與Berte Ford收藏中的一尊尺寸相仿的四臂觀音（Denwood & Singer, *Tibetan Art, Toward a Definition of Style*，倫敦，1997年，頁77，圖57）。

來源

Benny Rustenburg，香港，2001年
歐洲私人珍藏



37

**A GILT COPPER ALLOY FIGURE OF SHAKYAMUNI BUDDHA
TIBET, CIRCA 15TH CENTURY**

Himalayan Art Resources item no. 61730
21.2 cm (8 3/8 in.) high

HK\$250,000 - 350,000

This beautifully proportioned sculpture depicts Shakyamuni touching the earth with soft and elegant fingers. By including a vajra on the lotus base, the sculptor evokes the moment of Shakyamuni's enlightenment at Bodh Gaya in Northeastern India. One's attention is then drawn to the gorgeous robe of densely patterned and beaded hems. The lines forming across his svelte body are reminiscent of the Gupta aesthetic, which are shared by two other Tibetan bronzes, one in the Alain Bordier Collection (von Schroeder, *Buddhist Sculptures of the Alain Bordier Foundation*, Hong Kong, 2010, pp.34-5, no.14B), the other in the Museum Rietberg, Zurich (Uhlig, *On the Path to Enlightenment*, Zurich, 1995, pp.72-3, no.30). The distinctive lotus petals, of plump layers and incised edges, are closely related to that of an Ushnishavijaya also in the Rietberg (ibid., p.153, no.98).

Provenance

Private Swiss Collection, by 1990
Robert R. Bigler, Zurich, 2008
Xanadu Gallery, California, 2014
Private New York Collection

銅鑲金釋迦摩尼像

西藏，約十五世紀
喜馬拉雅藝術資源網61730號
高21.2釐米（8 3/8英寸）

250,000 - 350,000 港元

釋迦摩尼佛身型俊美，比例勻稱，以優雅的手指輕觸蓮座，結觸地印。底座上橫置的金剛杵代表了釋迦摩尼在北印度菩提迦耶證悟的時刻。其身著華麗的袈裟，衣緣飾連珠紋，平行的多排衣摺頗具笈多王朝之遺風。參考另兩尊刻劃了類似平行衣紋的銅像，一為 Alain Bordier收藏，見施羅德，〈*Buddhist Sculptures of the Alain Bordier Foundation*〉，香港，2010年，頁34-5，14B號，另一收藏在蘇黎世的雷特博爾格博物館，詳見Uhlig，〈*On the Path to Enlightenment*〉，蘇黎世，1995年，頁72-3，30號。底座上的蓮瓣造型獨特，厚實的瓣萼邊帶有刻紋，與雷特博爾格博物館所藏的一尊尊勝佛母像十分相近（同上，頁153，98號）。

來源

瑞士私人收藏，1990年前
Robert R. Bigler，蘇黎世，2008年
Xanadu Gallery，加州，2014年
紐約私人收藏



**A COPPER ALLOY FIGURE OF VAJRA NAIRATMYA
TIBET, CIRCA 15TH CENTURY**

A Tibetan inscription around the base, translates, 'The fully ordained monk Sonam Yeshe pays homage to Nairatmya. This image has been created for the welfare of my mother.'

Himalayan Art Resources item no.41239
21.2 cm (8 3/8 in.) high

HK\$120,000 - 160,000

Echoing its inscription's touching sentiment, this distinctive bronze depicts Vajra Nairatmya with a benign and peaceful attitude that is rarely seen. Usually, she is shown with a 'semi-wrathful' expression (cf. Rhie & Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 1991, p.230, no.74). Nairatmya holds an important position as the consort of the meditational deity Hevajra, and her name means 'Selfless One'. She is also the divine messenger of the *lamdre* teaching, the Sakya order's preeminent doctrine. Thus, Nairatmya is commonly represented second in a *lamdre* lineage set of bronzes or thangkhas, linking the primordial source of all teachings, Vajradhara, with its first mortal master, Virupa. The Virupa possibly from the same set was sold at Sotheby's, New York, 24 September 1997, lot 98.

Published

Pratapaditya Pal, *Tibet: Tradition and Change*, Italy, 1997, p.132, no.66.

Exhibited

Tibet: Tradition and Change, The Albuquerque Museum, 18 October 1997 - 18 January 1998.

Provenance

Navin Kumar, New York, 1985
Private US Collection
Bonhams, New York, 16 March 2015, lot 25

金剛無我佛母銅像

西藏，約十五世紀

坐像底座刻有藏文銘文，譯為：「索南耶謝大僧向無我佛母致意。僅為吾母恭鑄此像。」

喜馬拉亞藝術資源41239號
高21.2釐米（8 3/8英寸）

120,000 - 160,000 港元

此尊無我佛母面容罕有地柔和，正呼應銘文之動人情感。無我佛母往往面帶「半怒」相（出處：Rhie & Thurman所著《Wisdom and Compassion: The Sacred Art of Tibet》，紐約，1991年，頁230，74號）。無我佛母為禪修本尊喜金剛的明妃，地位舉足輕重，同時為薩迦派第一法門道果之聖使。因此無我佛母往往於道果傳承的成組造像或唐卡中居次，上承教義始源金剛總持，下接首位凡人宗師毘魯巴。傳為同組之一尊毘魯巴像於紐約蘇富比售出，1997年9月24日，拍品98號。

著錄

Pratapaditya Pal, 《Tibet: Tradition and Change》, 意大利, 1997年, 頁132, 66號。

展覽

Tibet: Tradition and Change, 亞伯科基博物館, 1997年10月18日 - 1998年1月18日。

來源

Navin Kumar, 紐約, 1985年
美國私人收藏
邦瀚斯, 紐約, 2015年3月16日, 拍品25號



**A GILT COPPER FIGURE OF MAITREYA
NEPAL, CIRCA 14TH CENTURY**

Himalayan Art Resources item no.61781
8.5 cm (3 1/4 in.) high

HK\$100,000 - 150,000

The Future Buddha assumes the posture of teaching before an audience, as he does in Tushita Heaven until it is time to manifest on our plane. While in most bronzes he sits on a rectangular throne, here he rests on a cushioned lotus. Rubbed to a glossy finish, the sculpture has received extensive worship.

銅鑲金彌勒菩薩像
尼泊爾，約十四世紀
喜馬拉雅藝術資源網61781號
高8.5釐米（3 1/4英吋）

100,000 - 150,000 港元

宛若身處兜率天，彌勒菩薩雙手結說法印，以待降世解救眾生。作品風格獨具匠心，以蓮座取代慣用的方形寶座。經多年供奉，造像包漿油潤亦富有光澤。



A GILT COPPER FIGURE OF TARA
NEPAL, CIRCA 11TH CENTURY

Himalayan Art Resources item no.61816
 13.5 cm (5 1/4 in.) high

HK\$500,000 - 700,000

Solid cast and modeled in the round, Tara wears a distinctive *dhoti* incised with alternating bands of rosettes and mandalas. Compare similar patterns on Tara in the Newark Museum (Pal, *The Art of Nepal, Part I*, Leiden, 1974, pl.226). The two sculptures also share similar tall, single leaf tiaras, double-bun coiffures, bracelets, and lotus bases.

The distinctive, conical treatment of the blue lily (*nilotpala*) is similar to a 10th-11th-century Siddhaikavira Manjushri preserved in the Lima Lhakhang, Tibet (von Schroeder, *Buddhist Sculpture in Tibet*, 2001, p.507, nos.164D-F). Another closely related example of a seated goddess from the same period is held in the Potala Palace (*ibid.*, p.487, nos.154C-H).

Provenance

Christie's, New York, 29 & 30 November 1984, lot 633

銅鑲金度母像
 尼泊爾，約十一世紀
 喜馬拉雅藝術資源網61816號
 高13.5釐米（5 1/4英吋）

500,000 - 700,000 港元

此尊實心鑄造度母，身著別緻天衣，天衣上交替簪刻有團花和幾何紋樣，別具一格。類似紋樣可對比參照紐瓦克博物館藏一尊度母像（Pal, *The Art of Nepal, Part I*，萊頓，1974年，圖226）。兩尊度母尺寸相仿，並有相似雙髻，單葉寶冠，釧鐲及蓮花寶座。

度母手持烏巴拉花造型與西藏布達拉宮的利瑪拉康殿所藏的一尊十至十一世紀白文殊類似（參見施羅德，《西藏佛教造像》，2001年，頁507，圖164D-F）。另一尊出自於同時期的佛母造像風格與之接近，現藏於西藏布達拉宮中（同上，頁487，圖154C-H）。

來源

佳士得，紐約，1984年11月29&30日，拍品633號



41

**A GILT SILVER FIGURE OF TARA
TIBET, CIRCA 14TH CENTURY**

Himalayan Art Resources item no.61738
11.3 cm (4 1/2 in.) high

HK\$300,000 - 500,000

Glowing in silver, Tara gently smiles at the viewer. Emphasizing her enlightened Buddha-nature, her third eye has been finely inset with turquoise. Instead of a typical flat-bottomed crown, she is adorned with a more feminine tiara that forms an arch above her forehead. A similar arched tiara is seen on a 14th-century gilt bronze Tara published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.428, no.112A. The fingernails and knuckles are also similar, articulating the hands finely. The present sculpture's thick petals, seemingly plain but quite lyrical, are also consistent with a 14th-century attribution; compare a silver figure of Karma Pakshi published in von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, pp.1200-1, no.327C.

銀鑲金度母像

西藏，約十四世紀

喜馬拉雅藝術資源網61738號
高11.3釐米（4 1/2 英吋）

300,000 - 500,000 港元

此尊度母煥發銀光，面帶微笑，白毫以綠松石鑲嵌，彰顯其佛性。其更加女性化的寶冠於額前形成拱型，有別於常見的平底冠。相似的拱型寶冠可見於一尊十四世紀銅鑲金度母像，載於施羅德，《印度與西藏的銅造像》，香港，1981年，頁428，112A號。兩尊造像對指甲及指節的處理亦非常相似，手部整體造型優美。此尊造像蓮座之花瓣，狀若簡樸實則抒情，亦符合十四世紀之特質；見一尊銀質噶瑪巴西像，施羅德，《西藏佛教造像》，香港，2001年，頁1200-1201，327C號）。





**A GILT COPPER ALLOY FIGURE OF VAJRAVARAHI
DENSATIL, 14TH CENTURY**

Himalayan Art Resources item no.61817

31 cm (12 1/4 in.) high

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

Few outsiders were ever able to behold the splendor of Densatil monastery's stupas. Those who did, like Tucci in 1948, remarked at, "a wealth of carvings and reliefs that knew no limits... glittering with gold" (after Czaja & Proser, *Golden Visions of Densatil*, New York, 2014, p.62). Towering at some five meters high, Densatil's *tashi gomang* stupas were covered in gilded deities representing the retinue of Chakrasamvara in his celestial realm. The "gamboling" goddesses lining the upper register drew special comment from Tucci as well. Another outsider, Chandra Das, reckoned, "Of all the monasteries in Tibet, this is perhaps the richest in religious treasures..." (ibid., p.59). Densatil was one of the greatest monuments on the Asian continent; this beautiful gilded sculpture of Vajravarahi is one of its treasures.

Showing the stupas intact, Mele's photographs from Tucci's expedition allow us to identify Densatil's dispersed sculptures. The curved tang extending below the base of the present sculpture matches those within the photographs, and would have secured the goddesses to the top of the stupa (ibid., pp.158-9 & 164-5, figs.34 & 35). The openwork treatment of the vines covering the tang from the front further resemble numerous examples of Vajravarahi sculptures photographed at Densatil. Moreover, the robust physiognomy and flailing scarf are also similar to those photographed. Other Densatil Vajravarahi are published (ibid., pp.166-71, nos.42-4). Another sold at Christie's, New York, 17 September 2006, lot 1723. A further example is on display at the Capital Museum, Beijing.

Vajravarahi is the consort of Chakrasamvara and a *yidam* embodying perfected wisdom. Reflecting her perfection, the caster has afforded her a young and beautiful body. She strikes a graceful dancer's pose, effortlessly resting her weight on one foot. Superb festoons of bells surrounded by vines cascade by her legs. This ornamentation injects movement into the piece, while Vajravarahi's effortless pose and steady gaze provide a counterbalancing calm.

Provenance

Benny Rustenburg, Hong Kong, 2007
Private European Collection

銅鑲金剛亥母像

丹薩替，十四世紀

喜馬拉雅藝術資源網61817號

高31釐米 (12 1/4 英寸)

1,500,000 - 2,500,000 港元

丹薩替寺金碧輝煌的佛塔很少為世人所見，其中一位有幸一覽究竟的是義大利藏史學家圖奇，他曾在1948年到訪後寫到：“雕塑和浮雕的無盡財富…黃金遍佈、燦爛奪目”（參見Czaja & Proser，《Golden Visions of Densatil》，紐約，2014年，頁62）。丹薩替寺約五米高的吉祥多門塔依照藏傳佛教密續儀軌次第供奉各種鑲金銅像，形成勝樂金剛法境。圖奇同時也在寫作中特別提到了多門塔上部的身姿妖冶的女神像。此外，當另一位印度藏學家薩拉特·錢德拉·達斯提及丹薩替寺時也論：“丹薩替寺也許是西藏宗教遺產最為豐富的寺廟…”（同上，頁59）。丹薩替寺堪稱亞洲最偉大的古跡之一，而這尊精美絕倫的金剛亥母正出自於此。

圖奇的隨行攝影師梅爾於丹薩替寺拍攝的歷史照片，是我們辨識和研究現已分散在世界各處的丹薩替寺造像的重要影像資料。此尊金剛亥母蓮座下伸出彎曲的樺，用於固定造像在吉祥多門塔的上部，與歷史圖片吻合（參見同上，頁158-59，圖34&35）。其蓮座下方的鏤空藤蔓紋，佛母強健的身型，以及漂浮的衣帶均與歷史照片中拍攝的金剛亥母造像一致。其他存世的丹薩替寺金剛亥母像也有出版（參見同上，頁166-71，42-4號），另一尊類似的造像於2006年9月17日在紐約佳士得售出，拍品1723號。北京首都博物館也有展覽一尊金剛亥母像。

金剛亥母是密教本尊，象徵完美的智慧，亦為勝樂金剛的明妃。為了彰顯其完美，匠師將其塑造為姿容甜美的曼妙少女正在翩翩起舞，藤蔓與法鈴組成的飄帶垂落腿間，柔美輕盈，栩栩如生。

來源

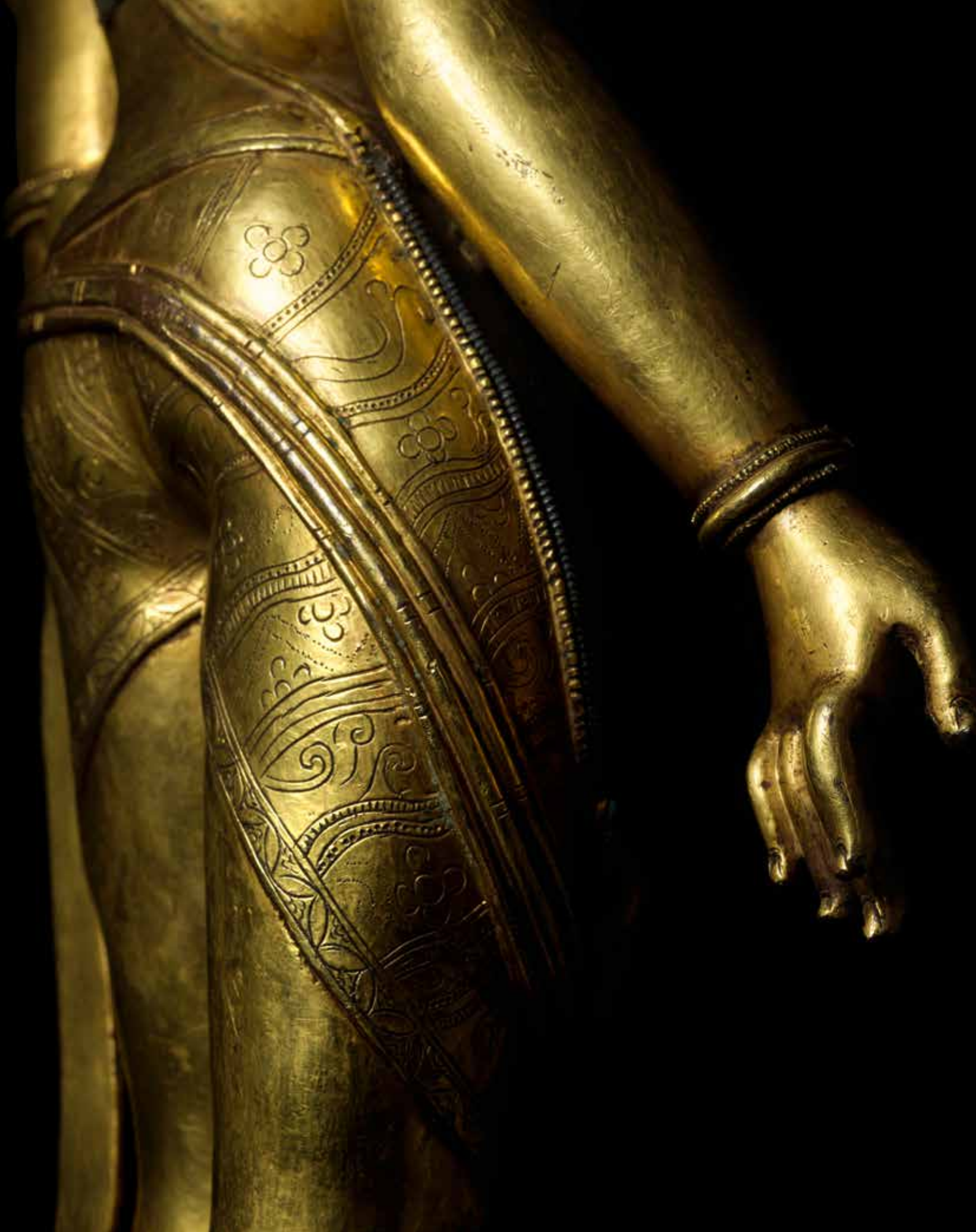
Benny Rustenburg，香港，2007年

歐洲私人收藏











A GILT COPPER ALLOY FIGURE OF PADMAPANI LOKESHVARA TIBET, CIRCA 1400

With inset turquoise, coral, and lapis.

Himalayan Art Resources item no.61740

55 cm (21 3/4 in.) high (including lotus stem);

51 cm (20 1/8 in.) high (excluding lotus stem)

HK\$16,000,000 - 20,000,000

This refined gilded sculpture of standing Padmapani Lokeshvara follows a foreign, ancient mode of representing the bodhisattva imported to Tibet. Itinerant Newari craftsmen from the Kathmandu Valley achieved the most accomplished renditions of the standing bodhisattva form in cast bronze. Renown throughout Asia, this ethnic group passed artistic traditions and expertise between generations of masters. Tibetan patrons commissioned Newars for major artistic projects, recorded, for instance, in the *tashi gomang* stupas of Densatil monastery, and the thangka sets of Sakya and Ngor. The present sculpture arises from such circumstances, following the ascent of wealth and patronage in Central Tibet around the beginning of the 15th century. Combining Newari and Tibetan aesthetic proclivities, this sculpture represents the pinnacle of the standing bodhisattva form in Tibetan art.

Avalokiteshvara, “The Lord Who Looks Down”, does just so with a kind smile and a gesture of charity with his right hand. Avalokiteshvara is the paradigm of perfected compassion, one of the key virtues a practitioner must develop towards his or her own buddhahood. The master Newar depicts Avalokiteshvara arising from a lotus flower, an ubiquitous Buddhist symbol for any being’s potential to rise from murky waters and realize their innate buddhahood. This form of Avalokiteshvara, known as Padmapani Lokeshvara, ‘The Lotus Holder’, echoes such symbolism, for by his hand help is provided toward enlightened salvation.

The leitmotif of the standing bodhisattva in a limber pose, with a bare torso, supple waist, and sheer lower garment, traces back to the golden age of Indian sculpture in the Gupta period (4th-to 6th-centuries). A famed standing Padmapani from Sarnath in the National Museum, New Delhi exemplifies this root (cf. *Across the Silk Road*, Beijing, 2016, pp.160-1. no.70). The Newars adopted and preserved this tradition, adding exaggerated narrow waists and swollen thighs by 13th-century and the establishment of the early Malla dynastic style. A consummate Nepalese example of standing Padmapani from 14th-century is held in the Rubin Museum of Art (*Collection Highlights: The Rubin Museum of Art*, New York, 2014, p.80-1). By contrast, the Rubin’s Nepalese example shows more preoccupation with the figure’s modeling, whereas the present bronze stresses a more densely gilded, patterned, and inset surface.

銅鑲金蓮華手觀音像

西藏，約1400年

鑲嵌綠松石、珊瑚、及青金石。

喜馬拉雅藝術資源網61740號

含底端蓮莖：高55釐米(21 3/4 英吋)

不含底端蓮莖：高51釐米(20 1/8 英吋)

16,000,000 - 20,000,000 港元

此尊蓮華手菩薩立像造於西藏，其優美的姿態則傳承自一種境外古老的菩薩造像方式。這種以銅鑄造的立式菩薩像，以來自加德滿都谷地的內瓦爾族匠師的作品最為人稱道。內瓦爾族人世代相傳的高超工藝聞名亞洲內外。據記載，西藏供養人就常出資邀請內瓦爾匠師入藏完成重要藝術作品，例如丹薩替寺中著名的吉祥多門塔，以及薩迦派和鄂爾派的唐卡系列等。十五世紀初期，藏中地區經濟繁榮，人民信仰虔誠，而此件傑出的蓮華手菩薩便是在這樣的時代背景下誕生，完美地融合了內瓦爾與西藏本土審美特色，代表著西藏立式菩薩像中的巔峰之作。

觀音菩薩，意為「觀察世間音聲覺悟有情」。此尊像垂目微笑，右手掌向外結與願印的形象，恰好體現出觀音菩薩悲憫眾生的內在精神氣質。慈悲是佛教修行的核心，觀音菩薩則是圓滿無礙大悲心的典範。此尊觀音自蓮花中升起，象徵著佛理教化中所說眾生皆可如清蓮出淤泥而不染一般，於濁世中見自佛性。作為觀音的一種身形，蓮華手菩薩手持蓮花的造型寓意與自蓮花中升起的寓意相呼應，象徵著菩薩誓願奉獻自身無窮力量救渡眾生。

常見於立式菩薩像中微傾的站姿，袒露的上身，柔軟的腰肢和下身輕薄的裙裳等造像特徵最早可追溯到印度造像的黃金時期——笈多王朝時期（西元四至六世紀），例如藏於新德里國家博物館中著名的鹿野苑蓮華手菩薩像便是一早期範例（參見《Across the Silk Road》，北京，2016年，頁160-1，圖70）。印度造像藝術發展至尼泊爾後，內瓦爾工匠以這一造像傳統為基礎進行再創作，使立像腰肢更為纖細，腿部肌肉更為發達，最終於13世紀形成了獨特的早期馬拉王朝風格。紐約魯賓博物館中亦收藏有一尊14世紀尼泊爾蓮華手菩薩立像（參見《魯賓精品集》，紐約，2014年，頁80-1），相比之下，魯賓博物館藏的尼泊爾造像更注重人物身體構造，而此尊西藏作品則更強調表面澄亮的鎏金，繁密絢麗的紋飾以及璀璨的寶石鑲嵌等裝飾細節。



Tibetan aesthetic proclivities towards rich surfaces are conveyed in its unique tradition of portrait sculpture. Early portraits such as numerous c.13th-century, heavily gilded sculptures of Jigten Sumgon Rinchenpel (1143-1217) dress him in a precisely articulated patchwork robe with finely beaded hems. A prime example survives in Serkhang monastery, published by von Schroeder, *Buddhist Sculptures in Tibet*, vol.2, Hong Kong, 2003, pp.1036-7, no.258B. He is presented before a throne encrusted with copious semi-precious stones and almost no inch left unornamented. He is flanked by standing bodhisattvas that demonstrate little concern for an elaborate pose, while being studded with oversized pieces of inset turquoise. Rinchenpel invited Newari craftsmen to create his sculptures and his visionary *tashi gomang* stupas (Czaja & Proser (eds), *Golden Vision of Densatil*, New York, 2014, p.184). Newari craftsmen were familiar with setting stones into sculpture within the Malla tradition, but the Tibetan patron clearly showed greater enthusiasm.

The present sculpture's use of silver inlay is also quite distinct from purer Nepalese examples. The artist has incorporated beaded silver ware seamlessly in the Avalokiteshvara's crown, necklace, belt, and most prominently in the sacred thread (*ratnopavita*) traversing his torso and thighs. Again, earlier portrait sculpture conveys the Tibetan preference for inlaid precious metals, exemplified in a 12th-/13th-century portrait of Phagmodrupa (1110-70) in the Cleveland Museum of Art (1993.160). Phagmodrupa's eyes, teeth, and hems are all inlaid with silver, as are the guardians of his throne. Tibetan's fondness for inlay almost certainly stemmed from their appreciation for fine Kashmir and Pala bronzes. However, it was little adopted in Nepal, demonstrated by its absence from a large gilded bronze of Manjushri also in the Cleveland Museum of Art (1964.370), roughly contemporaneous with the present Padmapani.

Thus, marrying the Newar's classical, elegant, rhythmic, and sensuous modeling with the Tibetan preference for more engraved, inlaid, and embellished surfaces, this masterpiece represents their perfect synthesis at a moment frequently described as 'Tibet's renaissance', when great monuments are attempted and art is met with great wealth. The Walters Art Museum, Baltimore holds a closely related Padmapani almost certainly by the same set of artists for the same monastic project (54.3098; Pal, *Desire and Devotion*, Baltimore, 2001, p.295, no.171;fig.1).

Provenance

Benny Rustenberg, Hong Kong, 1998
Private European Collection

Fig.1
Bodhisattva Avalokiteshvara
Tibet, ca. 1400
54.3098
The Walters Art Museum, Baltimore

圖一
觀世音菩薩立像
西藏，約1400年
館藏編號54.3098
沃爾特斯藝術博物館，巴爾的摩

西藏造像對華麗造型的偏好在其特有的上師肖像中表現尤為明顯。在早期造像中，例如諸多13世紀銅鑲金吉天頌恭仁千貝（1143-1217）像就皆以厚重的鑲金，脈絡清晰的福田衣及珠鏈紋裝飾令人印象深刻。參見供奉于青海賽康寺內的一件精美仁千貝造像（出版於施羅德，《西藏佛教雕塑》，卷二，香港，2003年，頁1036-7，圖258B），在此件造像中，仁千貝端坐於一個以無數半寶石精工鑲嵌的寶座上，同時兩側站立的菩薩周身也有尺寸醒目的綠松石鑲嵌其間。然而這尊富麗華美的西藏造像與丹薩替寺中的吉祥多門塔卻都是由仁千貝請來的內瓦爾匠師創作完成（Zaja & Proser編，《Golden Vision of Densatil》，紐約，2014年，頁184）。內瓦爾匠師在馬拉王朝時期就已熟練掌握鑲嵌技藝，但西藏富裕及虔誠的供養人明顯對這一奢華的工藝更為熱衷，使其在西藏造像中得到更大發揮，取得更高的藝術成就。

另外，此件作品中精美絕倫的錯銀工藝也明顯異於尼泊爾造像中較為古樸的錯銀樣式。細看菩薩寶冠、項鏈、腰帶及自左肩纏繞至腿部醒目的聖帶，裝飾其間的銀質珠鏈連續不斷又顆顆分明，工藝十分考究。早期的西藏造像中多見貴金屬鑲嵌，例如克利夫蘭藝術博物館藏的一尊十二至十三世紀帕木竹巴（1110-70）就是一個很好的詮釋（館藏編號1993.160）。造像中，帕木竹巴的雙眼，牙齒，衣緣，以及金剛座下的護法坐騎等均以白銀鑲嵌，裝飾性極高。西藏人對貴金屬鑲嵌技術的喜愛源於他們對早期克什米爾和帕拉造像的崇拜，然而尼泊爾匠師則較少採用這一技法。克利夫蘭藝術博物館中另藏有一尊與此件蓮華手菩薩同時期的重要尼泊爾文殊菩薩像（館藏編號1964.370），但此文殊菩薩像中就不見西藏式的繁複金屬鑲嵌。

「西藏文藝復興」時期，大量湧入的善款成就了許多豐碑似的建築與藝術品。此件傑作完美融合了內瓦爾造像傳統與西藏本地審美風格，整體造型經典優雅、韻律十足，細微處精密的花紋鑿刻與鑲嵌工藝又精彩紛呈、富麗華貴，無疑代表了同時期造像的最高藝術水準。美國巴爾的摩的瓦爾特藝術博物館中藏有一尊極為類似的蓮華手菩薩像，對比兩尊的相似程度可推測兩尊是同一批匠師為同一個寺院創作而成（館藏編號54.3098; Pal, *Desire and Devotion*, 巴爾的摩，2001年，頁295，171號；圖1）。

來源

Benny Rustenberg, 香港，1998年
歐洲私人珍藏









**A GILT COPPER ALLOY FIGURE OF AMITAYUS
ATTRIBUTED TO SONAM GYALTSSEN (A.15TH CENTURY),
CENTRAL TIBET, CIRCA 1430-1440**

Himalayan Art Resources item no.61762
21 cm (8 1/4 in.) high

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

One of the most pleasing Tibetan sculptures of the Long-Life Buddha, this pristine example of Sonam Gyaltzen's craftsmanship intricately portrays White Tara arising from the vase in Amitayus' lap, in a rare instance of coupling the two deities of longevity.

A master artist active in the 15th century, Sonam Gyaltzen's work has long been lauded as the pinnacle of Tibetan gilded sculpture and treasured in museums. Though his identity until recently has been unknown, in March 2018, Watt discovered his name and historic information about Sonam Gyaltzen on a seminal bronze of Thousand-Armed Avalokiteshvara (Watt in Bonhams, New York, 19 March 2018, lot 3033).

Gyaltzen's Amitayus shares signature hallmarks of the artist's style reflected in the Avalokiteshvara and various subjects dispersed throughout private and public collections. These include a Vajrabhairava in the Rietberg Museum, Zurich and a Guhyasamaja in the Palace Museum, Beijing (Uhlig, *On the Path to Enlightenment*, Zurich, 1995, pp.168-71, no.114; *Complete Collection of the Treasures of the Palace Museum, 60: Buddhist Statues of Tibet*, Hong Kong, 1998 p.192, no.183; respectively). Gyaltzen completes his bronze's lotus petals in the round with symmetrically curling plump inner corolla on top of swelled outer petals with pointed tips. Gyaltzen lightly engraves Amitayus' silks with auspicious symbols. He models Amitayus with slender physiognomy. The hair is distinctively arranged into a fringe of rounded curls before the crown. Gyaltzen apportions the jewelry with restraint, such that small turquoise settings brilliantly lead the eye over the body without distracting from its alluring suppleness. Lastly, in the handsome face, Gyaltzen elegantly captures the benevolent and restful essence of Amitayus.

Published

Arman Neven, *Art Lamaïque*, Brussels, 1979, no.115.
Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.448, 122B.

Exhibited

Lamaïstische Kunst/Art Lamaïque, Société Général de Banque à Bruxelles, Brussels, 15 May - 30 June 1975.

Provenance

Private Collection, Belgium
Lempertz, Cologne, 12 April 2015, lot 81

銅鑲金無量壽佛像

傳為索南堅贊（活躍於十五世紀）之作
藏中，約1430至1440年
喜馬拉雅藝術資源網61762號
高21釐米（8 1/4英吋）

2,000,000 - 3,000,000 港元

此尊為西藏無量壽佛造像中的上乘之作，且將藝師索南堅贊的高超技藝發揮得淋漓盡致。無量壽佛手中的寶瓶上刻有白度母，罕見地結合呈現此二尊長生神祇。

索南堅贊為活躍於公元十五世紀之造像藝師，其作品向被譽為西藏鑲金造像之極品，多被收錄於博物館館藏。然而索南堅贊的身份直到近日才被確認。2018年3月，其姓名及生平由學者傑夫瓦特於一尊重要的銅鑲金十一面千手觀音像上發掘（瓦特，紐約邦瀚斯，2018年3月19日，拍品3033）。

此尊無量壽佛像，風格特徵與索南堅贊的其他藏於博物館及私人收藏的作品如出一轍，其中包括蘇黎世雷特伯格博物館之一尊大威德金剛及北京故宮博物院之一尊密集金剛（分別參見Uhlig, 《On the Path to Enlightenment》，頁168-71，蘇黎世，1995年，114號；以及《故宮博物院藏文物珍品全集60：藏傳佛教造像》，頁19，香港，1998年，183號）。蓮座圓鼓帶尖的外花瓣上置有對稱捲曲且豐滿的內花冠。佛身修長，絲質法袍佈滿吉祥。頭髮於冠前排成圓捲劉海。綠松石鑲嵌恰到好處，引領視線游於佛軀，而不失柔順線條。佛像面容俊逸，流露慈祥的無量佛心。

著錄

Arman Neven, 《Art Lamaïque》，布魯塞爾，1979年，115號。
施羅德，《印度與西藏的銅造像》，香港，1981年，頁448，122B號。

展覽

Lamaïstische Kunst/Art Lamaïque，法國興業銀行，布魯塞爾，1975年5月15日—6月30日。

來源

比利時私人收藏
倫佩茨拍賣行，科隆，2015年4月12日，拍品81號







**A GILT SILVER AND GILT COPPER ALLOY FIGURE
OF CHAKRASAMVARA**

TIBET, CIRCA 1425-1450

Himalayan Art Resources item no.61780

14.7 cm (5 3/4 in.) high

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

Chakrasamvara and Vajravahri's gendered symbolism convey the enlightened consciousness that arises from a union of Buddhism's two highest virtues, wisdom and compassion. The male Chakrasamvara represents perfected compassion, while the female Vajravahri represents perfected wisdom. Their erotic imagery combined represents the perfected union of these respective virtues. The rare choice of the artist and patron to cast each figure of Chakrasamvara and Vajravahri from either gilded copper or gilded silver enhances the binary symbolism of this iconic subject.

A master craftsman cast and chased this fine sculpture. His beading within the jewelry is exact. The pendants by the couple's legs are especially crisp. The array of severed heads and animal skins are exceptionally engraved, seen below Vajravahri's attractive rear. The couple's physiognomy and poise are limber. Their fingers are carefully modelled, holding intricate attributes. The swirling nectar within a skullcup in one of Chakrasamvara's hands is telling of the painstaking attention and skill devoted to creating this rare sculpture. These features indicate the time of production to be within the 15th-century, a period of Tibetan art that Rhie & Thurman sees as a deliberate transition away from the imposing monumentality of 13th-and 14th-century styles, towards a "process of refinement and elaboration." (Rhie & Thurman, *Wisdom and Compassion*, New York, 1996, p.77, no.3)

The sculpture's fine details correspond with the work of Sonam Gyaltzen, a recently identified master sculptor working for the Sakya near the Gyantse Kumbum around 1430 (cf. Watt in Bonhams, New York, 19 March 2018, lot 3033). Its quality is such that it is possible this is a work by Sonam Gyaltzen also, having some abbreviated features not because it is later or by a school, but because it is smaller than other sculptures so far attributed to him (*ibid.*, for a list). The grooves over the tiger skin's paws are particularly consistent with a larger Chakrasamvara sold at Bonhams, New York, 16 March 2015, lot 18, since attributed to Sonam Gyaltzen. By this master or another, the hand of one is nonetheless indicated by the expressive use of precious metals and their accomplished result.

Provenance

Doris Wiener Gallery, New York, 2002

銀鑲金與銅鑲金勝樂金剛像

西藏，約1425-1450年

喜馬拉雅藝術資源網61780號

高14.7釐米（5 3/4英寸）

1,500,000 - 2,000,000 港元

勝樂金剛與金剛亥母的雙身形象，象徵著佛教哲學中最重要的兩個元素，智慧與慈悲的結合。男身的勝樂金剛代表無上慈悲，女身的金剛亥母代表廣大智慧，二者以雙身的形式結合象徵著慈悲和智慧的統一。而在這尊造像中勝樂金剛與金剛亥母分別以銀鑲金與銅鑲金的手法製作，十分罕見，也更加增強了慈悲與智慧的象徵意涵。

技藝高超的匠師將此尊造像鑄造地美輪美奐，精美動人，勝樂金剛纏絡之精準，雙臂之生動，多排面孔與獸皮之逼真，實屬佳作。尤見金剛亥母背影，細節十分精湛。人物姿柔軟修長，指節有力而精確，手握各種法器。勝樂金剛手持嘎巴拉碗內可見漩渦。攝人的細節說明造像鑄於十五世紀，Rhie & Thurman曾指出十五世紀前後西藏造像風格經歷了一個轉型，由十三至十四世紀的粗獷雄渾的風格轉變精緻細膩的風格（參見Rhie & Thurman, 《Wisdom and Compassion》，紐約，1996年，頁77，3號）。

此造像之風格與近期發現的薩迦派匠師索南堅贊的創作風格有密切聯繫，索南堅贊於1430年前後生活工作於江孜縣白居寺一帶，詳見（瓦特，邦瀚斯，紐約，2018年3月19日，拍品3033號）。本作品高超的鑄工說明其有可能為索南堅贊親手所製。儘管細節較之稍簡，但不一定由後人所造，而可能由於此像尺寸小於現今所知的索南堅贊作品。其虎皮前爪之溝壑處理，與索南堅贊另一勝樂金剛雕塑十分一致，於2015年3月16日售於邦瀚斯，紐約，拍品18號。然而無論是否真的出自索南堅贊，此像獨特的藝術表現和對貴金屬的運用都不失為難得的上品。

來源

Doris Wiener Gallery，紐約，2002年



**A GILT COPPER ALLOY FIGURE OF VAJRAYOGINI
CENTRAL TIBET, 15TH CENTURY**

Himalayan Art Resources item no.61814
19 cm (7 1/2 in.) high

HK\$600,000 - 800,000

This expressive gilded sculpture depicts Vajrayogini as she appeared to Naropa, one of the root Indian gurus of the Sakya school. Vajrayogini is the most important *dakini* in Tibetan Buddhism, which are a class of female celestial beings who take form in this world to train tantric masters in secret doctrines. Whereas she is more often shown dancing, here Vajrayogini is cast standing on prone figures with her head and skullcup raised to the sky – perhaps the most heroic pose afforded to any female figure in Tibetan art.

The sculpture's style and quality are indicative of Tibet's period of refinement in the 15th-century. While not by the master himself, the lotus petals, jewelry, and slender physiognomy echo the work of Sonam Gyaltzen, a recently identified master sculptor commissioned by the Sakya c.1430 (cf. Watt in Bonhams, New York, 19 March 2018, lot 3033). Watt has begun compiling a body of sculptures either by or similarly related to the work of Sonam Gyaltzen, see HAR set no.5175.



銅鑲金剛瑜伽母像

藏中，十五世紀

喜馬拉雅藝術資源網61814號
高19釐米（7 1/2英吋）

600,000 - 800,000 港元

此尊造像工藝精湛且具有極強的藝術感染力，其生動地描繪了金剛瑜伽母向那若巴示現的形態。那若巴是印度的重要佛教祖師，屬薩迦傳承。而金剛瑜伽母是藏傳佛教中最重要的空行母，即為現身現世以指引密宗修行者的女性神祇。儘管她大多被刻畫成舞蹈的形象，但此處金剛瑜伽母大跨步踐踏人身，仰面朝天，高舉嘎巴拉碗，氣勢非凡。而這種瀟灑的姿態可謂是西藏藝術中最具有英雄氣概的女性形象。

此尊造像的風格與鑄工均頗具十五世紀西藏藝術的精緻品味。造像的蓮瓣、珠飾和金剛瑜伽母纖細的面容體現了索南堅贊的造像風格。索南堅贊是近期才得到考證的薩迦派重要藝師，活躍於1430年前後（參見瓦特，紐約邦瀚斯，2018年3月19日，拍品3033號）。本作品雖非出自其手，但展現了十分相近的特徵與氣度。學者傑夫瓦特正致力於整理收集由索南堅贊鑄造以及承襲了其風格的造像，參見喜馬拉雅藝術資源網5175號。







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**A GILT COPPER ALLOY FIGURE OF
MAHACHAKRA VAJRAPANI
TIBET, 14TH/15TH CENTURY**

Himalayan Art Resources item no.61741
27.5 cm (10 7/8 in.) high

HK\$2,500,000 - 3,500,000

In this enthralling sculpture, Vajrapani manifests as a *yidam* (meditational deity) - an enlightened being who can be the focus of one's tantric practice, bestowing powers and spiritual attainments. The *Mahachakravajrapani Tantra* is prominent within the Gelug school, having been passed to Je Tsongkhapa by his life-long mentor, Dondrub Rinchen (c.1309-85). One recorded lineage traces the practice of Mahachakra Vajrapani back to the Indian mahasiddha Shavaripa and the Tibetan translator Chokyi Gyaltsen (11th century) (tbrc.org L8LS14007). Depicted with his consort, this is the most potent meditational form of Mahachakra Vajrapani from which to receive spiritual attainments.

Mahachakra Vajrapani overpowers a snake and bites through its middle. Snakes are key to Vajrapani's wrathful symbolism, conveying his role of subduing harmful forces and converting 'poisonous' emotions into virtue (cf. van Alphen, in Bonhams, Hong Kong, 29 November 2016, lot 108) However, his *yidam*-form achieves special emphasis, showing him digest a snake's venom, one of the most striking examples of tantric imagery in Tibetan Buddhism.

In this significant example, the sculptor meets Mahachakra Vajrapani's unsparing imagery with equal measure. He casts the bronze densely, producing burly limbs struck in a steadfast pose. The hands are strong, with Vajrapani's *abhaya mudra* authoritatively thrust forward by his consort's right side. The artist dresses Mahachakra-Vajrapani with rotund beaded swags and snakes with charismatic gazes peering out from between the *yidam*'s legs. He shows nuances between each of the divine couple's fierce expressions, modeling them with painstaking depth and clarity. Such elements typify why Tibetan sculpture of this kind is so lauded for its unyielding power.

Provenance

Benny Rustenburg, Hong Kong, 8 May 2006
Private European Collection

銅鑲金大輪金剛手像

西藏，十四/十五世紀

喜馬拉雅藝術資源網61741號
高27.5釐米（10 7/8英吋）

2,500,000 - 3,500,000 港元

在此尊引人入勝的造像中，金剛手菩薩以本尊形象化現，作為禪修對象護佑修行者增長功德，究竟佛法。由於上師敦珠仁千（約1309-85年）將《金剛手大輪密法》傳授給宗喀巴大師，此教法在格魯派中尤為受到重視。大輪金剛手修法傳承有緒、歷史悠久，據史料記載可追溯到印度大成就者夏瓦利巴和西藏的著名譯師確吉堅贊（11世紀）（佛教數字資源中心網，L8LS14007）。在大輪金剛手的本尊化現中，如此尊懷抱明妃的形象最為殊勝。

蛇是金剛手菩薩的主要標誌物之一，代表主尊平息惡力邪念之能（參見van Alphen, 香港邦瀚斯，2016年11月29日，拍品108號）。然而當金剛手以本尊形象出現時，蛇的角色更為突出，形象上更具張力。此尊金剛手大口飲食蛇毒的樣貌，實乃藏傳佛教造像中最具視覺衝擊力的作品之一。

在這件重要的作品中，匠師完美精湛地呈現了大輪金剛手本尊無與倫比的氣勢。本尊四肢健碩，姿態威嚴勇猛，雙手健壯有力，左手結無畏印高舉于明妃右側，以珠鏈和盤蛇為飾，兩腿間蛇眼炯炯有神，栩栩如生。本尊與明妃面呈憤怒相，刻畫細緻入微、立體生動。在西藏造像中此類造像以其無以倫比的藝術感染力而備受追捧。

來源

Benny Rustenburg，香港，2006年5月8日
歐洲私人收藏







48

**A GILT COPPER ALLOY FIGURE OF MAHAMAYA
TIBET, 15TH/16TH CENTURY**

Himalayan Art Resources item no.61745

23 cm (9 in.) high

HK\$800,000 - 1,200,000

This gilded sculpture presents the very rare subject of Mahamaya, a four-armed and four-faced deity originating from the Sanskrit *Mahamaya Tantra*. He is shown dancing while embraced with his consort Buddha Dakini, also appearing with four faces and four arms, and holding the exact same attributes as her spouse. The Ngog lineage of the Marpa Kagyu Tradition considers Mahamaya a special deity for the lineage.

Both male and female deities have been naturalistically modeled with sturdy limbs, conveying a sense of forcefulness. Mahamaya wears a long garland of severed heads, each vividly rendered, symbolizing negative attitudes being completely cut off. At the same time, the detailed treatment of their hair, crowns, and beaded jewelry adds delicacy to the casting.

The distinct flame-tipped lotus petals largely follow the early 15th century Chinese style, known in Tibet through Yongle (1402-24) and Xuande (1425-35) bronzes gifted by the Ming court, and mimicked in Tibetan sculptures shortly after. Compare the lotus throne with a gilt bronze Vajradhara attributed to the late 15th/early 16th century by Rhie and Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 1991, p.357, no.147.

See a stylistically related gilt bronze Mahamaya *yab-yum* in the collection of The Dayton Art Institute (acc. no. 1980.12). Dakini's aprons in the two sculptures closely resemble each other with beaded shot loops and long tassels, embellished with inset stones. Mahamaya's skull crown and large circular earrings are also treated in similar manner.

Provenance

Benny Rustenburg, Hong Kong, 9 November 2007
Private European Collection

銅鑲金大幻金剛像
西藏, 十五/十六世紀
喜馬拉雅藝術資源網61745號
高23釐米 (9英寸)

800,000 - 1,200,000 港元

此尊銅鑲金大幻金剛像題材稀有，源自於梵語“摩訶摩耶秘儀”。舞動的本尊有四臂及四面，與明妃空行佛母相擁，空行母同樣也呈四面四臂，並持與大幻金剛一致的法器。瑪巴噶舉的沃派傳統將大幻金剛作為教派的特別尊神。

男女兩尊的手足整體造形剛健有力，兼以寫實風格詮釋，張力十足。大幻金剛佩戴淌血人頭項蔓，每個人頭的刻劃均栩栩如生，象徵著負面心態的斬斷。同時，此尊造像的髮髻、寶冠及連珠紋珠寶製作精細，增添了韻味清新秀雅的細膩之美。

獨特火焰狀尖端的蓮花瓣沿襲了中原十五世紀早期的風格，該風格由永樂（1402-24）及宣德（1425-35）時期朝廷贈給西藏的銅像傳入藏區，之後被西藏匠師重新詮釋模仿。對比此蓮花座和一尊十五世紀末至十六世紀出的銅鑲金金剛總持像（參見Rhie與Thurman，《Wisdom and Compassion: The Sacred Art of Tibet》，紐約，1991年，頁357，147號）。

德頓藝術學會收藏（館藏編號1980.12）的一件銅鑲金大幻金剛像在風格上與本作品相似。這兩件造像中空行母均身著由環形瓔珞垂帶和長流蘇組成的圍裙，並鑲有寶石。大幻金剛的人頭骨冠及大圓型耳飾同樣也以近似的風格呈現。

來源

Benny Rustenburg，香港，2007年11月9日
歐洲私人收藏



**A THIRTY-THREE-DEITY USHNISHAVIJAYA MANDALA
TIBET, NGOR MONASTERY, CIRCA 1500-50**

Distemper on cloth; verso with repeated Tibetan, 'om, ah, hum', invocations in black ink; with original cloth mount, and original red lacquered dowel inscribed in gold Tibetan translated, 'Ushnishavijaya with Many Deities'.

Himalayan Art Resources item no.88540

Image: 50.9 x 44.2 cm (20 x 17 3/8 in.);

With silks: 85.2 x 48.4 cm (33 1/2 x 19 in.)

HK\$3,200,000 - 4,000,000

Glowing in white from the center of her celestial palace, the Wisdom Goddess, Ushnishavijaya, calmly smiles. She has three faces of white, yellow, and blue, the last being slightly wrathful. In her eight radiating arms she holds a lotus-borne red Amitabha, a bow and arrow, a vase of plenty, a lasso, and displays the gestures of reassurance (*abhaya mudra*) and wish-granting (*varada mudra*). At the center, before her bosom, she balances a five-colored *visavajra*, itself a color-coordinated microcosm of her abode.

Adding to the painting's complexity, Ushnishavijaya's palace is also inhabited by thirty-two deities. Each reclines against a lotus petal similar to the imagery of sculptural mandalas (cf. Huntington, *Circle of Bliss*, Columbus, 2003, p.254, no.68). A ring of thirty-two petals surrounds the palace, symbolizing the purified minds of these retinue deities.

Furthermore, sixteen tiny offering goddesses dance around the palace's veranda. Its walls are decorated with garlands and streamers. Its four gates are surmounted by parasols under which deer flank a Dharmachakra – symbols of Shakyamuni's wisdom. Beyond the palace's protective ring, alternating figures of Amitayus and Amitabha populate the painting's corners and top and bottom registers. In the bottom center, sits another figure of Ushnishavijaya, and in the top center, a Sakya teacher.

**三十三尊勝佛母壇城唐卡
西藏，鄂爾寺，約1500-50年**

布本設色，背面以黑色藏文題有「唵阿吽」三字真言；原裝原裱，原配紅漆天地杆上以金色藏文題寫「尊勝佛母與眾神」。

喜馬拉雅藝術資源網88540號

畫心：50.9x44.2釐米（20x17 3/8英吋）；

裝裱：85.2x48.4釐米（33 1/2x19英吋）

3,200,000 - 4,000,000 港元

皎潔無暇的尊勝佛母身如秋月，面含微笑，自在地端坐於壇城的正中。她的三面分別呈鵝黃色，白色和藍色，藍色一面現忿怒相。右第一手持十字金剛杵於胸前，二手托蓮座，上為阿彌陀佛，三手持箭，四手施願印置右腿前，左第一手忿怒拳印持絹索，二手上揚作施無畏印，三手執弓，四手定印托甘露寶瓶。十字金剛杵之綠，藍，黃，紅，白五色，正對應了尊勝佛母壇城五色。

此尊勝佛母唐卡結構複雜，壇城中另有三十二位神祇圍繞著尊勝佛母，每尊端坐於蓮瓣之中，類似造像壇城的佈局（參考Huntington，〈Circle of Bliss〉，哥倫布，2003年，頁254，68號）。壇城周圍以多色三十二個蓮瓣的曼陀羅圈圍繞，象徵眾神祇純淨的意念。

此外，十六尊供養天女在宮殿的樓閣上翩翩起舞。壇城牆飾花蔓珠簾飄帶。四扇城門上華蓋懸掛於宮門，法輪的標幟側面左右各有一鹿，象徵釋迦牟尼的智慧。無量壽佛以及阿彌陀佛交替繪於壇城四方角落的護境之外。居於畫芯上下緣分別為薩迦派祖師以及尊勝佛母。



This mandala likely forms the final painting of a set of approximately forty-four based on the *Vajravali* of Abhayakaragupta (11th century). The palette is strong and vibrant, consistent with many portraits and mandalas that have survived from Ngor monastery. For example, compare with the Thirty-Two Deity Guhyasamaja mandala sold at Bonhams, New York, 17 March 2014, lot 18 that was dated by inscriptional evidence c.1520-1533.

A very similar Sakya mandala of Paramasukha Chakrasamvara in the McCormick Collection is published in Leidy & Thurman, *Mandala*, 1997 pp.92-3. Also from Ngor monastery, it bears inscriptional evidence that dates it c.1500. Like this Ushnishavijaya mandala, it is associated with tantric practice to promote long-life.

The mandala is unusual for the large size of its central figure. The painter sets Ushnishavijaya against the green, blue, and red of her immediate aureole to project her outwards like a dazzling light. The proportions allow for the fine treatment of her pale green and maroon lower garments, draped in sumptuous folds across her lap. These features are often absent at the center of more conventional mandalas of the period. A Pancharaksha Mandala of strikingly similar composition, sharing a brilliant white figure in its center is held in the Alain Bordier Foundation (von Schroeder, *Tibetan Art of the Alain Bordier Foundation*, Hong Kong, 2009, pp.40-1, pl.14).

Provenance

Private European Collection
Rossi and Rossi Ltd, London, 2001
Carlton Rochell Asian Art, New York, 2003
Private Collection, New York

根據尊勝佛母壇城的佈局，判斷其可能為一組約四十四張唐卡的系列當中的一幅。該系列根據密教大師無畏生護（十一世紀）的主要著述之一《金剛鬘》繪製而成。該唐卡設色明麗大膽、色彩豐富鮮明，與許多鄂爾寺至今存世的大量祖師壇城唐卡風格十分統一。比較一幅售於邦瀚斯的密集金剛三十二尊壇城，紐約，2014年3月17日，拍品18號，此密集金剛唐卡的題款可將繪製年份定於1520-1533年間。

另參考一幅McCormick收藏的薩迦派勝樂金剛壇城唐卡，參見 Leidy&Thurman，*《Mandala》*，1997年，頁92-3。此張勝樂金剛壇城唐卡同樣來自於鄂爾寺，唐卡上的提款可使其定代為西元1500年前後。勝樂金剛壇城唐卡與此張尊勝佛母壇城兼與長壽灌頂相關。

與其他同類唐卡相較，此尊勝佛母壇城唐卡中心主尊尺寸更大。佛母以綠、藍、紅的光暈背景，格外矚目。橄欖色與栗色相間的裙襪衣摺繪製地十分精湛細膩。這些豐富細膩的特徵在同時期的其他壇城作品中往往並不存在。另論一張相關作品，藏與Alain Bordier基金會的五部護法壇城唐卡，其構圖及中心本尊設色十分相近，詳見施羅德，《*Tibetan Art of the Alain Bordier Foundation*》，香港，2009年，頁40-1，圖14。

來源

歐洲私人收藏
Rossi and Rossi，倫敦，2001年
Carlton Rochell Asian Art，紐約，2003年
私人收藏，紐約





50

**A PAINTED LEATHER RITUAL CROWN
WITH THE FIVE PRESIDING BUDDHAS
TIBET, CIRCA 15TH CENTURY**

The back of each panel also painted with an empowering monogram of the corresponding Buddha.
Himalayan Art Resources item no.61800
Each panel: 16.8 cm (6 5/8 in.) high

HK\$160,000 - 200,000

Such crowns are worn during initiation and empowerment rites. Each Presiding Buddha represents an aspect of the initiate's transmuted perfection, and the crown is worn to mark the dissipation of his or her selfhood into the *dharmakaya*.

A closely related crown with gilt frame is published in Tingley, *Buddhas*, Crocker Museum of Art, 2009, p.90, pl.26. Compare with others in the Metropolitan Museum of Art, New York (1985.391&1997.52); Reynolds, *Tibetan Collection*, Newark, no.P6; *Orientalism*, October 1998, p.62; Menzies, *Goddess*, Sydney, 2006, no.149; Huntington & Bangdel, *Circle of Bliss*, no.62.

Provenance

Sotheby's, New York, 5 December 1992, lot 29
Private Collection, Washington

彩繪皮革五佛法冠

西藏，約十五世紀

每一冠葉背面繪有五方佛所對應的種子字。

喜馬拉雅藝術資源網61800號

每冠葉高16.8釐米（6 5/8 英寸）

160,000 - 200,000 港元

此類五佛法冠於重要儀式以及灌頂禮上配戴，每片冠葉上繪有一尊五方佛，內表五智圓滿，修法中即藉戴此冠而脫出個體，進入法身。

一件密切相關之金邊寶冠見載於（Tingley, 《Buddhas》, Crocker Museum of Art, 2009年, 90頁, 圖26）。相關之其他法冠分別收藏或記載於：紐約大都會博物館（館藏編號1985.391及1997.52號）；Reynolds著, 《Tibetan Collection》, 紐華克, P6號；《Orientations》, 1998年10月, 62頁；Menzies著, 《Goddess》, 悉尼, 2006年, 149號；Huntington 及 Bangdel著, 《Circle of Bliss》, 62號。

來源

蘇富比, 紐約, 1992年12月5日, 拍品29號
美國華盛頓私人收藏

**A GILT COPPER ALLOY FIGURE OF SHAKYAMUNI BUDDHA
MING DYNASTY, 15TH CENTURY**

Himalayan Art Resources item no.61729

8 cm (3 1/4 in.) high

HK\$200,000 - 300,000

This fine bronze depicts Shakyamuni with a sweet, approachable face. His robe drapes in luxuriant folds that follow the conventions of the imperial Ming style of the early 15th-century (cf. Bonhams, Hong Kong, 29 November 2016, lot 123). His hands, portraying him furthering the Dharma, are cast elegantly. The low relief of the lotus petals is common to small bronzes that were intended to occupy shrine models or *gau*. Closely related in size, subject, and style, a similar Ming bronze, collected within a *gau*, is held in the Museum Rietberg, published in Uhlig, *On the Path to Enlightenment*, Zurich, 1995, pp.53&209, nos.14&156.

銅鑲金釋迦牟尼佛像

明朝，十五世紀

喜馬拉雅藝術資源網61729號

高8釐米 (3 1/4英寸)

200,000 - 300,000 港元

此尊精緻的造像詮釋了釋迦牟尼甜美親切的面容。其長袍垂下絢麗的皺褶，承襲了十五世紀初明朝宮廷的傳統風格（參見邦瀚斯，香港，2016年11月29日，拍品123號）。釋迦牟尼雙手施轉說法印，手指鑄造得尤為優雅。蓮座上的淺浮雕花瓣常見於小型造像，此類造像常為小型佛龕或嘎烏盒所造。另論雷特博格博物館一尊體量、主題及風格均相近的明代造像，收藏於嘎烏盒內，參見Uhlig, 《On the Path to Enlightenment》，蘇黎世，1995年，頁53和209，編號14和156。



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**A GILT COPPER ALLOY FIGURE OF AMOGHASIDDHI
TIBET, 15TH CENTURY**

Himalayan Art Resources item no.61807

28.5 cm (11 1/4 in.) high

HK\$800,000 - 1,200,000

This fine sculpture depicts the Presiding Buddha Amoghasiddhi, whose name means, "He Whose Accomplishments Are Not in Vain". Amoghasiddhi, identified by his hand gesture of reassurance, exemplifies a Buddha's transcendence over jealousy.

His hands are elegantly modelled with a fleshy palm and precise fingers. His svelte body is enfolded in a luxurious robe with a distinctive double-layered hem. The more prominent hem is engraved with a 'rice grain' motif. It is stitched over a thinner hem engraved with geometric half-lozenges. This doubled treatment draws direct comparison to a 15th-century mural of Buddha in the Gyantse Kumbum (see Henss, *Cultural Monuments of Tibet*, vol.2, Munich, 2014, p.537, fig.770). So does the hem's naturalistic twist when the robe slackens around the right elbow, revealing an unpatterned underside. The same twist is seen on a 15th-century bronze Buddha published in Uhlig, *On the Path to Enlightenment*, Zurich, 1995, p.53, no.13.

A very closely related gilt bronze Buddha, with similar face and almost identical treatment of drapery, is in a private collection (HAR item no.23955).

銅鑲金不空成就佛

西藏，十五世紀

喜馬拉雅藝術資源網61807號

高28.5釐米（11 1/4英吋）

800,000 - 1,200,000 港元

此尊造像鑄工精細，造型華美，生動地刻劃了不空成就佛。不空成就為五智如來中的北方佛，其名意為能以大智慧成就一切如來事業與眾生事業。佛陀結全跏趺坐於蓮花寶座，右手施無畏印，能淨化所有嫉妒與煩惱。

造像雙手塑造得栩栩如生，手掌厚實綿軟，手指微微彎曲，弧度優美。其法身修長，身著華貴佛衣，雙層衣緣設計獨具匠心，較繁複一層衣緣以粟米紋樣裝飾，較窄一層飾有幾何半菱形圖案。與此幾乎完全一致的雙層衣緣設計也出現於江孜千佛塔內的十五世紀壁畫中（參見Henss，《Cultural Monuments of Tibet》，卷2，慕尼黑，2014年，頁537，圖770）。佛衣於右肘處自然下滑，衣緣翻折自然寫實，露出素淨裡層。另一尊十五世紀的銅佛像也體現了同樣的袈裟處理手法，參見Uhlig，《On the Path to Enlightenment》，蘇黎世，1995年，頁53，圖13。

喜馬拉雅藝術資源網收錄了一尊與此尊不空成就佛極為相似的銅鑲金坐佛，其面部特徵與衣著刻劃與本作品如出一轍，目前藏於私人收藏中（參見喜馬拉雅藝術資源網，23955號）。



**AN IVORY FIGURE OF SYAMATARA
MING DYNASTY, 15TH CENTURY**

Himalayan Art Resources item no.61785
12 cm (4 3/4 in.) high

HK\$1,500,000 - 1,800,000

Syamatarā gently extends her right hand in the boon-granting gesture, offering protection from fear and danger. Her benevolent gaze alone suffices to convey her compassionate nature. The sculptor has adopted a daring design for a fragile material like ivory – hollowing out several areas around the delicate lotus stalks and ribbons, leaving standalone elements barely connected to each other. Even the thin lotus stem held in the deity's left hand is completely detached from her arm. Clearly, the work is a sophisticated execution of high artistic skill.

A close stylistic parallel, a gilt bronze Avalokiteshvara from the Zhengtong period (1435-49) in the Qing Palace Collection, supports a 15th-century date for this ivory Tara (see *Zangchuan fojiao zaixiang*, Hong Kong, 2008, p.232, no.221). Despite different mediums, they share similar three-jeweled crown leaves, upturned side ribbons, flower-roundel earrings, beaded necklaces with loops and tassels, fluid scarves, lotus buds and stalks, and prominent folds along the legs. Also closely comparable are the flame-tipped wide petals on the base. Although the ivory petals appear flatter, they are of the same type as the bronze, which derived from a narrower version seen in the Xuande Period (1425-35).

**象牙綠度母像
明朝，十五世紀**

喜馬拉雅藝術資源網61785號
高12 釐米 (4 3/4英吋)

1,500,000 - 1,800,000 港元

此尊綠度母右手施予願印，庇佑信眾於憂慮及厄難之中，其祥和目光流露慈悲佛性底蘊。雖然象牙材質脆弱、不易雕刻，匠人以精湛的技藝在蓮莖及髮帶處大膽鏤空，細部僅接於毫厘之間。綠度母左手所持蓮莖完全與手臂脫離，技巧高超。

比照另一尊風格相近的清宮舊藏正統年間（1435-49）銅鑲金觀音像（見《藏傳佛教造像》，香港，2008年，頁232，221號），本作品製作年份應為十五世紀。雖然兩者所用媒材不同，但均有風格相似的三葉寶冠、上揚的冠側結帶、圓形花狀耳環、流蘇頸飾、絲滑的帔帛、及如出一轍的腿處衣摺。底座上寬厚的花瓣亦十分雷同。牙雕的花瓣形狀雖較為扁平，但與銅像的花瓣屬同類型態，此種蓮瓣由宣德年間（1425-35）的較窄瓣形衍生而來。









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**A GILT COPPER ALLOY FIGURE OF BUDDHA
TIBET, 15TH CENTURY**

With inset turquoise, coral, and lapis.
Himalayan Art Resources item no.68458
33.5 cm (13 1/4 in.) high

HK\$8,000,000 - 12,000,000

The master artist of this sumptuous gilded sculpture of Buddha revels in the visual practice of representing Buddha's perfection through an ideal body wrapped in the finest conceivable garments. Extravagant pleats fan out before Buddha's ankles and over his right shoulder in luxurious folds with engraved patterns. The robe's hems are most distinctive; rather than incise foliate patterns, the sculptor has molded a vine of flowers with inset semi-precious stones for blossoms. They run across the delightful contours of a well-sculpted chest. Buddha's hands and feet are elegantly modeled and, sparing no detail, feature raised chakras at their centers. From these distinguished features, there can be little doubt this magnificent image of Buddha was a special commission.

For his patron, the artist also endeavored beyond a generic modeling of Buddha's face to produce a distinctive portrait. Unlike formulaic examples, with long noses, puckered mouths and ovoid faces, Buddha's face here is broad, with a flat chin, short nose, prominent widow's peak, and wide smile. The eyes are finely modeled with undulating lids, crisply delineated above the high cheekbones. The result is a sculpture of Buddha with a rather unique countenance: commanding while blissfully detached from mundane concerns.

As discussed by Weldon and Casey Singer, the artist has drawn on Nepalese and Chinese aesthetic traditions for this sculpture's special robe. While the inset hem is inspired by Nepal, Weldon elaborates on Chinese precedent in the articulated folds. "The fall of the robe along the Buddha's legs is indicated by subtle changes in volume; its folds are indicated by deep, emphatic lines. The practice of modeling folds of cloth in this manner was brought to Tibet from China, and can be seen in Yuan period sculpture and in sculpture of the Yongle period" (see Weldon and Casey Singer, *The Sculptural Heritage of Tibet*, London, 1999, p.112). The decorative scheme of this sculpture's hemlines closely resembles that of a gilt bronze Karmapa from the same approximate period (see Uhlig, *On the Path to Enlightenment*, Zurich, 1995, pp.183-4, no.129).

Published

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, pp.112-3, no.23.

Exhibited

Casting the Divine: Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2 March 2012 - 11 February 2013.
The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, Ashmolean Museum, Oxford, 6 October - 30 December 1999.

Provenance

The Nyingjei Lam Collection

銅鑲金佛陀坐像

西藏，十五世紀

佛身鑲嵌綠松石、珊瑚、及青金石。
喜馬拉雅藝術資源網68458號
高33.5 釐米 (13 1/4 英吋)

8,000,000 - 12,000,000 港元

此尊造像的匠師透過璀璨華美的袈裟極致展現了佛陀嚴身裝束圓滿莊嚴。佛陀右肩上綻放高雅華貴袈裟褶紋，雙腿前扇形衣褶稜痕明顯。衣緣鏤刻花草紋，鑿工精細，錦地紋刻劃流暢，由背後向胸前延伸。工匠以鑲嵌的寶石點綴盛開的錦地紋，錦上添花，別具特色。造像的手腳姿態優美，手腳心更有嵌寶法輪。此件光耀燁燁的釋迦牟尼像無疑是為特殊的供養人而作。

為了這位供養人，匠師竭心盡力地創作出富有個性的佛陀肖像。與一般制式化地塑造佛陀面相豐潤、鼻樑尖挺以及嘴唇厚實的慣例截然不同，此尊造像相寬臉頰、下顎平齊、彎眉鳳眼、鼻樑短扁、顴骨高聳、還帶有明顯的美人尖及樸拙欣悅的笑容。已然成就出一尊容貌與眾不同的佛像，氣宇軒昂且超脫俗世煩惱。

此尊造像衣緣褶邊鑲嵌的靈感來自尼泊爾，而流暢生動的衣摺刻劃則是沿襲中原風格。正如Weldon與Casey Singer所述，"沿著佛陀雙腿下垂的衣袍時薄時厚，流暢自然；以鏤刻的線條表現衣褶。這樣袈裟簡練、剛健有力的衣摺處理方式由中原傳入西藏，可見於元代及永樂時期的造像中"（參見Weldon and Casey Singer，《The Sculptural Heritage of Tibet》，倫敦，1999年，頁112）。佛陀袈裟衣緣的裝飾處理與一尊大約同時期的銅鑲金噶瑪巴造像相似（參見Uhlig，《On the Path to Enlightenment》，蘇黎世，1995年，頁183-4·129號）。

著錄

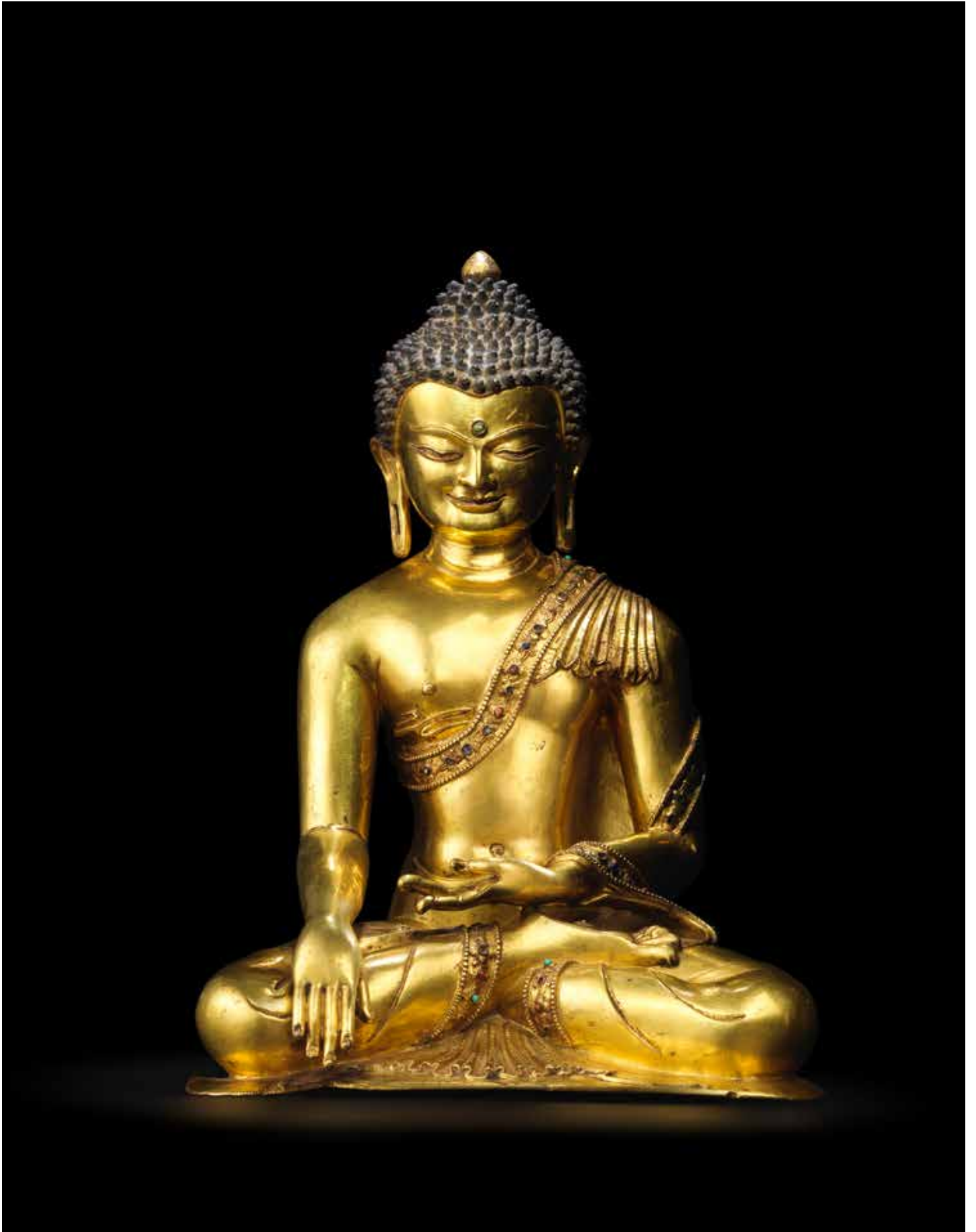
David Weldon and Jane Casey Singer，《The Sculptural Heritage of Tibet》，倫敦，1999年，112-3頁，23號。

展覽

Casting the Divine: Sculptures of the Nyingjei Lam Collection，魯賓藝術博物館，紐約，2012年3月2日 - 2013年2月11日。
The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection，阿什莫林博物館，牛津，1999年10月6日 - 12月30日。

來源

菩薩道收藏



**A SILVER FIGURE OF BUDDHA
TIBET, 15TH CENTURY**

Himalayan Art Resources item no.61791
12.5 cm (5 in.) high

HK\$450,000 - 550,000

Skillfully modeled with a powerful frame in a commanding posture, Buddha performs the earth-touching *mudra* in reference to the moment of his enlightenment. His downcast eyes evoke his serenity. The figure is rich in refined detail, such as the crisply executed robe with embroidered hems, and the flared fishtail hem over his left shoulder. His broad forehead, pronounced chest, and wide shoulders are reminiscent of Newari styles. A similar silver figure of Buddha was sold at Christie's, New York, 20 March 2012, lot 102.

銀質佛陀坐像
西藏，十五世紀
喜馬拉雅藝術資源網61791號
高12.5釐米（5英吋）

450,000 - 550,000 港元

此尊銀質佛像鑄工精湛，氣勢非凡，勝妙端嚴，充滿張力。佛陀施觸地印，召地神見證釋尊悟成正覺。目光下斂，神態靜謐祥和。造像細節考究，擴口魚尾狀衣襪輕掛於左肩，袈裟衣帶裙襞邊緣可見精緻紋飾。寬闊的額頭、胸部與雙肩承襲紐瓦爾藝術風格。一尊類似的銀質佛像於佳士得售出，紐約，2012年3月20日，拍品102號。





**A SILVER FIGURE OF CHAKRASAMVARA
TIBET, 15TH CENTURY**

Himalayan Art Resources item no.61787
13.5 cm (5 1/4 in.) high

HK\$250,000 - 350,000

In precious silver, the sculpture represents a rare four-armed Chakrasamvara in union with Vajravarahi. Strong registers running through the pair cast a dynamic silhouette. Their well-proportioned bodies and naturalistic fingers show off the artist's accomplished modelling. The clearly defined regalia and frowning faces among the severed heads show off the artist's skilled engraving. Both physiognomy and jewelry compare with gilt bronze Chakrasamvaras from the 15th-century in Bonhams, New York, 14 March 2016, lot 32 and Sotheby's, New York, 20 September 2002, lot 56.

銀質勝樂金剛像

西藏，十五世紀
喜馬拉雅藝術資源網61787號
高13.5釐米（5 1/4 英吋）

250,000 - 350,000 港元

此尊銀質造像呈現罕見的四臂勝樂金剛與金剛亥母雙身像。作品輪廓有力，富有生氣。人物身材比例優美，手指造型自然寫實，栩栩如生，寶冠及人頭骨項鏈雕刻細緻入微，皆顯示出匠師高超卓越的塑像水平。造像面部特徵及周身佩飾可對比兩尊十五世紀的銅鑲金勝樂金剛像，參見邦瀚斯，紐約，2016年3月14日，拍品32號，及蘇富比，紐約，2002年9月20日，拍品56號。





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**A SILVER INLAID GILT COPPER ALLOY FIGURE
OF KING KUNZANG NYIDA DRAKPA (1514–1560)
TIBET, 16TH CENTURY**

Inscribed in Tibet at the front of the base:

*[k]un bzang nyi zla gargs pa la na mo; In praise of
Kunzang Nyi Da Dragpa*

Himalayan Art Resources item no.61737

15 cm (6 in.) high

HK\$800,000 - 1,200,000

This enigmatic figure is depicted as a tantric master (*siddha*), seated on an antelope skin draped over the lotus platform. His beaded cross-body bands, and carefully arranged clothbound topknot embellished with skulls and beaded swags, further indicate his tantric practice and features shared with the famous master Tsang Nyong Heruka. The robe is deeply incised with especially bold floral elements that may suggest local Tibetan garb as opposed to more formal imported Chinese silks.

Based upon the inscription this portrait could represent King Kunzang Nyida Drakpa (1514–1560) who ascended the throne of Mangyul Gungthang in 1529. This ruler is known as a generous patron of Buddhism. He commissioned multiple sacred images and is mentioned in many printed books of the time. Of particular interest is the fact that Kunzang Nyida Drakpa sponsored a particular edition of the biography of Milarepa by Tsangnyon Heruka (*gtsang smyon heruka*) (1452–1507) which was prepared by the disciples of the latter at the Luminous Cave (*od gsal phug*). The present image could perhaps be the apotheosis of the donor as Tsangnyon Heruka or a token of gratitude and act of merit celebrating the king of Gungthang. We are grateful to Yannick Laurent for his assistance in researching this lot.

Published

Meinrad Maria Grewenig et al. (eds), *Buddha - 2000 Years of Buddhist Art*, Völklingen, Germany, 2017, p.418, no.182.

Exhibited

Buddha - 2000 Years of Buddhist Art, Völklingen, Germany, 25 June 2016 -5 March 2017

Provenance

Pantheon Worldwide Ltd, Hong Kong, 27 October 2011
Private European Collection

**錯銀鑲金袞桑巴尼達紮巴國王（1514–1560）銅像
西藏，十六世紀**

底座前緣刻有藏文銘文：「讚袞桑巴尼達紮巴」。

喜馬拉雅藝術資源網61737號

高15釐米（6英吋）

800,000 - 1,200,000 港元

此尊造像精妙入神，人物呈密宗大師（成就者）樣貌，坐在覆蓋蓮座的羚羊皮上。身上的珠帶以及骷髏及珠飾點綴的髮髻均表明其涉足於密宗修行。長袍上刻有深邃的花鬘紋，可能代表當地藏族服飾，而非進口中原絲綢。

此銘文見證造像可能描繪於1529年登基芒域貢堂的袞桑巴尼達紮巴國王（1514–1560年）。他極力支持佛教發展，除了贊助無數神聖形象的鑄造，他亦常被當時的文獻所提，足證影響。尤其矚目的一舉為贊助桑吉堅贊撰寫密勒日巴的生平，文獻都由後者的門弟於光明洞（*od gsal phug*）準備。此造像可見匠人以桑吉堅贊的形象昇華描繪袞桑巴尼達紮巴國王，以示感恩及尊敬。僅此特別鳴謝Yannick Laurent協助研究此拍品。

著錄

Meinrad Maria Grewenig 等（編），《Buddha - 2000 Years of Buddhist Art》，弗爾克林根，2017年，頁418，編號182。

展覽

Buddha - 2000 Years of Buddhist Art，弗爾克林根，2016年6月25日 - 2017年3月5日。

來源

Pantheon Worldwide Ltd，香港，2011年10月27日
歐洲私人收藏



**A BRASS ALLOY FIGURE OF TSANGNYON HERUKA
TIBET, 15TH/16TH CENTURY**

Himalayan Art Resources item no.61815

8 cm (3 1/8 in.) high

HK\$300,000 - 500,000

Within the “mad yogin” (*nyonpa*) tradition of the Drukpa Kagyu school, there are three main representatives: Tsangnyon Heruka (1452-1507, “madman of Tsang”), Drukpa Kunley (1455–1529, “madman of the dragon lineage”), and U-nyon Kunga Zangpo (1458-1532, “madman of U”). Among these tantric masters, Tsangnyon Heruka was most prolific. Many sculptures by him, or dedicated to him, survive to the present day with consistent iconography easy to identify. This sculpture, while small in scale, has a commanding presence. Its surface has a smooth, buttery patina. The animal skin and textiles are modeled and chased in fine detail.

The floral patterns and draped arrangement of his lower garment are closely related to a slightly larger example sold at Koller, Zurich, 2 & 3 June, 2015, lot 115. Also compare with a similar 16th-century work from the John and Berthe Ford Collection in Pal, *Desire and Devotion*, Baltimore, 2001, p.306, fig.180, and another at Christie's, New York, 15 September 2015, lot 39.

藏紐赫魯加銅像

西藏，十五/十六世紀

喜馬拉雅藝術資源網61815號

高8釐米（3 1/8英寸）

300,000 - 500,000 港元

在竹巴噶舉派「瘋瑜伽士」傳統中有三位代表人物：藏紐赫魯加（1452-1507，「藏之狂人」），竹巴袞烈（1455-1529，「龍派之狂人」），以及貢噶桑波（1458-1532，「衛之狂人」）。這幾大師中，藏紐赫魯加最常出現在造像或繪畫作品中。許多刻劃藏紐赫魯加的造像流傳至今，其形態特徵一致，易於辨認。此尊造像尺寸雖小，卻有無與倫比的氣勢。表面有光滑、黃油色澤的包漿。獸皮及織品都有細部塑造刻劃。

下身衣物的花紋樣式及衣褶安排和一尊稍大的在2015年6月2-3日蘇黎世的闊樂拍賣行成交的拍品115號非常相似。另論兩尊類似作品，包括約翰及伯斯福特收藏的一件16世紀體積較小的作品，出版於Pal, *《Desire and Devotion》*, 2001年, 頁306, 圖版180號, 以及一件於紐約佳士得售出的作品, 2015年9月15日, 拍品39號。





**A GILT COPPER FIGURE OF CHAKRASAMVARA
NEPAL, 16TH CENTURY**

Himalayan Art Resources item no.61752
10.5 cm (4 1/8 in.) high

HK\$450,000 - 550,000

Here Chakrasamvara is depicted with an unusually benevolent countenance, as if deeply touched by the gaze of his consort. Yet his presence remains powerful, heightened by the weapons in his hands, and his legs in a wide stride, easily crushing the prostrate gods below.

The characteristically Nepalese base, with multi-layered pointy petals and prominent beaded rims, is shared by a gilt bronze Vajrabhairava published in Grewenig & Rist (eds), *Buddha - 2000 Years of Buddhist Art: 232 Masterpieces*, Völklingen, 2016, pp.338-9, no.142. Also compare Vajravarahi's girdle and the posture of the prostrate figures to a closely related Chakrasamvara, dated 1576, published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp.376-7, no.100D.

銅鑲金勝樂金剛像
尼泊爾，十六世紀
喜馬拉雅藝術資源網61752號
高10.5 釐米 (4 1/8 英吋)

450,000 - 550,000 港元

此尊勝樂金剛面容罕有的慈祥，猶如深受明妃目光感召。然而其凜然氣勢絲毫不減，手持利器，雙腿闊跨，牢牢踩住腳底諸神。

底座呈典型尼泊爾風格，其多層尖細的花瓣及連珠紋邊緣與另一尊銅鑲金大威德金剛異曲同工，參見Grewenig & Rist所編，《Buddha - 2000 Years of Buddhist Art: 232 Masterpieces》，弗爾克林根，2016年，頁338-9，142號。而明妃金剛亥母的腰帶樣式及主尊腳下諸神的姿態，亦與另一尊創作於1576年的勝樂金剛至為接近，參見施羅德，《印度與西藏的銅造像》，香港，1981年，頁376-7，號100D）。





**A GILT COPPER ALLOY FIGURE OF TSONGKHAPA
TIBET, CIRCA 16TH CENTURY**

Himalayan Art Resources item no.68479

19.5 cm (7 3/4 in.) high

HK\$800,000 - 1,200,000

Conveying an extraordinary sense of realism, this figure is one of the finest known sculptural images of Tsongkhapa (1357-1419), founder of the Gelug school of Tibetan Buddhism. The artist must have carefully studied the master's physical characteristics from earlier paintings or sculptures, and successfully brought him to life with remarkable skill and dedication. Tsongkhapa's face, hands and feet are naturalistically modeled with a superb level of detail, including each nail and knuckle. Equally impressive is the sophisticated representation of his robes, with thick layers subtly revealing his rotund belly.

Je Tsongkhapa enjoys great popularity among Tibetans and is abundantly portrayed in paintings and sculptures. As both a spiritual leader and highly respected scholar, he is believed to have received instructions from various deities in his visions, which he incorporated in his writings. He is often depicted holding lotus flowers supporting a sword and a sutra, the attributes of the Bodhisattva Manjushri, of whom Tsongkhapa is revered as his incarnation.

A closely related but smaller example was published in Spink and Son Ltd., *Light of Compassion, Buddhist Art from Nepal and Tibet*, 1997, pp.24-5, fig.12, and later sold at Christie's, New York, 14 September 2010, lot 66. The physiognomies of the two figures are almost identical, including the distinct pointy hairline, smiling face with downcast eyes, and slightly stocky torso. They also share the same type of inner and outer patchwork robes with densely incised borders.

Published

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, p.144, fig.62.

Karl Debreczny, *Wutaishan: Pilgrimage to Five Peak Mountain*, Rubin Museum of Art, New York, 2007, p.78, no.29.

Exhibited

The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, Ashmolean Museum, Oxford, 6 October - 30 December 1999.

Wutaishan: Pilgrimage to Five Peak Mountain, Rubin Museum of Art, New York, 10 May - 16 October 2007.

Stable as a Mountain: Gurus in Himalayan Art, Rubin Museum of Art, New York, 2009.

Casting the Divine: Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2 March 2012 - 11 February 2013.

Provenance

The Nyingjei Lam Collection

銅鑲金宗喀巴上師像

西藏，約十六世紀

喜馬拉雅藝術資源網68479號

高19.5釐米（7 3/4英吋）

800,000 - 1,200,000 港元

此尊銅像栩栩如生，為藏傳佛教格魯派始祖宗喀巴上師（1357-1419）傳世最精美之造像。藝術家從既存之畫作及塑像中仔細揣摩上師之外形，精工致志，活現其神髓。宗喀巴上師之面相、雙手及雙足形態自然而極盡精細，指甲指節巨細無遺；袈裟之刻畫技巧老練，厚重且富有層次，並巧妙表現上師之圓渾腹部。

宗喀巴上師深受藏民愛戴，常見於繪畫及造像。他既為精神領袖，亦是地位崇高之學者，相傳多位神明曾現身傳教，均被其記於著作之中。其常見形象為手捻蓮花，上承一經一劍，亦即宗喀巴上師托世之文殊菩薩的特徵。

一尊體量較小的可比造像載於Spink and Son Ltd.，《Light of Compassion, Buddhist Art from Nepal and Tibet》，1997年，頁24-5，圖12，後於紐約佳士得拍出（2010年9月14日，拍品66號）。兩者之外貌幾乎完全相同，其獨特之髮線、微笑垂目，以至略顯粗壯之軀幹皆然；其邊緣有繡紋且內外多層的袈裟亦為同款。

著錄

David Weldon與Jane Casey Singert，《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，倫敦，1999年，頁144，圖62。

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61

**A GILT COPPER ALLOY FIGURE OF JANGCHUB GYALTSSEN
TIBET, 16TH CENTURY**

The front of the base inscribed with the Buddhist creed "y'e-dha-rma-he-du-pra..."; An inscription at the back of the base identifies the figure, translates, "Salutation to the Lord of Dharma, the benevolent Jangchub Gyaltzen."

Himalayan Art Resources item no.61763

25.5 cm (10 in.) high

HK\$3,500,000 - 4,500,000

Depicting one of the most important figures in Tibetan history, this charismatic sculpture of Jangchub Gyaltzen (1302-1364) undoubtedly represents an important commission from a master craftsman. The lama's face is vividly rendered with naturalistic contours, prominent cheekbones, and sunken cheeks around the mouth. The horizontal wrinkles on his forehead and meticulously delineated three-pronged beard afford him an elderly appearance. The artist or the patron probably intentionally chose to portray him at an old age to celebrate a lifetime of political and religious achievements.

銅鑲金絳曲堅贊像

西藏，十六世紀

底座正面銘刻有佛教教義「y'e-dha-rma-he-du-pra...」；底座背面銘文譯為：「致敬慈悲的大法王絳曲堅贊」。

喜馬拉雅藝術資源網61763號

高25.5釐米（10英吋）

3,500,000 - 4,500,000 港元

此尊造像生動刻劃了西藏歷史中最具有傳奇色彩的人物絳曲堅贊（1302-1364），技藝高超，必出自大師之手。造像寫實地表現了他沉靜的面容，高聳的顴骨，以及嘴角周邊凹陷的肌肉。額前的橫紋與精緻勾勒的鬚髮，顯現出藝術家有意塑絳曲堅贊的晚年形象，呈現其權力巔峰時期不凡的精神氣度和樣貌。





A spiritual leader with great ambition, Jangchub Gyaltzen founded the Pakmodrupa dynasty and directed military operations against the Mongol-backed Sakya regime in the early 1350s. He defeated the Sakya who caved under internal strife. In 1357, Jangchub Gyaltzen was given the secular title "Tai Situ" (Great Tutor) by the Mongol ruler, marking the official recognition of the Pakmodrupa administration's control over all 13 districts of Central and Western Tibet until circa 1435. As Mongol and Chinese rulers had little time for Tibetan affairs due to their own local political instability, Jangchub Gyaltzen and his successors governed Tibet independently for over eighty years, a golden age known for its religious and cultural developments.

As a prominent patron of art and religious texts, Jangchub Gyaltzen is known for commissioning large sets of thangkas and copies of the Buddhist scriptural canon (*kangyur*). For example, he is portrayed as the donor at the bottom corners of a set of 42 mandalas commemorating Lama Dampa Sonam Gyaltzen (1312-75); for one example from the set, see Himalayan Art Resources item no.77204.

Published

Rossi & Rossi, *Homage to the Holy: Portraits of Tibet's Spiritual Teachers*, London, 2003, pl.31.

Provenance

Private European Collection

絳曲堅贊為西藏帕竹王朝建立者，宗教與政治事務的領袖，於十四世紀上半葉以武力推翻薩迦派的統治，並在其內鬥之時打敗有蒙古支持的薩迦派。1357年，元朝可汗策封其為「大司徒」，承認了其統一藏中和藏西十三大區、政教合一的帕竹地方政權。由於中原統治者無暇顧及西藏事務，絳曲堅贊和其繼任者獨立掌管西藏八十餘年，其在任期間被稱為西藏歷史和文化發展的黃金時期。

絳曲堅贊在世期間了出資繪製和抄寫了大量的唐卡和經卷。他的肖像出現在一組紀念索南堅贊（1312-75）的四十二張曼陀羅唐卡中，其中一幅畫有絳曲堅贊的唐卡可見於喜馬拉雅藝術資源網77204號。

著錄

Rossi & Rossi, 《Homage to the Holy: Portraits of Tibet's Spiritual Teachers》, 倫敦, 2003年, 版圖31。

來源

歐洲私人收藏







**A GILT COPPER ALLOY FIGURE OF AKSHOBHYA
NEPAL, 16TH CENTURY**

Himalayan Art Resources item no.61809

33 cm (13 in.) high

HK\$2,500,000 - 3,000,000

This accomplished gilded bronze conveys Buddha Akshobhya's essential imperturbableness, majestic and serene. He is shielded from the distractions of the outside world, deeply focused in meditation. His robe has sumptuously beaded hems with densely inset semi-precious stones in floral patterns, in a rarely seen level of splendor. The sculptor has further celebrated Akshobhya's blissful body (*sambhogakaya*), adorning him with inset rosettes above the ears.

Such rosettes stem from a long tradition of depicting the Five Presiding Buddhas uncrowned. This can be traced back to the Pala period, evinced by a painting of the subject on the interior of an 11th-century manuscript cover (see Kossak, *Painted Images of Enlightenment*, Mumbai, 2010, pp.38-9, fig.19). Rosettes are also used to distinguish the Medicine Buddha from his otherwise identical appearance to Shakyamuni in a 15th-century thangka in the McCormick Collection (Jackson, *Mirror of the Buddha*, New York, 2011, p.63, fig.2.35).

A close stylistic parallel to the present lot is a slightly larger Akshobhya in the Metropolitan Museum of Art (acc.no.1982.462.7). The overall body and facial type, the modeling of the plump fingers and toes, and the exposed nipple in high relief are almost identical. Also, the contrasting thickness of the robe's hem with its sheerness around the body is very similar. Furthermore, the robes of each figure include an extra piece of cloth draping half way down the left arm, a feature that became popular in Nepalese sculpture after the 13th century. Inset stones are however absent in the example from the Metropolitan Museum of Art.

The lotus base underlines simple petals with a complex foliate frieze, a treatment resembling that of a famous Durga shrine in the Rubin Museum of Art (see Vajracharya, *Nepalese Seasons: Rain and Ritual*, New York, 2016, p.132, no.39). Also compare the broad lotus petals to that of a 16th-century gilt bronze Shakyamuni published in Pal, *Nepal: Where the Gods are Young*, New York, 1975, p.28, fig.5. A dancing Krishna in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, incorrectly dated to the 18th century, is adorned with an identical gem embellishment on his floral garland. Further similarities can be found in the face and ears, and treatment of the base. Also compare the Prajnaparamita, dated to the 15th century, in the Walzer Collection, see Huntington, *Circle of Bliss*, Columbus, 2003, p.126, no.23.

Provenance

European Private Collection, since 1982

銅鑲金阿閼佛

尼泊爾，十六世紀

喜馬拉雅藝術資源網61809號

高33釐米（13英吋）

2,500,000 - 3,000,000 港元

此尊精美的銅鑲金阿閼佛造像氣韻莊嚴靜謐，圓滿自在。造像中阿閼佛仿佛不受外界一切干擾，正凝神入定。尊像身著佛衣，衣緣處以兩道珠鏈滾邊，其中以密集松石鑲嵌出花卉圖案，造型醒目而工藝精湛程度十分罕見。匠師進一步以嵌寶石團花裝飾於尊像顛兩側，象征佛身禪悅。

此團花裝飾源自早期未戴冠五方佛的造像傳統。參見一幅十一世紀經卷內頁繪圖可知這一團花設計自帕拉時期便已誕生（見Kossak, 《Painted Images of Enlightenment》, 孟買, 2010年, 頁38-9, 圖19）。另外, McCormick收藏中一幅十五世紀唐卡便是以這一標誌性的團花辨認其中主尊為藥師佛, 而非釋迦牟尼佛 (Jackson, 《Mirror of the Buddha》, 紐約, 2011年, 頁63, 圖2.35)。

此尊像造型風格與大都會博物館藏一尊較大阿閼佛極為接近 (館藏編號1982.462.7)。對比兩尊的身材比例, 面部結構, 飽滿的手足, 以及立體寫實的乳頭等, 皆如出一轍。而兩尊所著佛衣輕薄貼體, 衣緣滾邊厚重, 也有異曲同工之妙。佛衣左臂處多出的一段手袖設計, 是自十三世紀起就流行於尼泊爾造像中的獨特藝術偏好。大都會藏阿閼佛造像中并未使用寶石鑲嵌, 而對比之下此尊中鑲嵌的寶石十分雍容大氣。

底座蓮瓣簡潔, 下緣以繁複葉紋圍繞, 這種獨特的搭配與紐約魯賓博物館藏一尊著名的難近母造像類似。寬大蓮瓣造型還可對比參照一尊十六世紀銅鑲金釋迦牟尼佛造像, 收錄於Pal, 《Nepal: Where the Gods are Young》, 紐約, 1975年, 頁28, 圖5。於孟買Chhatrapati Shivaji Maharaj Vastu Sangrahalaya博物館的一尊錯誤被辨認為來自十八世紀的舞蹈黑天像也能在他頭上的花環找到同樣的寶石裝飾。除此以外, 兩者的法相、耳垂、以及蓮花座的鑄造亦可見相似之處。另論一尊相似的作品, 現藏於Walzer收藏的十五世紀般若波羅蜜多菩薩, 詳見Huntington, 《Circle of Bliss》, 哥倫布, 2003年, 頁126, 23號。

來源

歐洲私人珍藏, 自1982年



**A VISHNU MANDALA
NEPAL, DATED 1685 CE**

Dated by inscription, "Samvat 806".
Himalayan Art Resources item no.61806
135 x 104 cm (53 x 41 in.)

HK\$600,000 - 800,000

Commissioned by a high-caste Hindu family, the painting depicts a vast, discernible host of deities and historical figures in rich colors. The central subject is Ananta Narayana, a form of Vishnu backed by the seven heads of the serpent King Ananta, referring to the creation myth wherein Vishnu dreams the universe (thus also, this mandala) into existence. He is flanked by his wife Lakshmi and his mount Garuda. The center is then surrounded by three rings of multi-colored lotus petals. Every petal bears a different form of Vishnu. Petals in the outermost ring show forms of Vishnu coupled with Lakshmi. Many Hindu and Buddhist deities are then in the surrounding square. Lastly, the two registers at the top show the ten avatars of Vishnu, including Buddha.

Before the bottom register, a long Sanskrit inscription describes the painting's consecration and identifies the priest, who is also the donor of this painting:

"May it be auspicious. Greeting to Ananta Narayana. In the year of 806 of the Nepal Era (1685 CE), on the auspicious day of Vishnu [the 14th day of the bright half of the Bhadra month (August/September)], Brahmin Jayanta Raja performed the fire sacrifice in order to please Ananta Narayana and initiated the vrata ritual on Sunday.

O compassionate god, [you] conquered the powerful hostile demon Kesa and protected the people terrified by [the demon]. [You are] the personification of the space, fire, air, earth and water. [You are] indeed very handsome and kind to the poor. Your greenish dark body is adorned with beautiful petals of the durva grass. Your forehead is smeared with beautiful bright yellow pigment (golocana). O lotus-eyed god, I seek refuge with you."

Within the bottom register, Nepal's royal family joins the family commissioning this painting. Each member identified by the inscription, the Rajopadhyaya family perform the consecration ceremony on the left, while the king of Bhaktapur, Jayajitmitra Malla (r.1673-96), joins on the right with his brother, Jayogra Malla, and his son and successor Bhupatindra Malla (r. 1696-1722).

A related Vishnu painting, dated just four years earlier (1681), show King Jayajitmitra Malla and his family in a similar manner, but as the donors of the painting (see Pal, *Art of Nepal*, Los Angeles, 1985, p.73, no.P26).

Bonhams is grateful to Dr. Gautama Vajracharya for his assistance in preparation of this lot.

**毗濕奴壇城唐卡
尼泊爾，1685年**

題記中寫有開光年份：「尼瓦曆806年」。
喜馬拉雅藝術資源網61806號
畫心：135 x 104 釐米 (53 x 41 英寸)

600,000 - 800,000 港元

此幅博巴顏色艷麗，畫工精細，描繪了諸多尊勝及歷史人物，為一高種姓印度教家庭訂製供養。博巴至尊為毗濕奴的化身阿難陀·那羅延天，其背靠七頭龍蛇王阿難陀，此形象表現了毗濕奴把夢中所造宇宙變為現實的神話傳說。那羅延天左右各有其妻子吉祥天女和坐騎大鵬金翅鳥相伴。至尊外繞三圈多彩蓮瓣，每一瓣上呈現毗濕奴的不同形象，其中最外圈花瓣中更刻劃了毗濕奴及吉祥天女雙身像。蓮花結構外部細緻地描繪了諸多印度教及佛教尊勝。畫面上方兩橫條內展現了毗濕奴的十個化身，其中包括佛陀，即毗濕奴的第九化身。

畫面下方一段梵文題記記載了此幅博巴的開光祈願文，並提到主持儀式的婆羅門（祭司）同時也是這幅畫作的供養人。

「祈願吉祥，恭迎阿難陀·那羅延天。尼瓦曆806年（公元1685年），於此殊勝毗濕奴日〔巴德拉月第14天（8至9月）〕，婆羅門賈耶納·拉納以火供頂禮阿難陀·那羅延天，開啟太陽日禁戒儀式。

慈悲的神，戰勝邪魔護佑眾生。宇宙、水火、空氣、土壤的化身，您面容圓滿美好，善待一切窮苦大眾。身呈深綠色，項掛草花環，額上抹黃粉。蓮花眼之神，我祈願皈依於您。」

畫面最下方描繪了尼泊爾王室成員與供養人家庭的肖像，根據題記可逐一辨認：畫面左側正在舉行開光儀式的是拉佐帕德雅雅家族；畫面右側，巴克塔普爾國王加亞吉塔密特拉·馬拉（1673-96），他的兄弟佳亞格拉·馬拉，以及國王的兒子即位繼承人布帕亨德拉·馬拉（1695-1722）正虔誠敬拜。

帕爾博士在其著作《尼泊爾藝術》中收錄了一幅創作於1681年的由皇室供養的毗濕奴博巴，與本作品風格十分相似，其中加亞吉塔密特拉·馬拉國王及其他皇室成員的肖像也出現於畫中，外貌儀態與此幅非常相似（參見Pal, *Art of Nepal*，洛杉磯，1985年，頁73，圖P26）。

謹在此特別鳴謝 Guatama Vajracharya 博士協助解讀畫中題記。



**A GILT COPPER FIGURE OF INDRA AND INDRANI
NEPAL, 17TH CENTURY**

The two adjoined figures cast separately.
Himalayan Art Resources item no.61754
21.5 cm (8 1/2 in.) high

HK\$250,000 - 350,000

A master craftsman depicts Indra and Indrani as the epitome of marital bliss. He seats Indrani closely within Indra's lap and adorns the two with corresponding raiment and regalia, creating a delightful visual unity. He casts the pair with matching gestures, each offering reassurance to the viewer and gazing with an equal measure of benevolence.

We can recognize the pair as Indra and Indrani because of the remnants of a horizontal third eye on Indra's forehead and the presence of a vajra blooming by his left shoulder. His broad crown is also an identifying feature for Indra, unique to the Kathmandu Valley (cf. Pal, *Art of Nepal*, Los Angeles, 1985, pp.28&119). As the bringer of rain and harvests, Indra enjoys great popularity in Nepal, worshiped regularly by both Hindus and Buddhists.

This bronze is a high example of the Late Malla style of Nepal, flourishing in the first half of the 17th century. Compared to the Early Malla style, figures in the Late Malla style are more slender and have slightly narrower faces, while garments and ornamentation are more flamboyant. (See a bronze Manjushri and Prajna in the Early Malla style in the Denver Art Museum, dated 1570 CE [acc. no.1972.127].) Compared with other examples in prestigious collections, such as a Manjushri with Prajnaparamita in the Norton Simon Museum (acc. no.M.2010.1.42.S) and a Vajradhara with Svabhaprajna in the Alain Bordier Collection (Beguín, *Art sacrée du Tibet*, Paris, 2013, p.111, no.43), this endearing bronze of Indra with Indrani excels.

Provenance

Private Florida Collection, acquired in Nepal, 1966-7

銅鑲金因陀羅與因陀羅尼像
尼泊爾，十七世紀
兩尊分別鑄造。
喜馬拉雅藝術資源網61754號
高21.5釐米（8 1/2 英吋）

250,000 - 350,000 港元

在這件作品中，工藝超群的匠師刻劃因陀羅與因陀羅尼夫婦呈依偎姿，幸福美滿。因陀羅尼親密地坐在因陀羅腿上，兩尊周身穿戴配飾協調統一，賞心悅目。因陀羅與因陀羅尼姿勢一致，手結安慰印，眼含笑意，靜謐祥和。

通過主尊額上平視的第三眼，和左肩上盛開蓮花上的金剛杵等特征，可辨認其為因陀羅。另外，其頭頂所戴的寬簷寶冠也是加德滿都谷地因陀羅造像的標誌特征（參見Pal, *Art of Nepal*，洛杉磯，1985年，頁28與119）。在尼泊爾傳統文化中，人們相信因陀羅可帶來風調雨順，五穀豐收，因此在印度教和佛教徒間都廣受供奉。

此尊精美造像正是十七世紀上半葉馬拉王朝晚期的代表作之一。相較於馬拉王朝早期造像風格，晚期的造像總體上更為纖長，下頰尖削，配飾衣著也更為繁複華麗（參照丹佛美術館藏一尊早期馬拉風格文殊與般若佛母造像，1570年，館藏編號1972.127）。再對比一些重要收藏中的類似造像，例如諾頓西蒙博物館藏文殊與般若佛母像（館藏編號M.2010.1.42.S），以及Alain Bordier收藏的金剛總持雙身像（Beguín, *Art sacrée du Tibet*，巴黎，2013年，頁111，43號），此尊因陀羅與因陀羅尼像所展現的魅力和藝術感染力更勝一籌。

來源

佛羅里達私人收藏，1966-7年購於尼泊爾



65

**A GILT COPPER ALLOY FIGURE OF TSONGHAPA
TIBET, 16TH/17TH CENTURY**

A Tibetan inscription at the back of the base, translates, "*I prostrate to victorious royal ba Tsong kha pa.*"

Himalayan Art Resource item no.24009

15.5 cm (6 1/8 in.) high

HK\$250,000 - 350,000

This handsome bronze of Je Tsongkhapa (1357-1419) details his receding hairline and deep grooves around the mouth, distinctive features of the great sage's portrait. Its impassioned inscription further serves to identify him. Tsongkhapa's iconography of a sword and sutra emerging from lotuses by his shoulders revers him as a manifestation of Manjushri, the Bodhisattva of Perfected Wisdom. The present lot compares favorably to a closely related gilt bronze of the same subject sold at Sotheby's, Paris, 16 December 2015, lot 58A.

Provenance

Lempertz, 12 December 2008, lot 180

Christie's, New York, 13 September 2016, lot 219

銅鑲金宗喀巴像

西藏，十六/十七世紀

底坐背面刻有藏文銘文，譯為：「吾叩拜勝者宗喀巴」。

喜馬拉雅藝術資源24009號

高15.5釐米（6 1/8英吋）

250,000 - 350,000 港元

此尊宗喀巴（1357-1419）像爽朗不凡，高髮線及嘴旁深溝皆為常見於此大聖人畫像之標誌，熱情洋溢之銘文令其身份再無異議。宗喀巴雙肩旁的寶劍與經文將他塑造為文殊菩薩轉世。此作品優於一尊相似的銅鑲金宗喀巴像，售於蘇富比，巴黎，2015年12月16日，拍品58A。

來源

倫佩茨拍賣行，2008年12月12日，拍品180號

佳士得，紐約，2016年9月13日，拍品219號



66

**A THANGKA OF YAMA DHAMARAJA
TIBET, 17TH CENTURY**

Distemper on cloth.

Himalayan Art Resources item no.61811

Image: 84 x 57 cm (33 x 22.5 in.);

With silks: 160 x 79 cm (63 x 31 in.)

HK\$300,000 - 500,000

Yama Dhamaraja is a crucial wisdom deity from the *Vajrabhairava Tantra*, which is practiced by Sakya, Kagyu, and Gelug orders. Yama Dhamaraja is understood to be a form of Manjushri, the Bodhisattva of Perfected Wisdom, taken to help quash a practitioner's fear of death, particularly as the illusion of death and rebirth might seem like a setback from the progress they have made in their current lifetime towards the spiritual enlightenment of others. Yama Dhamaraja holds special significance for the Gelugpa, who regard him, alongside Shadbhuja Mahakala and Vaishravana, as one of the order's three principal protectors.

Looking at this powerful painting, Yama Dhamaraja's unrelenting dominance over Death seems undeniable. The prone human pulverized by a buffalo, represents one that ignorantly buys into the illusion of death. While, astride the buffalo, imposing Yama Dhamaraja and his consort Chamundi revel in mortality, sharing a skullcup of scented blood.

Appearing in the top center of the painting, the founder of the Gelug order, Tsongkhapa, is also considered a manifestation of Manjushri. He is joined by a Gelug follower, a mahasiddha, and dancing lay figures. The painting's lower section shows dancing tutelary deities. Stylistically, the wide disc of flames, detailed rockwork, and palette are indicative of the 17th century and shared by a thangka of Chakrasamvara in the Shelley and Donald Rubin Collection (HAR no.131). Compare with another example published in, Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, p.22, no.8.

**閻魔護法唐卡
西藏，十七世紀**

布本設色。

喜馬拉雅藝術資源網61811號

畫心:84x57釐米 (33x22.5英吋) ;

裝裱:160x79釐米 (63x31英吋)

300,000 - 500,000 港元

閻魔護法是薩迦、噶舉及格魯派修練的「怖畏金剛密儀」中關鍵性的智慧神。其被尊為智慧菩薩文殊室利的化現之一。死亡和重生的假象是修行成佛之路的阻礙，而閻魔護法可摧破修行者對於死亡的恐懼。其在格魯派具有格外重要的地位，與六臂大黑天及毘沙門天並列作為教派的三護法。

這幅氣勢磅礴的畫作將閻魔護法對死亡絕無妥協的主宰表達得淋漓盡致。俯臥之人被水牛碾碎於足下，代表相信死亡假象的無知信眾。氣勢逼人的閻魔護髮和他的明妃伽蒙迪母橫跨著水牛陶醉於死亡之定數，並共享嘎巴拉碗中香味四溢的血水。

畫面中心上方描繪了格魯派的創始人宗喀巴，同樣被尊為文殊室利的化身。伴隨他的有一位格魯派信徒，一位大成就者及未受戒的舞者。畫面下方則呈現了舞動著的護法神。畫中寬闊的火焰輪，細緻刻劃的山岩，及整體色調都符合十七世紀風格，與魯賓夫婦收藏中的一幅勝樂金剛唐卡相似（參見喜馬拉雅藝術資源網131號）。另外參照Neven, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁22, 8號。



67

**A LARGE GILT COPPER ALLOY REPOUSSÉ FIGURE
OF A SAKYA LAMA
TIBET, 17TH CENTURY**

Himalayan Art Resources item no.61810

65.5 cm (25 3/4 in.) high

HK\$500,000 - 800,000

The figure is likely a revered Sakya master, indicated by the scale and quality of the sculpture and the type of robe he is wearing. His face is contemplative, yet has an infectious smile, as if pleased with what he beholds. His soft and rotund body is wrapped in several layers of richly adorned robes, chased with sophisticated floral and cloud patterns, suggesting fine embroidered silks. His portrait is distinguished by a heart-shaped hairline and large wide ears. Although created with a combination of cast hands and repoussé body, the presentation is seamless and harmonious.

Compare a similar treatment of the robes with a closely related repoussé figure of Dragpa Sonampel, formerly in the Portraits of the Masters Collection, sold at Bonhams, New York, 14 March 2017, lot 3261. The present figure's stout form and vessel with an *asoka* tree branch are also shared by a figure of the 2nd Dalai Lama in the Museum Rietberg (Uhlig, *On the Path to Enlightenment*, Zurich, 1995, p.196, no.141).

銅鎏金錘揲薩迦喇嘛像

西藏，十七世紀

喜馬拉雅藝術資源網61810號

高65.5釐米（25 3/4英吋）

500,000 - 800,000 港元

由造像的身型儀軌、鑄造質量、及僧袍特徵可推斷此像所塑造的很可能是一位受人崇敬的薩迦喇嘛。他正沉思冥想，但流露出極富感染力的微笑，似乎對其所見感到滿意。柔軟而圓潤的身軀被幾層裝飾華麗的長袍包裹著，上有刻劃巧妙精緻的團花紋與雲雷紋，代表華美的繡花綢緞。肖像以心形髮線和寬大的耳朵為特徵；雖然雙手為鑄造而身體為錘揲，但造像整體銜接完美、優美和諧。

類似的長袍處理，可與一尊舊藏於「大師之像」收藏的嘉普巴索郎培做比較，參見邦瀚斯，紐約，2017年3月14日，拍品3261號。作品粗壯的形態以及無憂樹枝的處理與里德堡博物館的一尊二世達賴喇嘛相近（參看Uhlig，*《On the Path to Enlightenment》*，蘇黎世，1995年，頁196，編號141）。



68

**A SILVER FIGURE OF AVALOKITESHVARA SHADAKSHARI
WITH A GILT COPPER ALLOY BASE
TIBET, CIRCA 17TH CENTURY**

Himalayan Art Resources item no.61794
12 cm (4 3/4 in.) high

HK\$500,000 - 800,000

Shadakshari Lokeshvara personifies the mystic Buddhist mantra, *Om Mani Padme Hum*, thought to contain the essence of the Bodhisattva. He is sumptuously adorned with turquoise jewelry and floral-patterned silks. The caster has attributed Avalokiteshvara with a deeply restful smile. Pairing silver figures with gilded pedestals draws on a long, but infrequent, tradition stemming from the Pala period (cf. Weldon & Casey Singer, *The Sculpture Heritage of Tibet*, London, 1999, pp.22-3, fig.15). For further examples see HAR set no.1228.

銀質四臂觀音像配銅鎳金底座
西藏，約十七世紀
喜馬拉雅藝術資源網61794號
高12釐米（4 3/4英吋）

500,000 - 800,000 港元

四臂觀音為佛教六字真言「唵嘛呢叭咪吽」的化身。造像裝飾富麗華美，像身鑲有青金石，菩薩身披繡花紋絲綢，面掛恬靜祥和的笑容。鎳金底座與銀質造像搭配的做法雖不常見，但早有先例，可追溯至帕拉時期（參見Weldon與Casey Singer，《The Sculpture Heritage of Tibet》，倫敦，1999年，頁22-3，15號）。亦可參考喜馬拉雅藝術資源網上的一組此類造像（喜馬拉雅藝術資源網1228號）。



69

**A SILVER FIGURE OF USHNISHAVIJAYA
TIBET, CIRCA 17TH CENTURY**

Himalayan Art Resources item no.61767

12 cm (4 3/4 in.) high

HK\$2,500,000 - 3,000,000

The seated goddess is lavishly adorned with crowns, necklaces, and bracelets inset with semi-precious stones. Yet her dignified beauty surpasses the glamour of all her jewels. With a friendly and compassionate expression on her principal face, she gracefully extends one of her eight hands forward, granting wishes to her admirers.

Here Ushnishavijaya fulfills wishes for long life. As the personification of a Buddhist mantra associated with longevity and favorable rebirth, she is one of the three long-life deities in Tibetan Buddhism, together with Amitayus and White Tara. According to Amy Heller, images of the goddess "were frequent commissions by lay people, either made as part of memorial rituals, to accompany prayers for favorable rebirth of a loved one or to gain merit in the hopes of a favorable rebirth for those not yet deceased." (See Heller, *Tibetan Art: Tracing the Development of Spiritual Ideals and Art in Tibet*, Milan, 1999, p.196). This might explain why this exceptional sculpture of Ushnishavijaya has the benefit of being cast in silver, considered more precious than gilded copper in Tibet. The commission is more meritorious, being more costly, and the bronze more efficacious.

Another lavish example of Ushnishavijaya cast in silver is published in *ibid.*, p.197, no.105. A related gilt silver figure of White Tara formerly in the Rockefeller Collection, is published in Leidy, *Treasures of Asian Art*, New York, 1994, p.88, fig.71. Also compare the modeling and treatment of the garment to a circa-17th-century silver figure of Mahapratishara in the Nyingjei Lam Collection, published in Weldon and Casey Singer, *The Sculptural Heritage of Tibet*, London, 1999, pp.124-5, pl.29.

Provenance

The Younghusband Expedition to Tibet, 1903-4
Private Collection, United Kingdom

銀質尊勝佛母像

西藏，約十七世紀

喜馬拉雅藝術資源網61767號

高12釐米（4 3/4 英吋）

2,500,000 - 3,000,000 港元

佛母頭戴寶冠、周身嚴飾嵌有寶石的項鏈、釧鐲等，十分富麗華美。然而佛母莊嚴秀美的面龐則比珠飾更具華貴之氣。佛母主面表情慈悲和善，一手向前舒展，結與願印保佑眾生心想事成。

尊勝佛母，與無量壽佛、白度母合稱藏傳佛教中的長壽三本尊，是《尊勝咒》的擬人化化現，保佑信眾壽命增長，往生極樂世界。學者艾米·海勒在其著作中提到「尊勝佛母常由未受戒的供養人出資鑄造，供奉於重要儀式中為過世親人祈求往生極樂世界，或者為在世者積累功德，期盼將來可往生極樂。」（參見Heller，《Tibetan Art: Tracing the Development of Spiritual Ideals and Art in Tibet》，米蘭，1999年，頁196）。或許正是出於如此虔誠的發心，此尊勝佛母全像以比鑲金銅更為珍貴的白銀打造，而高昂的造價也使此像更加殊勝難得。

另一尊同樣精美的銀質尊勝佛母造像收錄於以上同冊Heller著作中（頁197，圖105）。類似一尊洛克菲勒家族舊藏銀鑲金白度母造像可參見Leidy著，《Treasures of Asian Art》，紐約，1994年，頁88，圖71。此尊佛母造型和衣紋處理也可參照菩薩道藏的一尊約十七世紀銀質大隨求佛母像，參見Weldon與Casey Singer，《The Sculptural Heritage of Tibet》，倫敦，1999年，頁124-5，圖29。

來源

榮赫鵬遠征西藏，1903-4年

英國私人收藏







**A SILVER FIGURE OF WHITE TARA
DOLONNOR, INNER MONGOLIA, 17TH/18TH CENTURY**

With polychrome decoration and separately cast gold jewelry with inset turquoise.

Himalayan Art Resources item no.61744

11 cm (4 1/3 in.) high

HK\$1,200,000 - 1,800,000

Representing a high point in Qing artistic achievement, this silver sculpture of Tara is superbly modeled and luxuriously adorned, which suggests a special patron. The separately cast gold bracelets and the oversized gold necklace with inset turquoise are rare features only shared with a handful of sculptures, including a Mahakala in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.456, no.126A; a closely related figure of Ushnishavijaya, see Beijing Hanhai, 26 October 2014, lot 4493; and a figure of Avalokitesvara sold at Christie's, New York, 15 September 2015, lot 15.

The distinctive oval face can be compared with two parcel-gilt silver Taras, one in the Rockefeller Collection; see Rhie and Thurman, *Wisdom and Compassion*, New York, 2001, fig.26, the other in private hands; see Heller, *Tibetan Buddhist Art*, Beijing, 2008, p.228, figs.4-16.

The delightfully painted textiles are unusual for metal sculpture in general, but favored in Mongolia in the 18th and 19th century; see an copper alloy figure of White Mahakala in the Jacques Marchais Museum, and in Lipton, *Treasures of Tibetan Art*, New York, 1996, p.167, no.88. The designs imitate Chinese silks and draw similarities with depictions of White Tara in Eastern Tibetan thangka, such as one in the Rubin Museum of Art (HAR no.997).

While the broad, almost rectangular lotus petals follow a style that was prevalent in Dolonnor, there are no direct comparisons, and the deeply inset consecration plate suggests that the figure was mounted on a larger shrine.

Provenance

Benny Rustenburg, Hong Kong, 10 September 2004
Private European Collection

銀質白度母像

多倫諾爾，內蒙古，十七/十八世紀

附多彩裝飾，另附分別鑄造的嵌松石金飾。

喜馬拉雅藝術資源網61744號

高11釐米 (4 1/3 英吋)

1,200,000 - 1,800,000 港元

此尊銀度母像為清代造像藝術的上乘之作，造型精美，配飾華貴，應為特殊的供養人所製。分別鑄造的金臂釧及嵌綠松石的金項鏈極為罕見，只有寥寥可數幾尊造像採用類似做法，其中包括一尊大黑天像（收錄於施羅德所著，《印度與西藏的銅造像》，香港，1981年，頁456，126A號）；一尊十分相似的尊勝佛母，參見北京瀚海，2014年10月26日，拍品4493號；以及一尊觀音菩薩售於佳士得，紐約，2015年9月15日，拍品15號。

獨特的橢圓面形與兩尊局部鍍金的銀度母像可比，一為洛克菲勒收藏（見Rhie and Thurman著，《Wisdom and Compassion》，紐約，2001年，圖26），另一由私人收藏（見Heller著，《西藏佛教藝術》，北京，2008年，頁228，圖4-16）。

度母衣著色彩繽紛，在造像中比較罕見，在十八至十九世紀為蒙古匠人所好。參見Jacques Marchais博物館藏之一尊白大黑天銅像，出版於Lipton著，《Treasures of Tibetan Art》，紐約，1996年，頁167，88號）。布料設計仿效中國絲綢，與藏東唐卡中對白度母的描繪有相似之處，參考魯賓美術館藏的一幅白度唐卡（喜馬拉雅藝術資源網997號）。

闊至幾近長方型之蓮葉，師法多倫諾爾盛行之風格，並無可供直接類比之例子；封底深陷，說明此像曾嵌於大佛龕中。

來源

Benny Rustenburg，香港，2004年9月10日
歐洲私人收藏















TWO GILT COPPER ALLOY ARHATS QING DYNASTY, 17TH/18TH CENTURY

Himalayan Art Resources item no.61782
18.4 cm (7 1/4 in.) high, the larger

HK\$3,000,000 - 4,000,000

These two arhat sculptures of Vajriputra and Pindola Bharadvaja are superbly modeled with precise, mannered expressions. This alone departs from most arhat bronzes of the Qing Dynasty, typified by generic and simplified features. The master artist behind these two figures was almost certainly appointed by imperial workshops. The naturalistic robes with exquisite patterns, and the finely engraved cushions are further testament to these two sculptures being part of a special commission. They belong to a known set of arhat sculptures that, of this scale, probably constitutes the Qing Dynasty's finest group.

From this set, eleven - including the present two - were in the collection of Paul Wegener, Berlin by 1948 (fig.1). Paul Wegener was a brilliant German stage and screen actor, also renown for a fine collection of Chinese sculpture. This set of arhats likely followed a traditional number of twenty-three, comprised of eighteen arhats, four guardian kings, and Shakyamuni Buddha. Four arhats from this set were gifted by Natacha Rambova to the Philadelphia Museum of Art (acc. nos.1963-155-7; 1963-155-8; 1963-155-9; 1963-155-10, fig.2). Another, likely from the set belonged to an Alfred Lutz, reputedly acquired before 1930s, and was sold at Lempertz, Cologne, 4 December 2015, lot 94. Two from the set were in the collection of Alfred Gwynne Vanderbilt, sold by Sotheby's, New York, 24 March 2011, lots 74&75. These two masterpieces of Vajriputra and Pindola Bharadvaja have a fine pedigree, so distinguished in quality.

Provenance

Collection of Paul Wegener (1874–1948), Berlin
Ernst Karl Becker, Berlin, 29&30 November 1950, plate 26, lot 793
Collection of Natacha Rambova (1897-1966)
The Estate of Professor Donald P. Hansen, New York
Sotheby's, New York, 21 September 2007, lots 48&49



Fig.1
The Wegener Collection
Ernst Karl Becker, Berlin
29&30 November 1950, plate 26,
lot 793

圖一
威格納收藏
Ernst Karl Becker, 柏林
1950年11月29及30日
圖版26號，拍品793號

銅鑲金羅漢像兩尊

清朝，十七/十八世紀

喜馬拉雅藝術資源網61782號

高18.4釐米（7 1/4 英吋），較高的一尊

3,000,000 - 4,000,000 港元

此對羅漢為伐闍羅弗多羅和賓度羅跋囉惰闍，造型華美，表情細緻端正，不同於清代大多數制式化的羅漢銅像。幾乎可確定是出自御用匠師之手。其長袍寫實，圖案優美，寶座雕工細緻，都進一步證明了這兩尊造像是由重要的供養人委託製作。其出自一組為人熟知的羅漢造像，此組造像可謂清朝同體量羅漢像中的極品。

此組羅漢的其中十一尊，包括此兩尊，為柏林的保羅·威格納舊藏，直至1948年（圖1）。威格納是德國優秀的舞台及電影演員，並且是著名的中國藝術收藏家。這組羅漢可能遵循傳統二十三尊的數目，包含十八尊羅漢、四尊明王，以及佛陀釋迦牟尼；其中四尊由電影服裝設計師娜塔莎·蘭波娃贈予費城藝術博物館（館藏編號1963-155-7; 1963-155-8; 1963-155-9; 1963-155-10，圖2）。另一尊有可能是阿爾弗雷德·盧茨的藏品，據稱請於上世紀三十年代，並在德國科隆倫佩茨拍賣行售出，2015年12月4日，拍品94號。同組兩尊羅漢由美國實業家阿爾弗雷德·格溫·範德比爾特收藏，於蘇富比售出，紐約，2011年3月24日，拍品74和75號。這兩尊伐闍羅弗多羅和賓度羅跋囉惰闍來源非凡，質量出眾，是難得的傑作。

來源

保羅·威格納（1874–1948）收藏，柏林

Ernst Karl Becker，柏林，1950年11月29及30日，圖版26號，
拍品793號

娜塔莎·蘭波娃（1897–1966）收藏

Donald P. Hansen教授家族收藏，紐約

蘇富比，紐約，2007年9月21日，拍品48與49號



Fig.2.
A set of gilded copper alloy arhats
China, c. 1700-1800
Philadelphia Museum of Art
Gift of Natacha Rambova, 1963
1963-155-7-10

圖2
銅鑲金羅漢像一組
約1700-1800年
費城藝術博物館
娜塔莎·蘭波娃捐贈，1963年
1963-155-7-10



A BLACKGROUND THANGKA OF PANJARNATA MAHAKALA CENTRAL TIBET, 18TH CENTURY

Distemper on cloth with gold; verso with an “om ah hum” invocation in red Tibetan script.

Himalayan Art Resources item no.61759

Image: 71 x 65 cm (28 x 25 5/8 in.);

With silks: 116 x 82 cm (45 3/4 x 32 1/4 in.)

HK\$3,200,000 - 4,800,000

In the 18th century, blackground thangkas used for wrathful deities reached the height of their popularity and quality. Among them, this breathtaking example of Panjarnata Mahakala is of unsurpassed quality. Comprised of flawless details, exquisite lines, and brilliant colors, this thangka is a masterpiece of the blackground genre.

At the center of its composition, a powerful figure of Panjarnata Mahakala stands over a prone man before an aureole of coiling flames with bright red and golden hues. Panjarnata Mahakala, “Lord of the Pavilion”, protects the tantric practice of Hevajra, a potent means through which an initiate can acquire Buddha-consciousness. The artist has depicted the protector’s intimidating size and iconography with luxuriant detail among the tiny snakes, sumptuous jewelry, and hyper-realistic severed heads.

Floating on colorful clouds at the top are the first three founding patriarchs of the Sakya Order of Tibetan Buddhism. The first, Sachen Kunga Nyingpo (1092–1158), is at the center. The second, Sonnam Tsemo (1142–1182), is on the right. And the third, Dragpa Gyaltsen (1147–1216) is on the left. Panjarnata Mahakala is particularly revered by the Sakya, with Sachen Kunga Nyingpo considered one of the masters of the Panjarnata Mahakala teachings. Although diminutive to allow more space for Panjarnata Mahakala to dominate the composition, the three teachers are treated with painstaking attention. From the densely patterned textiles to the *malas* on their wrists, and from the knuckles on their fingers to each hair and wrinkle, the level of precision and realism remains constant.

Below the teachers, an array of rocky cliffs leads the eye through terrifying scenes from the cremation grounds. A jackal eats a man alive. A bull pierces a man’s chest. A snow lion attacks growling tigers. And human flesh and skeletons litter the ground. Still the high level of painted detail resounds. The fierce imagery is furthered at the bottom, where Panjarnata Mahakala’s two attendants, two-armed Ekajati and four-armed Shri Devi, guard the bloody offering of the five sense organs.

The painting might have been produced at Gongkar Chode near Lhasa, or an equivalent important Sakya monastery in Central Tibet; its painter demonstrates a mastery of multiple painting traditions, but the Khenri style predominates. Gongkar monastery is the main site for the surviving body of work by Khyentse Chenmo (fl.1450–90), the Khenri tradition’s founder. Khenri stylistic features linking the wrathful deities depicted in Gongkar mural’s to the present masterpiece include the manner of depicting Panjarnata’s hair in spiralling buns and the rendering of the flaming mandorlas (cf. Jackson, *A Revolutionary Artist of Tibet*, New York, 2016, pp.65&96–7, figs.2.22&4.22–4). Also, the ravens carrying off human organs in this painting’s top register may be directly inspired by Gongkar’s Upper Protector’s Chapel (ibid., p.70, fig.3.5).

寶帳大黑天黑唐卡

藏中，十八世紀

布本設色描金；背面提紅色藏文種子字「唵阿吽」

喜馬拉雅藝術資源網61759號

畫心：71x65釐米（28x25 5/8英吋）

裝裱：116x82釐米（45 3/4x32 1/4英吋）

3,200,000 - 4,800,000 港元

忿怒尊黑唐卡在十八世紀達到鼎盛，藝術水平高超並且廣為流傳。而此幅寶帳大黑天更是脫穎而出。細節完美，線條利落，色澤逼人，乃此類黑唐卡的最上乘之作。

在唐卡的正中央，寶帳大黑天立於仰臥男子之上，站於一團火焰金光之前。寶帳大黑天為喜金剛的不共護主，引導信眾修成正覺，在密宗中是極為重要的護法神。畫師以巧奪天工的畫工，通過纖細的蛇飾、華麗的珠飾和超現實的頭顱表現大黑天威武忿怒之姿。

唐卡頂端「薩迦五祖」中的前三位漂浮於五色雲上。位於中間是薩千貢噶寧波（Sachen Kunga Nyingpo，1092-1158），在右邊的是洛本索南澤莫（Loppon Rinpoche Sonam Tsemo，1142-1182），第三位靠左的是傑尊仁波切札巴蔣稱（Jetsun Rinpoche Dragpa Gyaltsen, 1147-1216）。寶帳大黑天與薩迦派淵源甚深，而初祖薩千貢噶寧波相傳是寶帳大黑天修法的大師。三位祖師的描繪極為精湛細緻，衣褶繁複多樣，指節生動，毫髮清晰，絲絲可見，腕上念珠生動可見，不差毫釐，唯妙唯肖，巧奪天工。

祖師之下，群山岩壁下屍陀林的場景駭人心魄，一人為豹所食，一人為牛所傷其胸，雪豹與猛虎惡鬥，人骨半隱半顯，彩繪水準精湛。而唐卡底部描繪的場景同樣駭人，大黑天的兩位侍者，二臂一髻佛母，四臂吉祥天母，一同守衛著五覺供品。

此唐卡可能繪製於拉薩附近的貢嘎曲德寺或具有同樣顯赫地位的藏中薩迦寺廟，畫師的技巧兼具各派之長，但以欽則風格為主。貢嘎曲德寺為欽則畫派宗師欽則欽莫（活躍於1450-90年）的主要作品藏地。此幅畫作中寶帳大黑天旋轉的髮髻及燃燒的烈火背光與貢嘎曲德寺壁畫上的忿怒尊表現相似（出處：Jackson，*A Revolutionary Artist of Tibet*，紐約，2016年，頁65及96-7，圖2.22及4.22-4）。與此同時壁畫上烏鴉啄食人內臟的內容也許直接源自貢嘎曲德寺之護法殿的壁畫（同上，頁70，圖3.5）。







However, emphatic of the syncretism of painting traditions that really blossoms in the 18th century, the painter also shows a mastery of the New Menri tradition in his brilliant rendering of the golden, jagged landscape. In fact, his treatment is significantly more sophisticated than a blackground thangka of Panjarnata Mahakala predominately in the New Menri style, held in the Rubin Museum of Art (HAR no.65004; Linrothe & Watt, *Demonic Divine*, New York, 2004, p.81, fig.2.28). Central Tibet in the 18th century witnessed tremendous prosperity and artistic patronage under solidified Gelug rule. This followed a turbulent 17th century in which the Fifth Dalai Lama Ngawang Lozang Gyatso (1617-1682) unified Tibet. His unifying strategies included an attempt to homogenize Tibetan visual culture. From a muddier amalgamation of painting traditions in the 17th century comes a resplendent crystallization in the 18th century, represented in this masterpiece's clean, sophisticated, flawless design and rendering.

Details such as Panjarnata Mahakala's charismatic skull crown with pendant festoons are shared by a painting of Shri Devi exhibited in Beijing in 2001 (see *Jin We Bao Zang: Xizang Li Shi Wen Wu Xuan Cui*, Beijing, 2001, p.106). The treatment of the flayed human skin hanging from Shri Devi's mule in the present painting's bottom right corner also compares closely with those on the Simhavaktra and Hayagriva illustrations of the *Kangxi Kangyur* in the National Palace Museum, Taiwan, dated to 1669 (see Sung (ed.), *Om-mani-padme-hum: Tibetan Buddhist Art in the National Palace Museum*, Taipei, 2015, pp.130-1). Another related painting of Panjarnata Mahakala, with similarly patterned scarf and *ghandi* stick, is held in the Victoria and Albert Museum (acc.no.IM.31-1937).

Compare this painting's magnificent quality with two other blackground thangkas representing the pinnacle of the genre. One is published in Rochell & Rossi, *Masterpieces of Himalayan Art*, New York, 2009, no.23. The other sold at Sotheby's, New York, 20 & 21 September, 1985, lot 158 and is now in the Museum der Kulturen, Basel (Essen and Tingo, *Die Gotter des Hialayan*, Munich, 1989, p.225, pl.138).

Published

Ann W. Norton, *Gods, Saints and Demons: Hindu and Tibetan Art*, Storrs, CT, 1989, p.18, no.65.

Exhibited

Gods, Saints and Demons: Hindu and Tibetan Art, The Benton Museum at University of Connecticut, Storrs, CT, 23 January - 12 March, 1989.

Provenance

Belgian ambassador to China, early 20th century
Henri Kamer, New York, circa 1970s
Private New England Collection

然而十八世紀多見融合多種繪畫傳統的作品。此處畫師描繪的金色嶙峋山巒即展現了其對於新勉塘畫派的熟捻。事實上，相比藏於紐約魯賓博物館的一幅主要體現新勉塘風格的大黑天唐卡，本作品的畫工更勝一籌（參見喜瑪拉雅藝術資源65004號；Linrothe 及 Watt著 *Demonic Divine*，紐約，2004年，81頁，圖2.28）。十七世紀五世賴喇嘛阿旺羅桑嘉措（1617-1682年）平定騷亂統一西藏後，在格魯派強權統治對藝術的支持下，西藏中部地區於十八世紀空前繁榮。他的統一政策包括試圖讓西藏視覺藝術同質化。十七世紀畫派林立風格渾沌，而到十八世紀風格逐漸統一，在這幅既大方簡潔、內容豐富、毫無瑕疵的傑作中展露無疑。

大黑天具有震攝力的結綵皇冠骷髏頭與2001年在北京展覽的吉祥天唐卡上有相似之處，詳見《金色寶藏：西藏歷史文物選萃》，北京，2001年，頁106。畫面右下角吉祥天母坐騎上懸掛人皮的表現手法，與台北故宮博物院所藏1669年製的康熙泥金寫本《藏文龍藏經》中繪製的獅面空行母與馬頭明王所批人皮相似，詳見宋兆霖編《唵嘛呢叭咪吽—院藏藏傳佛教文物》，台北，2015年，頁130-1。另外一幅相關的大黑天唐卡現藏於倫敦維多利亞與阿爾伯特博物館（館藏編號IM.31-1937），其肩披勳帛帶上的花紋和所持天杖十分類似。

可參考比較另兩張黑唐卡，一出版於Rochell & Rossi的《Masterpieces of Himalayan Art》，紐約，2009年，編號23；另一於1985年九月於紐約蘇富比售出，拍品158號，現藏於瑞士巴塞爾民俗博物館，詳見Essen and Tingo, 《Die Gotter des Hialayan》，慕尼黑，1989年，頁225，138c號。

著錄

Ann W. Norton, 《Gods, Saints and Demons: Hindu and Tibetan Art》，斯托斯，康乃狄克州，1989年，頁18，65號。

展覽

Gods, Saints and Demons: Hindu and Tibetan Art，康乃狄大學博物館（The Benton Museum），斯托斯，康乃狄克州，1989年1月23日 - 3月12日。

來源

比利時駐華大使，二十世紀初
Henri Kamer，紐約，七十年代前後
美國新英格蘭私人收藏



73

**A GOLD AND TURQUOISE GAU
TIBET, 17TH/18TH CENTURY**

Shakyamuni's right arm repaired with silver inlay; the back of the gau with a Tibetan inscription of the Buddhist mantra "Om Ah Hum."

Himalayan Art Resources item no. 61786

6.5 cm (2 1/2 in.) high

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

Tibetan craftsmen created such portable shrines (*gaus*) to carry while traveling, though rarely as ornate as the present example. Images of deities, teachers, or other religious objects could be placed inside as a reminder of the presence of an enlightened being and for blessings. As Rhie and Thurman explain, "the least educated among [Tibetans] was still perfectly aware that the image or object in the gau was not the deity or historical figure they were remembering. But it served as a site where the wisdom emanation of that enlightened being could be invoked and communicated with." (Rhie and Thurman, *A Shrine for Tibet*, New York, 2009, p.255)

A high relief image of Shakyamuni flanked by his two principle disciples, Shariputra and Maudgalyayana, appears at the center of the exquisite gold gau. Shakyamuni's lotus throne and mandorla are lavishly inset with carefully selected teardrop-cut turquoise stones. Compare similarly arranged turquoise borders of two other gold gau, one in the Rietberg Museum, published in Uhlig, *On the Path to Enlightenment*, Zurich, 1995, p.210, no.157, another sold at Christie's, New York, 21 September 2007, lot 152.

鑲松石金質嘎烏盒

西藏，十七/十八世紀

釋迦牟尼右手臂以鑲銀修補；嘎烏盒背面以藏文刻有「唵阿吽」三字真言。

喜馬拉雅藝術資源網61786號

高6.5釐米（2 1/2英吋）

1,000,000 - 1,500,000 港元

西藏匠人常製作此等隨身佛龕（嘎烏盒），以供信眾外出時隨身攜帶。然而如此件一般精緻華美的並不多見。嘎烏盒中可供奉神祇、上師或其他宗教禮器，以供祭拜及祈福。Rhie及Thurman指出：「在西藏，一般大眾皆了解嘎烏盒中供奉的塑像並不是他們信奉的神祇或歷史人物本身，而嘎烏盒是喚發神靈的智慧、讓信徒與祂們交流的信仰祭壇。」（出處：Rhie及Thurman，《A Shrine for Tibet》，紐約，2009年，頁255）

精美的金盒中央以高浮雕塑造釋迦牟尼佛，其弟子舍利佛與目犍連伴於兩側，佛祖的蓮座及佛光以精挑細選的淚滴狀綠松石鑲嵌裝飾。另論兩件有相似松石鑲邊的嘎烏盒，一刊於Uhlig所著，《On the Path to Enlightenment》，蘇黎世，1995年，頁210，157號，另一件於紐約佳士得售出，2007年9月21日，拍品152號。



**A PARCEL-GILT SILVER GAU WITH MAHOTTARA HERUKA
CONTAINING AN IVORY FIGURE OF SHADBHUJA MAHAKALA
TIBET, 17TH/18TH CENTURY**

Himalayan Art Resources item no.61792

Figure: 6.7 cm (2 5/8 in.);

Gau: 8 cm (3 1/4 in.) high

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

A superior example among portable shrines made in Tibet, this silver gau contains a contrasting ivory figure of Shadbhuja Mahakala of incredible quality. The master craftsman spared no effort in carving the intricate details of this small piece of ivory, such as the remarkably detailed rendition of the deity's wrathful face and flowing locks of flaming hair. In addition, his skull mala is carefully detailed with each skull bead depicting a miniature face.

In like manner, the cover of the silver box is cleverly designed as a supreme manifestation of Mahottara Heruka hammered in high relief. His entire appearance is executed with a level of detail comparable to sculptures of much larger size - from the tiny hand of the prostrate figure under the his foot, to the bared fangs and wavy fur of the tiger skin around his hips. To further enliven the protector, gilding is selectively applied to his frontal faces, ritual hammer, and snake garland. For another example of a portable silver shrine housing an ivory figure of Shadbhuja Mahakala, see Himalayan Art Resources item no.44325.

Published

Meinrad Maria Grewenig and Eberhard Rist (eds), *Buddha - 2000 Years of Buddhist Art: 232 Masterpieces*, Völklingen, 2016, pp.508-11, no.227 & 228.

Exhibited

Buddha - 2000 Years of Buddhist Art: 232 Masterpieces, Völklinger Hütte, Völklingen, Germany, 25 June 2016 - 5 March 2017.

象牙六臂大黑天像配銀質局部鑲金大殊勝赫魯迦嘎烏盒
西藏，十七/十八世紀

喜馬拉雅藝術資源網61792號

牙雕：高6.7釐米（2 5/8英吋）；

嘎烏盒：高8釐米（3 1/4英吋）

1,000,000 - 1,500,000 港元

本拍品為西藏嘎烏盒中之珍品，銀龕中配有精工細製的象牙六臂大黑天像。匠師以巧奪天工的技法呈現栩栩如生的憤怒相大黑天，像身雖小，但對其面部特徵和髮絡的處理細緻入微，連大黑天手持佛珠的骷髏頭都一一刻劃。

銀質嘎烏盒同樣細緻精美，盒蓋上以錘揲技法呈現大殊勝赫魯迦浮雕。從主尊腳下所踏的人物手指，到赫魯迦的手掌、獠牙、腰間虎皮的斑紋，無一不精雕細琢，整體細節的精緻度可與大型造像相比。赫魯迦的部分面孔、萬寶槌、以及蛇環兼以鑲金襯托，更為其形象增添一抹生氣。另論一隻內藏象牙六臂大黑天的銀嘎烏盒，可參考喜瑪拉雅藝術資源網44325號。

著錄

Meinrad Maria Grewenig及Eberhard Rist，*《Buddha - 2000 Years of Buddhist Art: 232 Masterpieces》*，弗爾克林根，2016年，頁508-11，227及228號。

展覽

Buddha - 2000 Years of Buddhist Art: 232 Masterpieces，德國，弗爾克林根，2016年6月25日-2017年3月5日。



**SIX ILLUSTRATED FOLIOS FROM A KANGYUR
QING DYNASTY, 18TH CENTURY**

Six folios set within silk and wood borders and with three silk coverlets each. Each illustrated subject is identified by flanking yellow cartouches in Manchu and Mongolian.

Himalayan Art Resources item no.61765

Folios: 16.5 x 58.4 cm (6 1/2 x 23 in.) each;

With borders: 23.2 x 72.4 cm (9 1/8 x 28 1/2 in.) each

HK\$80,000 - 120,000

From an illustrated canon of Buddhist scripture (*kangyur*), these six folios each depict a row of five deities identified by cartouches in Manchu and Mongolian. They show a fantastic array of peaceful and wrathful protectors, *yidam*, and wealth deities. The different colored flames behind each wrathful figure are particularly inspired.

Provenance

The Estate of Theos Bernard (1908-1947), New York

Sotheby's, New York, 28 March 1996, lot 23 (part)

Private New York Collection

彩繪《甘珠爾》六頁

清朝，十八世紀

喜馬拉雅藝術資源網61765號

紙本設色；每頁以原裝木框及錦緞裝裱，並以三幅絲織經簾覆蓋。

經頁：16.5x58.4釐米（6 1/2 x 23英吋）每張；

裝裱：23.2 x 72.4釐米（9 1/8 x 28 1/2英吋）每張

80,000 - 120,000 港元

此六張經頁出自一部《甘珠爾》，每頁描畫了一排五位神祇，每位均伴以滿文與蒙文題記。所繪神祇既有寂靜相亦有憤怒相，既有護法、本尊、又有財神。憤怒尊身後的火焰狀背光顏色各異，別有新意。

來源

Theos Bernard (1908-1947) 家族收藏，紐約

蘇富比，紐約，1996年3月28日，拍品23號(部分)

紐約私人收藏



**SIX ILLUSTRATED FOLIOS FROM A KANGYUR
QING DYNASTY, 18TH CENTURY**

Distemper on paper; each folio mounted with original wood borders wrapped in silk brocade.

Himalayan Art Resources item no.61764

Folios: 16.8 x 59 cm (6 5/8 x 23 1/4 in.) each;

With original silk borders: 23.5 x 72.8 cm (9 1/4 x 28 5/8 in.) each

HK\$150,000 - 250,000

These six exquisitely painted folios are part of an illuminated set of canonical Buddhist teachings (*kangyur*). Four folios have a central text area of Manchu and Mongolian script beautifully written in gold on indigo paper. The script likely consists of verses from the *Lotus Sutra*, indicated by chapter headings in Manchu and Chinese on each folio's yellow borders. A total of 18 deities and teachers are depicted, each identified by Manchu and Mongolian cartouches. Of refined quality, these folios were likely painted by imperially appointed artists in Northern China. They were probably produced within a few decades of the famous 1699 Kangxi Kanjur published in Fung, *A Wondrous Predestined Occasion: Unveiling the Kangxi Kangyur*, 2015, Taipei.

Provenance

The Estate of Theos Bernard (1908-1947), New York
Sotheby's, New York, 28 March 1996, lot 23 (part)
Private New York Collection

彩繪《甘珠爾》六頁

清朝，十八世紀

紙本設色；每頁以原裝木框及錦緞裝裱。

喜馬拉雅藝術資源網61764號

經頁：16.8 x 59釐米（6 5/8 x 23 1/4英寸）每張；

裝裱：23.5 x 72.8釐米（9 1/4 x 28 5/8英寸）每張

150,000 - 250,000 港元

此六張精美的經頁出自佛教經典教法總集《甘珠爾》。其中四頁中央處以滿蒙兩文抄寫經文，金字靛紙。由每頁黃邊處的滿漢兩文標題推測，所抄經文可能出自《妙法蓮華經》。六張經頁共繪十八位神祇與上師，各伴以滿文與蒙文題記。繪製考究精美，或出自中原御用藝師之手。此六頁或與1699年問世的康熙《龍藏經》約屬同一時期，參見馮明珠主編，《殊勝因緣—內府泥金寫本藏文龍藏經探索》，2015年，臺北。

來源

Theos Bernard (1908-1947) 家族收藏，紐約
蘇富比，紐約，1996年3月28日，拍品23號（部分）
紐約私人收藏



A SILVER FIGURE OF AMITAYUS
TIBET, 17TH/18TH CENTURY

Himalayan Art Resources item no.61789

10.5 cm (4 1/8 in.) high

HK\$300,000 - 500,000

This fine silver sculpture shows The Buddha of Long-Life with the elixir of longevity in his lap. The stylized flying mantle, and the shape of the lotus petals, are shared by a bronze Tara in the Qing Palace Collection (see *Zangchuan Fojiao Zaixiang*, Hong Kong, 2008, p.258, no.247). The upturned fishtail scarf-end is also seen on an Acala sculpture in Qing Palace Collection (*ibid.*, p.158, no.151).

銀質無量壽佛像

西藏，十七/十八世紀

喜馬拉雅藝術資源網61789號

高10.5釐米（4 1/8英寸）

300,000 - 500,000 港元

此尊端莊肅穆的造像呈現無量壽佛手持長壽甘露寶瓶於膝間。飄逸生動的肩搭帔帛，以及其下蓮瓣的造形皆與清宮收藏的一尊度母銅像相似（參見《藏傳佛教造像》，香港，2008年，頁258，247號）。上翹的魚尾狀絲帶也與清宮的一尊不動明王像相似（同上，頁158，151號）。





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**A SILVER FIGURE OF MARICI
QIANLONG PERIOD (1735-1796)**

Himalayan Art Resources item no.61788
18.5 cm (7 3/8 in.) high

HK\$700,000 - 900,000

Marici, Goddess of Light, is shown seated on a lotus throne on the back of a sow. She is sumptuously adorned with crown with inset gems and flowing silk shawl. This example is one of the rare silver figures of its size.

As recorded in *Maricidharanisutra*, she is the powerful bodhisattva who masters the power of indivisibility in the daylight. Marici is a highly revered deity in the Qing court due to her role as the tutelary protector of the State from invading armies. The prominence of her worship is reiterated by the sixth Panchen Lama, who gifted a set of Marici thangkas to the Emperor in the forty fifth year of Qianlong (1780).

Compare with an almost identical Marici from the Wall of Sanctuary of Buddhist Essence in the Palace Museum, published in Palace Publishing, *Fanhua Lou cangbao: Foxiang [Statues in the Sanctuary of Buddhist Essence]*, Beijing, 2013, p.509, pl.755), and another example sold at Bonhams, London, 15 May 2014, lot 316.

Provenance

Sotheby's, London, 9 November 2016, lot 282

銀質積光佛母像

乾隆時期 (1735-1796)

喜馬拉雅藝術資源網61788號
高18.5釐米 (7 3/8英吋)

700,000 - 900,000 港元

積光佛母，梵名為摩利支天，坐於豬背上的蓮座之上，呈菩薩寂靜相。佛母一面二臂，頭飾華麗的五葉冠，肩披天衣絲帶。此尊造像是清代宮庭少數大型鑄銀造像中罕見之例。

據佛典《佛說摩利支天菩薩陀羅尼經》，摩利支天具大神通自在法並且善於隱形。傳有保衛國土防止敵兵侵犯之神通，在乾隆四十五年（公元1780年）六世班禪爾德尼進京為乾隆祝賀時，進獻了數幅積光佛母唐卡作為壽禮，唐卡以及綾簽現藏於北京故宮。

現藏於梵華樓西壁供有一尊與此尊造像風格極為相近的乾隆時期積光佛母（參見故宮博物院編，《梵華樓藏寶》，北京，2013年，頁509，圖755）。另論一尊類似清十八世紀摩利支天造像售於倫敦邦瀚斯，2014年5月15日，拍品316號。

來源

蘇富比，倫敦，2016年11月9日，拍品282號



79

**A ROCK CRYSTAL FIGURE OF VAJRASATTVA
QING DYNASTY, 17TH/18TH CENTURY**

Himalayan Art Resources item no.61793
15.3 cm (6 in.) high

HK\$500,000 - 800,000

The artist has drawn on rock crystal's clarity and translucence to better evoke the ultimate voidness (*shunyata*) of true reality and wisdom that Vajrasattva conceptually represents. Similarly, both figure and medium are associated with purity. Vajrasattva practice is usually performed in a purifying ceremony before tantric rituals. He is identified by his unique iconography, holding the *vajra* before his heart and the *ghanta* by his hip. His perfection is further symbolised by meticulously carved jewelry and patterned textiles.

Stylistically, the present work can be compared with a gilt bronze figure of Shadakshari made during the Kangxi Emperor's reign (1661-1722) (see *Zangchuan Fojiao Zaoxiang*, Hong Kong, 2008, p.237, no.226). The tear-drop crown finials and scroll patterned scarf are very similar across the two sculptures. The lotus petals, although not identical in the decorative flame tips, are modeled after the same type. The flying ends of his scarf, twisting in a stylized manner, are very similar to that of a bronze Amitayus in the Qing Palace Collection (ibid., p.248, no.237).

水晶金剛薩埵像
清朝，十七/十八世紀
喜馬拉雅藝術資源網61793號
高15.3釐米（6英吋）

500,000 - 800,000 港元

此尊巧借水晶之清澈及半透明特質，表達金剛薩埵所代表的“空性”及大智慧。與此同時，金剛薩埵與水晶媒介亦均有純淨之意。一般於密宗法式前，常以金剛薩埵作淨化儀式。金剛薩埵一手持金剛杵於胸前，另一手握金剛鈴於腰際，精雕細琢的玲瓏珠寶及刺繡錦緞更凸顯其圓滿。

此尊之風格可與康熙年間（1661-1722年）所製的一尊銅鎏金四臂觀音菩薩相比（參見《藏傳佛教造像》，香港，2008年，頁237，226號）。淚珠形冠葉及卷草紋飄帶幾無二置。蓮葉雖火焰狀尖端有所出入，但大體同出一轍。飄帶的兩端向上飛卷，其制式化的風格與一尊清宮舊藏的無量壽佛像極為相似（同上，248頁，237號）。





**A WOOD SHRINE TO BHAIRAVA
NEPAL, 17TH/18TH CENTURY**

With remains of polychromy.

Himalayan Art Resources item no.61760

53 cm (20 7/8 in.) high

HK\$80,000 - 120,000

This rare shrine depicts the awesome face of Bhairava, the wrathful manifestation of the Hindu god Shiva, and conceptual antecedent to Vajrayana Buddhism's Mahakalas. More common are the standalone 'Bhairava masks' of the Indrajatra festival, and shrines reproducing his full form (e.g. Bonhams, New York, 19 March 2018, lot 3040, and 13 September 2011, lot 1008; Pal, *Art of Nepal*, Los Angeles, 1985, p.130, no.S58; respectively). But here, Bhairava's two sons, Ganesha and Kumara, add auspiciousness, while staunch lions echo his striking countenance.

Provenance

Private Florida Collection, acquired in Nepal, 1967

木雕陪臚神龕

尼泊爾，十七/十八世紀

表面可見殘留彩漆。

喜馬拉雅藝術資源網61760號

高53釐米（20 7/8英吋）

80,000 - 120,000 港元

此座稀有的神龕中央刻劃了氣勢威嚴的陪臚頭像。陪臚為印度教濕婆的忿怒化現，亦是密宗教派的大黑天的概念先行。更常見的作品形式為尼泊爾因陀羅節使用的陪臚面具，以及刻劃陪臚全身像的神龕（分別見邦瀚斯紐約，2018年3月19日拍賣中的拍品3040號；2011年9月13日拍賣中的拍品1008號；以及Pal，《Art of Nepal》，洛杉磯，1985年，頁130，S58號）。此作品還塑造了陪臚的雙子象神與室建陀。凶猛的獅子亦與陪臚令人畏懼的形象互相襯托。

來源

佛羅里達私人收藏，於1967年購自尼泊爾



81

**A ZITAN FIGURE OF SHADBHUJA MAHAKALA
TIBET, 18TH CENTURY**

Himalayan Art Resources item no.61773

14.8 cm (5 3/4 in.) high

HK\$200,000 - 300,000

Carved from reddish-brown *zitan*, Shadbhuja Mahakala's powerful presence is rendered in the wood's luxurious material. He emanates from Avalokiteshvara as a protector with a massive body, crushing ignorance in the form of Ganapati. Shadbhuja Mahakala's monster-like face - eyebrows burning and mouth wide-open - expresses his implacable ferocity. The artist further strives to convey Shadbhuja Mahakala's amazing form with red and gold pigments.

Both the modeling of the figure and the shape of the flame aureole are similar to a gilt bronze Hayagriva in the Qing Palace Collection, see *Zangchuan Fojiao Zaoxiang*, Hong Kong, 2008, p.198, no.189. Their fleshy torso, exaggerated expression, and facial hair are almost identical. Also compare the simple form of the lotus petals to a *zitan* figure of Bhaishajyaguru published in Hofer (ed.), *Bodies in Balance*, New York, 2014, p.134, fig.7.6.

Provenance

Private Collection of Taoufik Bendahou, Paris, 2014

Private European Collection

紫檀六臂大黑天像

西藏，十八世紀

喜馬拉雅藝術資源網61773號

高14.8釐米（5 3/4英吋）

200,000 - 300,000 港元

六臂大黑天氣勢磅礴，造型以華麗的紅褐色紫檀木雕成。六臂大黑天為觀世音菩薩的忿怒相化現，以守護佛法為己任，此處更以其龐大的身軀降伏了代表無知的象頭神。他眉毛怒展，嘴巴猛張，如怪獸般的面龐表現出他難以平息的兇猛。木雕上的金紅色彩繪進一步突顯出大黑天的驚人氣勢。

大黑天的造型與火輪背光的處理均與清宮收藏的馬頭明王鍍金銅像相似，見《藏傳佛教造像》，香港，2008年，頁198，編號189。其健碩的軀幹、誇張的表情和臉部的毛髮，幾乎完全相同。另外，蓮花座的簡單形式亦可與一尊紫檀藥師佛像比較，參看Theresia Hofer（編），《Bodies in Balance》，紐約，2014年，頁134，圖7.6。

來源

Taoufik Bendahou先生私人收藏，巴黎，2014年

歐洲私人收藏



**TWO ZITAN FIGURES OF BUDDHA AND ACHI CHOKYI DROLMA
QING DYNASTY, 18TH CENTURY**

Himalayan Art Resources item nos.61734
20 cm (8 in.) high, each

HK\$250,000 - 350,000

Here Chokyi Drolma appears in her peaceful form, while holding her usual attributes, a double-sided drum and a skullcup. She is the great-grandmother of Jigten Sumgon (1143-1217), founder of the Drigung Kagyu lineage, and she also serves as a principle protector for the tradition. Judging by their almost identical faces, flaming aureoles and lotus petals, the two figures are most likely from the same set.

The treatment of the aureole, which combines the halo and mandorla, is widely adopted in gilt bronze sculptures of the Qianlong Period (1735-1796), as seen in two figures of Amitayus sold at Christie's, London, 8 November 2016, lot 110. The formation of the flame patterns and the lotus petals are also closely related to an ivory figure of Avalokiteshvara in the Qing Palace Collection, see *Zangchuan Fojiao Zaoxiang*, Hong Kong, 2008, p.269, no.258.

Provenance

Christie's, London, 6 November 2012, Lot 320

紫檀佛陀及阿企佛母像

清朝，十八世紀

喜馬拉雅藝術資源網61734號
各高20釐米（8英寸）

250,000 - 350,000 港元

此尊阿企佛母呈寂靜相，手持雙面鼓及嘎巴拉碗。阿企佛母為直貢噶舉之始祖吉天頌恭（1143-1217）的曾祖母，更被奉為直貢噶舉的護法佛母。兩尊紫檀像之面容、火焰背光以及蓮瓣都極為相似，極可能出於同一造像組。

此處背光的設計獨具特色，將頭頂光環與火焰背光合二為一，此種背光常見於乾隆時期（1735-1796）造像，如倫敦佳士得於2016年11月8日拍出之兩尊無量壽佛像（拍品110號）。紫檀像的火焰紋及蓮瓣造型亦與一尊清宮舊藏的象牙雕觀世音菩薩像至為相似（見《藏傳佛教造像》，香港，2008年，頁269，258號）。

來源

佳士得，倫敦，2012年11月6日，拍品320號



83

**A THANGKA OF TARA
TIBET, 18TH CENTURY**

Distemper on silk.

Himalayan Art Resources item no.61774

Image: 53 x 34.5 cm (21 x 13 1/2 in.);

With silks: 111 x 60 cm (43 3/4 x 23 1/2 in.)

HK\$250,000 - 350,000

This beautifully drafted composition with rare iconography likely derives from a set depicting the Twenty-One Taras of the Saryagupta tradition; a thangka displaying all twenty-one in a single composition in the Ashmolean Museum, Oxford shows an identical representation of Tara in its bottom right corner (HAR no.35112). At the same time, the iconography matches that of Maheshvari, the female aspect of the important Hindu god Shiva, also worshiped in Buddhist practice. She too rides a bull mount, wears a tiger skin garment, and holds a floral mala and trident. She is identified by inscription within the Buddhist pantheon at the Yonghegong, Beijing, see *Statues in the Sanctuary of Buddhist Essence*, 2013, p.388, no.578.

Provenance

John Stewart, Hong Kong, 7 December, 2012
Private European Collection

度母唐卡

西藏，十八世紀

絹本設色。

喜馬拉雅藝術資源網61774號

畫心: 53 x 34.5 釐米 (21 x 13 1/2 英吋) ;

裝裱: 111 x 60 釐米 (43 3/4 x 23 1/2 英吋)

250,000 - 350,000 港元

此張精美的唐卡呈現了度母的一種特殊的圖像學形態，可能是從淨護傳承的二十一度母中衍生而出。另論一幅在牛津阿什莫林博物館的度母唐卡（參見喜馬拉雅藝術資源網35112號），二十一位度母展示於同一幅構圖中，圖底右側的度母像與本拍品完全一致。於此同時，此圖像也與印度教濕婆神的女性面摩醯首羅母相符，她雖為印度教神祇但也被佛教徒信奉。摩醯首羅母也騎牛、著虎皮、並持花蔓串珠以及三叉戟。摩醯首羅母也在北京雍和宮的藏品中出現並配有銘文（參見《Statues in the Sanctuary of Buddhist Essence》，2013年，頁388，578號）。

來源

John Stewart，香港，2012年12月7日
歐洲私人收藏



**AN IVORY FIGURE OF AVALOKITESHVARA SHRISHTIKANTA
NEPAL, 17TH CENTURY**

Himalayan Art Resources item no.61790

13.5 cm (5 1/4 in.) high

HK\$250,000 - 350,000

As his eight primary hands holds the same attributes as the Eleven-headed Avalokiteshvara, it is likely this is a simplified or variation of Shrishtikanta. Unique to Nepal, this deity is commonly represented with twenty-one heads in the first row. For a full discussion, see Huntington, *Circle of Bliss*, Los Angeles, 2003, p.194, no.50. Also see Sotheby's, New York, 26 March 2006, lot 30. An ivory figure of Vishnu of the same period, formerly in the Alsdorf Collection was sold at Christie's, New York, 22 March 2011, lot 94.

象牙創世觀音像

尼泊爾，十七世紀

喜馬拉雅藝術資源網61790號

高13.5釐米（5 1/4英吋）

250,000 - 350,000 港元

此處菩薩的前排八臂與十一面觀音呈相同手型、並持相同法器，由此推斷其可能為“創世觀音”的一種簡化形象。“創世觀音”為尼泊爾獨有，在其常見形象中僅第一排就有二十一面。更多有關“創世觀音”的介紹，參見Huntington, 《Circle of Bliss》，洛杉磯，2003年，頁194，50號，以及蘇富比，紐約，2006年3月26日，拍品30號。對比一尊Alsdorf舊藏的同時期象牙毗濕奴像，佳士得，紐約，2011年3月22日，拍品94號。



**A BONE PLAQUE OF SHRI SHMASHANA ADHIPATI (CITIPATI)
NEPAL, CIRCA 17TH CENTURY**

Himalayan Art Resources item no.61761
4.5 cm (1 3/4 in.) high

HK\$250,000 - 350,000

This meticulously carved bone stele exhibits the beloved subject of Shri Shmashana Adhipati (commonly known as Citipati). In spite of the macabre form, the carver depicts marital accord through symmetry and repetition between their mimicked poses and mirrored gaze.

Described in the *Secret Essence Wheel Tantra*, associated with the root *Chakrasamvara Tantra*, the skeletal couple are protector deities, particularly against thieves. A larger stone plaque attributed to the 18th century is in the Nyingjei Lam Collection (HAR item no.68326). In the present example, however, the slender lotus petals with plain sepals and sharp tips correspond to gilded sculpture of the late 17th & early 18th centuries, such as an Ushnishavijaya in the Metropolitan Museum of Art (acc. no.2007.75 a,b) and a Vajrabhairava sold at Bonhams, 29 November 2016, lot 132.

Published

Meinrad Maria Grewenig and Eberhard Rist (eds), *Buddha - 2000 Years of Buddhist Art: 232 Masterpieces*, Völklingen, 2016, pp.498-9, no.222.

Gilles Béguin, *Dieux Du Tibet: Iconographie du Bouddhisme Lamique*, Suilly-la-Tour, 2018, p.155.

Exhibited

Buddha - 2000 Years of Buddhist Art: 232 Masterpieces, Völklinger Hütte, Völklinger, Germany, 25 June 2016 - 5 March 2017.

雙身屍陀林主骨牌

尼泊爾，約十七世紀
喜馬拉雅藝術資源網61761號
高4.5釐米（1 3/4英吋）

250,000 - 350,000 港元

此雕工繁複的骨牌展現了受人喜愛的雙身屍陀林主。該作品工藝精湛，藝術水平高超，不僅完美呈現了屍陀林主令人毛骨悚然的形象，同時也通過雙尊一致的舞姿和相互凝望的對稱型態，刻劃了屍陀林夫婦間的親密與和諧。

據起源於《勝樂根本續》的《秘密藏續》中描述，屍陀林主夫婦是降伏偷盜者的佛教護法神。菩薩道收藏中一尊較大的類似骨牌被斷代為十八世紀（喜馬拉雅藝術資源網 68326號）。然而細看這件作品蓮座中蓮瓣細瘦、花萼簡潔而頭部尖翹的造型，又與十七世紀晚期至十八世紀初期的鎏金造像樣式吻合，例如大都會博物館藏尊勝佛母像（館藏編號 2007.75 a,b），以及2016年11月29日香港邦瀚斯拍出的銅鎏金大威德金剛像（拍品132號）。

著錄

Meinrad Maria Grewenig與Eberhard Rist（編），*Buddha - 2000 Years of Buddhist Art: 232 Masterpieces*，弗爾克林根，2016年，頁498-9，222號。

展覽

Buddha - 2000 Years of Buddhist Art: 232 Masterpieces，Völklinger Hütte，弗爾克林根，德國，2016年6月25日 - 2017年3月5日。



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**A GILT COPPER ALLOY FIGURE OF TANGTON GYALPO
TIBET, CIRCA 16TH CENTURY**

Himalayan Art Resources item no.61736

9 cm (3 1/2 in.) high

HK\$100,000 - 150,000

Easily recognized by his great locks and facial hair, Tangton Gyalpo Tsonдру Zangpo (c.1385-1464) is one of the most distinctive figures in Tibetan history. The artist has cast him with a vase of medicine in his lap and a few links of an iron chain in his right hand, evoking Tangton Gyalpo's legacy as both a great healer and engineer.

Provenance

Benny Rustenburg, Hong Kong, 2004
Private European Collection

銅鑲金唐東嘉波像

西藏，約十六世紀

喜馬拉雅藝術資源網61736號

高9釐米（3 1/2英寸）

100,000 - 150,000 港元

此人長髮厚須，特徵明顯，無疑為鐵橋活佛唐東嘉波（約1385-1464年），藏族歷史上最具有特色的人物之一。唐東嘉波左手托藥瓶右手持鐵索的形象代表了其對醫學及建築學的特殊貢獻。

來源

Benny Rustenburg，香港，2004年
歐洲私人收藏



87

**A COPPER ALLOY FIGURE OF CHAKRASAMVARA
TIBET, 17TH CENTURY**

Himalayan Art Resources item no.61778

11.6 cm (4 1/2 in.) high

HK\$150,000 - 250,000

Compare with a copper alloy figure of Guhyasamaja in Rehol that shares the same single row of broad lotus leaves and facial type (see Chang & Hsu (eds.), *Buddhist Art from Rehol*, Taipei, 1999, p.127, no.48).

Provenance

Private European Collection

勝樂金剛銅像

西藏，十七世紀

喜馬拉雅藝術資源網61778號

高11.6釐米（4 1/2英吋）

150,000 - 250,000 港元

承德避暑山莊所藏的一尊密集金剛像與本拍品有相似的單排寬大蓮瓣以及面部特徵（參見張宏實 & 徐政夫(編)，《清宮秘藏：承德避暑山莊藏傳教文物特展》，台北，1999年，頁127，48號）。

來源

歐洲私人收藏





88 (detail)

88

**A LARGE GOLD-BROCADED SILK TEMPLE BANNER
LATE MING AND QING DYNASTY, 16TH-18TH CENTURIES**

Himalayan Art Resources item no.61799

1.2 x 7 m (4 x 22 1/2 ft.)

HK\$200,000 - 300,000

The interior of Buddhist monasteries in the Himalayas are often intensely colorful, covered by layers of paintings and textiles. Large banners like the present lot are an important part of this decorative scheme, seen either along the high ceiling of an assembly hall, or above the entrance of a chapel room.

This wide banner pieces together imported silks from China, comprised of Late-Ming gold-brocaded strips hung vertically in various colors and three Qing horizontal bands. A similarly constructed banner, hanging above the doors of a chapel in the Wangdichholing, Bhutan, was photographed and published in Kelly & Burkert, *Himalayan Style*, New Delhi, 2014, p.156. Another example with very similar colors is seen hanging above a mural painting behind the famed monumental Maitreya at Thiksey Monastery in Ladakh (ibid., p.50).

金絲錦緞寺院掛幔

明末及清朝，十六至十八世紀

喜馬拉雅藝術資源網61799號

1.2 x 7 米 (4 x 22 1/2 英尺)

200,000 - 300,000 港元

喜馬拉雅地區的寺廟內部往往充斥著繽紛濃郁的色彩，佛堂大殿常常掛滿了層層疊疊的唐卡及織品。如本拍品這樣的大型掛幔便是寺廟裝飾的一個重要組成部分，常掛於集會堂的高牆上或是佛堂的入口上方。

此件作品將多塊中原進口的絲綢拼接在一起，包括明末的長條型多色繡金織錦以及清代的三條橫向錦緞。在不丹的旺迪佐林宮的一個佛堂入口門上方可見一件十分相似的掛幔，參見Kelly & Burkert, 《Himalayan Style》, 新德里, 2014年, 頁156。另一件顏色類似的相關例子掛於拉達克提克西寺聲名遠播的巨型彌勒佛像身後的壁畫上方(同上, 頁50)。



**A GILT COPPER ALLOY FIGURE OF SYAMATARA
DOLONNOR, INNER MONGOLIA, 18TH CENTURY**

Himalayan Art Resources item no.61777
30 cm (12 in.) high

HK\$150,000 - 250,000

The artist has luxuriated over Green Tara's dress, cladding her in dense regalia brightened by turquoise insets. Two ribbon-fastenings produce a wing-like flare by her ears. The style is consistent with production at Dolonnor while the Qing Empire was at its pinnacle strength. Compare with a closely related White Tara from the Kandell Collection, published in Rhie & Thurman, *A Shrine for Tibet*, New York, 2010, p.147, no. III-5.

Provenance

Private Taiwanese Collection, 1995
Private European Collection

銅鑲金綠度母像

多倫諾爾，內蒙古，十八世紀
喜馬拉雅藝術資源網61777號
高30釐米（12英吋）

150,000 - 250,000 港元

此尊綠度母像身著盛裝、珠飾華美、更以綠松石點綴其間。雙耳後可見翼狀髮帶。整體風格與清朝盛世時的多倫諾爾造像一致。類同例子可見Kandell收藏的白度母像，出版於Rhie與Thurman，《A Shrine for Tibet》，紐約，2010年，頁147，圖III-5。

來源

台灣私人收藏，1995年
歐洲私人收藏





90

**A RED GROUND CONFESSION BUDDHA THANGKA
MONGOLIA, 19TH CENTURY**

Distemper on cloth; mounted on silk frame.
Himalayan Art Resources item no.61758
Image: 110.5 x 78 cm (43 1/2 x 30 3/4 in.)

HK\$250,000 - 350,000

By multiplying a golden, sacred image a hundred-fold, the painting's design and color scheme serve to amplify the merit it generates. The production of these red and gold thankgas were recommended by lamas to circumvent omens and misfortune.

A closely related composition is in the Bogdo Khan Palace Museum, Ulan-Bator (Aubin & Beguin, *Tresors de Mongolie*, Paris, 1993, p.178, no.22); also compare with another of Akshobhya painting (HAR#4086).

Provenance

James and Beverly Coburn, early 1970s
Estate of Beverly Coburn, Los Angeles, 2013
Private European Collection

懺悔佛紅唐卡

蒙古，十九世紀

布本設色，絲綢裝裱。

喜馬拉雅藝術資源網61758號

畫心：110.5 X 78釐米（43 1/2 x 30 3/4英寸）

250,000 - 350,000 港元

金色佛陀重現百遍，喻意祥瑞，功德無量。上師視此類赤金唐卡有規避不幸之效。

一幅相關唐卡藏於烏蘭巴托的博格多汗宮博物館（參見Aubin與Beguin，〈*Tresors de Mongolie*〉，巴黎，頁178，22號）；亦可比較另一阿閼佛唐卡（喜馬拉雅藝術資源網4086號）。

來源

James與Beverly Coburn收藏，上世紀七十年代早期
Beverly Coburn家族收藏，洛杉磯，2013年
歐洲私人收藏



91

**A THANGKA DEPICTING SCENES FROM
THE AVADANAKALPALATA
TIBET, 18TH CENTURY**

Distemper on cloth; recto with cartouches in Tibetan gold script identifying the various scenes.

Himalayan Art Resources item no.7942

Image: 80 x 52.5 cm (32 x 21 in.);

With silks: 147 x 80 cm (58 x 31 1/2 in.)

HK\$300,000 - 500,000

Surrounding Shakyamuni at the center, this thangka depicts six animated *jatakas* from the 11th-century *Avadanakalpalata* by Kshemendra. These correspond to chapters 41 to 46, namely:

- (41) The conversion of King Udrayana
- (42) The Results of Pandita's Generosity
- (43) The Pure Conduct of King Kanakavarna
- (44) Hiranyapani's Hands of Gold, a story about actions in a previous birth
- (45) Ajatashatru's Treachery, the evil deeds of a king and the consequences
- (46) Kritajna Discovers the Power of Truth

Whereas, three or four scenes are usually represented on Avadana thangkas, the six occurring here are a testament to the skilled draftsmen who conceived of this more complex composition without dwarfing the main figure. See other examples from Avadana sets in see Wang, *Classics of the Forbidden City: Tangka Painting in the Collection of the Palace Museum*, Beijing, 2011, p.149, no. 111; HAR set no. 874; and similar example recently sold at Bonhams, London, 11 May 2017, lot 13.

Provenance

Private Collection, USA, acquired in the 1980s

釋迦牟尼佛源流唐卡

西藏，十八世紀

布本設色；每場景附金色藏文題記。

喜馬拉雅藝術資源網7942號

畫心：80X52.5釐米（32X21英吋）；

裝裱：147X80釐米（58X31 1/2英吋）

300,000 - 500,000 港元

環繞着端坐於畫心中央的釋迦牟尼為六個佛陀轉世故事場景，來自十一世紀詩人迦西門德拉所寫的譬喻集。此處的六個故事分別對應四十一至四十六章：

第41章 《仙道王故事》

第42章 《童賢故事》

第43章 《金色王故事》

第44章 《金手故事》

第45章 《阿闍王弑父故事》

第46章 《知恩故事》

此唐卡構圖複雜、布局合理。一般此類源流唐卡大多只繪有三至四個場景，但此作品包括了六個場景，足證畫師造詣高深。其他佛源流唐卡可參見王家鵬，《故宮經典：故宮唐卡圖典》，北京，2011年，頁149，111號，或喜馬拉雅藝術資源網874號。類似作品亦曾售於邦瀚斯，倫敦，2017年5月11日，拍品13號。

來源

美國私人珍藏，於80年代購入



92

**AN IVORY FIGURE OF WHITE CHAKRASAMVARA
QIANLONG PERIOD (1735-1796)**

With faint remains of red pigment on his consort Vajravarahi.
Himalayan Art Resources item no. 61784
8.8 cm (3 1/2 in.) high

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

This rare ivory sculpture depicts an uncommon form of the great *yidam* Chakrasamvara, known as White Chakrasamvara. Indicated by the pair of long-life vases in his hands, the tantric practice of White Chakrasamvara is designed to prolong one's lifespan.

There are a number of White Chakrasamvara traditions, but the tradition represented here was formulated by Lama Umapa (14th century), a teacher of Je Tsongkhapa (1374-1419). The iconography of Lama Umapa's White Chakrasamvara was canonized in writing by the 5th Dalai Lama, Ngagwang Lobzang Gyatso (1617-82). Unlike in most other forms, Chakrasamvara is seated, has a single face and two hands. He couples with Vajravarahi, who holds two ambrosia-filled skullcups behind his head. With slightly wrathful expressions, they behold each other.

象牙白勝樂金剛像

乾隆時期 (1735-1796年)

明妃金剛亥母身上殘留有少量朱紅顏料。
喜馬拉雅藝術資源網61784號
高8.8釐米 (3 1/2英吋)

1,500,000 - 2,500,000 港元

此件牙雕刻劃了白勝樂金剛，為本尊勝樂金剛的罕見化現。勝樂金剛雙手各捧一隻長壽寶瓶，其密宗修行可延年益壽。

有關白勝樂金剛的修法有數個不同源流，而此作品所依據的由宗喀巴（1374-1419年）的老師烏巴馬（十四世紀）所制定，本尊的圖像特徵後經五世達賴喇嘛阿旺羅桑嘉措（1617-1682年）正式確認。此處勝樂金剛不同於常見形象，造型呈現坐式、一面雙臂，擁抱明妃金剛亥母，金剛亥母手執頭骨碗兩隻。主尊與明妃表情略帶怒意、相互對望。



Ivory is rarely used for Tibetan Buddhist sculpture, but its natural color lends itself to depicting Chakrasamvara's white body. Remnants of pigment indicate that Vajravarahi was once painted red; the contrast would have been stunning. Ivory's plasticity has also enabled the carver to model each deity's facial features with far subtler transitions than what can be found among contemporaneous bronze sculptures. The soft contours around Chakrasamvara's eyes are simply breathtaking. The sculpture's broad lotus petals carved in two mirroring layers are redolent of 18th-century bronzes in the "Pala revival" style produce at the Qing court (cf. *The Complete Collection of Treasures: Buddhist Statues of Tibet*, Hong Kong, 2008, pp.245-6, nos.234-5). An ivory example of Padmasambhava attributed to the 17th century is held in the Los Angeles County Museum of Art (acc. no.M.83.218.3; Pal, *Art of Tibet*, Los Angeles, 1983, pp. 290-291, pl.S51a).

Published

Meinrad Maria Grewening & Eberhard Rist, *Buddha: 2000 Years of Buddhist Art. 232 Masterpieces*, Völklingen, 2016, pp.514-5, no.230.

藏傳佛教極少使用象牙塑像，不過象牙本身的色澤很適合描繪勝樂金剛的白色軀體。殘留的色跡表明金剛亥母曾被塗為紅色，與主尊形成鮮明對比。象牙的可塑性也讓匠師能夠更加細膩的刻畫神祇面部的特徵；此處勝樂金剛眼睛周圍柔軟的輪廓讓人歎為觀止。飽滿的蓮瓣上下兩層互相呼應，讓人聯想起十八世紀清宮「帕拉復興」風格的造像（參見《故宮博物院藏文物珍品全集-藏傳佛教造像》，香港，2008年，頁245-6，編號234-5）。另參考一尊藏於洛杉磯郡立美術館的十七世紀象牙蓮花生像（館藏編號M.83.218.3；參見Pal著錄，《西藏藝術》，洛杉磯，1983年，頁290-91，圖S51a）。

著錄

Meinrad Maria Grewening & Eberhard Rist，〈Buddha: 2000 Years of Buddhist Art. 232 Masterpieces〉，弗爾克林根，2016年，頁514-5，編號230。



A THANGKA OF STHAVIRA RAHULA
TIBET, 18TH CENTURY

Distemper on cloth.

Himalayan Art Resources item no.61803

Image: 73 x 49 cm (28 3/4 x 19 1/4 in.);

With silks: 153 x 79 cm (60 1/4 x 31 1/4 in.)

HK\$400,000 - 600,000

Rahula, the son of Shakyamuni, sits on an embroidered textile above a rock. He wears a sumptuous gold brocade robe with an accented collar, and holds his identifying attribute, a jeweled tiara. In the top corners are Shakyamuni and Ushnishavijaya, apt references to his *arhat* status and perfected wisdom.

The presence of a butterfly net hanging on a tree branch adds playfulness to the composition. Similarly, the meandering pine tree and the plum blossoms play with the composition's balance. Such asymmetry in Tibetan art arrived from the *arhat* thangkas of the Ming Dynasty. This thangka would have been the tenth painting in a set of sixteen *arhats* adapted from a Yongle-period set (cf. Simonet & Croës, *Splendor of Yongle Painting*, Brussels, 2002). A similar set commissioned by the Qianlong emperor from the Yonghegong is published in Wang, *Classics of the Forbidden City: Tangka Painting in the Collection of the Palace Museum*, Beijing, 2011, p.271, no. 226.

Provenance

Private Collection, USA, since 1980s

羅睺羅尊者唐卡

西藏，十八世紀

布本設色。

畫心：73x49釐米 (28 3/4 x 19 1/4 英吋);

裝裱：153x79釐米 (60 1/4 x 31 1/4 英吋)

400,000 - 600,000 港元

此張唐卡生動描繪了羅睺羅尊者，十六羅漢中釋迦牟尼之子，坐於石上的座墊。其身著華麗，袈裟寬大並繡有金邊，衣領獨特。其手持羅睺羅尊者特有之金冠。畫面上方為釋迦摩尼佛與尊勝佛母，以示羅睺羅尊者的阿羅漢果位與無邊智慧。

樹上懸掛的捕蝶網為畫面增加了許多意趣，盤曲的松樹和茂盛的梅花同樣平衡中和了畫面。此類構圖可追溯到明代的羅漢唐卡，而此張唐卡應效仿一組明代永樂十六羅漢唐卡中的第十張所繪製，詳見Simonet & Croës, 《Splendor of Yongle Painting》，布魯塞爾，2002年。類似的作品可參見雍和宮所藏的一幅乾隆皇帝禦製唐卡，詳見《故宮經典：故宮唐卡圖典》，北京，2011年，頁271，226號。

來源

美國私人收藏，自上世紀八十年代







94

**A BLACKGROUND THANGKA OF GANAPATI
MONGOLIA, 19TH CENTURY**

Distemper on cloth.

Himalayan Art Resources item no.61772

Image: 129.5 x 162 cm (50 3/4 x 63 3/4 in.);

With silks: 160.5 x 215 cm (63 1/8 x 84 3/4 in.)

HK\$120,000 - 160,000

The thangka's open composition and sparse line work are representative of later Mongolian painting. Compare with a red-ground thangka of Padmasambhava in the Museum of Fine Arts, Ulan-Bator (Aubin & Beguin, *Tresors de Mongolie*, Paris, 1993, p.182, no.23). And for a discussion of a more elaborate depiction of Dancing Ganapati, see *ibid.*, pp.186-7, no.24.

Provenance

Acquired from the Fine Art Asia Fair, Hong Kong, 2010
Private European Collection

象頭神黑唐卡

蒙古，十九世紀

布本設色。

喜馬拉雅藝術資源網61772號

畫心：129.5 X 162釐米（50 3/4 X 63 3/4英吋）；

裝裱：160.5 X 215釐米（63 1/8 X 84 3/4英吋）

120,000 - 160,000 港元

作品開放式的構圖以及幼細稀疏的線條體現了蒙古晚期的唐卡繪畫風格。對比賞析烏蘭巴托美術館的蓮花生紅唐卡（Aubin與Beguin，*《Tresors de Mongolie》*，巴黎，頁182，23號）。同時參考另一構圖更為複雜的舞蹈象頭神唐卡（出處同上，頁186-7，24號）。

來源

於2010年購於香港典亞藝博
歐洲私人收藏



95

**A GOLD EMBROIDERED SILK THANGKA OF SHAKYAMUNI
QING DYNASTY, CIRCA 18TH CENTURY**

Mounted with silks.

Himalayan Art Resources item no.61796

Image: 44 x 33.5 cm (17 1/4 x 13 1/4 in.);

With silks: 94 x 59 cm (37 x 23 1/4 in.)

HK\$300,000 - 500,000

Against a tranquil satin ground, silk and gold threads are woven intricately to create a large central figure of Shakyamuni joined by Manjushri and Tsongkhapa above and Hayagriva and Kartaridhara Mahakala below. A similar composition is held in the Palace Museum (Wang, *Classics of the Forbidden City*, 2010, Beijing, p.243, no.225); also compare with Sotheby's, Hong Kong, 1-2 June 2015, lot 623.

釋迦牟尼刺繡唐卡

清朝，約十八世紀

絲緞裝裱。

喜馬拉雅藝術資源網61796號

唐心：44 x 33.5釐米（17 1/4 x 13 1/4英吋）

裝裱：94 x 59釐米（37 x 23 1/4英吋）

300,000 - 500,000 港元

以絲線與金線刺繡而成的釋迦牟尼佛雙趺坐於唐卡的正中央。上方可見文殊菩薩與宗喀巴，下方則為馬頭明王及持刀大黑天。故宮博物院藏有一幅構圖相似的唐卡（參見《故宮博物院藏文物珍品全集59：藏傳佛教唐卡》，2001年，北京，頁243，225號），亦可參考蘇富比，香港，2015年6月1-2日，拍品623號。

96

**A GILT COPPER ALLOY MOUNTED ROCK CRYSTAL KUNDIKA
CHINA AND NEPAL, CIRCA 15TH AND 19TH CENTURY**

Himalayan Art Resources item no.61753

30 cm (11 3/4 in.) high

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

This rare work of art marries expert Chinese stone carving and Newari metalwork. The vessel's pear-shaped body, made of clear rock crystal, has been hollowed and carved with three undulating *chilong* (hornless dragons) in high relief. *Chilong*, a mystical animal symbolizing auspiciousness, has appeared on Chinese jade-ware from as early as the Han Dynasty (206 BCE–220 CE). Each dragon around the vessels has been afforded its own character. One has a large head and long beard, another is more feminine, and the last is a baby dragon – representing a harmonious family of *chilong*. See a rock crystal *chilong* vase of lesser quality in the Metropolitan Museum of Art (02.18.821a,b).

Meanwhile, the vessel's gilded lotus foot and shoulder, both also inset with large rock crystals, add splendor to the object. Its spout is hammered in the form of a detailed *makara* head, showcasing Newari virtuosity in repoussé. The spouts uneven edges suggest a thinner tube coming out of it is now lost. It was probably very similar to that of a 17th-century Nepalese waterpot published in Pal, *Art of the Himalayas*, New York, 1991, p.63, no.27.

See a gilt bronze mounted rock crystal ritual vessel, with almost identical crystal mouth, in the National Museum of Nepal, Kathmandu (Hsing Yun (ed.), *Encyclopedia of Buddhist Arts: Artifacts & Decorative Art*, Kaohsiung, 2013, p.362).

Provenance

Sotheby's, New York, 24 September 1997, lot 5

銅鑲金水晶軍持

中原及尼泊爾，約十五及十九世紀

喜馬拉雅藝術資源網61753號

高30釐米（11 3/4 英寸）

1,000,000 - 1,500,000 港元

此件軍持結合中原石刻及紐瓦爾金工，至為罕有。壺身為梨狀，以高透度水晶製成，表面刻三螭龍遊走之高浮雕。螭龍無角，為傳說中之瑞獸，意謂吉祥，早在漢朝（公元前206年至公元220年）玉器上已經出現。三龍形態各異，分別為公龍、雌龍、及幼龍，組成美滿螭龍家庭。參見藏於紐約大都會博物館質素略遜之水晶螭龍瓶（館藏編號02.18.821a,b）。

本瓶之銅鑲金蓮花底及壺肩皆鑲有大顆水晶，令整體更添華貴。壺嘴為精工槌成的「摩伽羅」獸首，展示紐瓦爾之錘疊神工。壺嘴邊緣不整，揭示本應接一較細之管，惜已失落。推測甚為類似載於Pal, 《Art of the Himalayas》，紐約，1991年，63頁，27號之一件十七世紀尼泊爾水瓶。

另參閱一件藏於加德滿都尼泊爾國家博物館的銅鑲金水晶祭瓶（星雲編《佛教藝術百科》，高雄，2013年，頁362），該瓶之水晶壺口與本作品極為相似。

來源

蘇富比，紐約，1997年9月24日，拍品5號



97

**A COPPER ALLOY FIGURE OF KSHITIGARBHA
QING DYNASTY, 19TH CENTURY**

Himalayan Art Resources item no.61798
50 cm (19 3/4 in.) high

HK\$400,000 - 600,000

This figure, previously suggested to be Maitreya, belongs to a group of three near-identical figures that are notable for the simplistic treatment of jewelry, finely detailed braided chignon and exaggerated *tribhanga*. The other known examples are in the Museum voor Volkenkunde, Rotterdam and the National Museum of Vietnamese History, Hanoi (see Kreiger, *Godenbeelden uit Tibet*, Amsterdam, 1989, no.20, and Pascals, *La Collection Tibetaine*, Hanoi, 1935, pl.VII, no.XIII, respectively). Another was sold by Beijing Hanhai, 10 May 2014, lot 2182.

The patinated dark brown bronze is common to revival workshops in China and Nepal of the 18th and 19th century. This group of sculptures most likely imitate the 11th-/12th-century Nepalese form of Maitreya, who holds a waterpot instead of the myrobalan fruit (Weldon & Casey Singer, *Sculptural Heritage of Tibet*, London, 1999, p. 93, pl. 13).

Provenance

Christie's, New York, 23 June 1983, lot 420

地藏菩薩銅像

清朝，十九世紀

喜馬拉雅藝術資源網61798號
高50釐米（19 3/4英吋）

400,000 - 600,000 港元

此尊地藏菩薩與另外已知三尊極為相似的造像同屬一組，原先以為是彌勒佛。此組造像均佩戴簡單大方的珠寶、身體呈三屈式、且髮髻處理極為細緻。另幾尊已知造像藏於鹿特丹的民族學博物館，以及河內的越南歷史國家博物館，（分別見於Hugo Kreijger著錄《Godenbeelden uit Tibet》，阿姆斯特丹，1989年，編號20，及Claude Pascalis著錄，《Collection Tibetaine》，河內，1935年，圖版VII，XIII號）。另一尊於北京瀚海售出，2014年5月10日，拍品2182號。

此種深褐色銅質在十八和十九世紀中原和尼泊爾的復興風格作品中很常見。這組造像很可能參照了十一及十二世紀尼泊爾的彌勒形態，然而彌勒佛手持水壺而非訶子果（Weldon & Casey Singer，《Sculptural Heritage of Tibet》，倫敦，1999年，頁93，圖版13）。

來源

佳士得，紐約，1983年6月23日，拍品420號



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Qianlong seal mark and of the period
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清乾隆 青花釉裏紅纏枝蓮紋鳩耳尊
青花「大清乾隆年製」篆書款

Provenance 來源：

Tang Shaoyi (1862-1938), first Prime
Minister of the Republic of China, 1912
唐紹儀舊藏(1862-1938)

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Hong Kong | 1 October, 2018

VIEWING

27 - 30 September 2018

INQUIRIES

+852 2918 4321

chinesepaintings.hk@bonhams.com

bonhams.com/chinesepaintings

Top

Infinite Life Sutra in Uchen Script (9th Century)

31.5 x 136.5cm (12 $\frac{3}{8}$ x 53 $\frac{3}{4}$ in)

Bottom

Infinite Life Sutra in Uchen Script (9th Century)

31 x 531cm (12 $\frac{1}{4}$ x 209in)

Bonhams

AUCTIONEERS SINCE 1793



Ritual + Culture: Fine Southeast Asian Art

Hong Kong | 29 March 2019

CONSIGNMENTS INVITED

HONG KONG PREVIEW
26 - 29 March 2019

ENQUIRIES

Bonhams Singapore
+65 6701 8038
singapore@bonhams.com

NATEE UTARIT (THAI, B. 1970)

Golden
Oil on canvas
Signed and dated (on the reverse)
Painted in 2006
100cm x 70cm (39½in x 27½in).
HK\$ 120,000 - 150,000 *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our **List of Definitions and Glossary** is incorporated into this *Notice to Bidders*. It is at **Appendix 3** at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as auctioneer of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them.

The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our **Buyer's Agreement** save for those varied by announcement given out orally before and/or during the *Sale*, which you will find at **Appendix 2** at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. No reference is made in the *Catalogue* to any defect, damage or restoration of the *Lot*. Please see paragraph 15.

Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*.

Lots are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer price*). It is your responsibility to examine any *Lot* in which you are interested.

It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition.

Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such

items which are unsuitable for connection are sold as items of interest for display purposes only.

If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an estimate of value. It does not take into account any Tax or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*.

Estimates are in the currency of the *Sale*.

Condition reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot* which is available for your own inspection or for inspection by an expert instructed by you. However, any written description of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any descriptions or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*.

No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'*

discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so.

We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for sale in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*.

We have complete discretion to refuse any *bid*, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again.

Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this.

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*.

If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*.

The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the striking of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion.

All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*.

An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter.

We hereby give you notice that we may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*.

At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee and Telephone Bidding Form* before the *Sale*. You may be asked for proof of identity, residence, financial details and references, which, if asked for, you must supply if your bids are to be accepted by us. Please bring your passport, Hong Kong Identity Card (or similar photo proof of identity) and a debit or credit card. We may request a deposit from you before allowing you to bid.

We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder Registration Form* on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You

will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the Sale. Should you be a successful Bidder you will need to ensure that your number can be clearly seen by the Auctioneer and that it is your number which is identified as the Buyer's. You should not let anyone else use your paddle as all Lots will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed.

If there is any doubt as to the Hammer Price of, or whether you are the successful Bidder of, a particular Lot, you must draw this to the attention of the Auctioneer before the next Lot is offered for Sale. The decision of the Auctioneer is considered final and conclusive.

At the end of the Sale, or when you have finished bidding please return your paddle to the Bidder registration desk.

Bidding by telephone

If you wish to bid at the Sale by telephone, please complete an Absentee and Telephone Bidding Form, which is available from our offices or in the Catalogue. Please then return it to the office which is responsible for the Sale at least 24 hours in advance of the Sale. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls may be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all Lots. We will not be responsible for bidding on your behalf if you are unavailable at the time of the Sale or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee and Telephone Bidding Forms can be found in the back of this Catalogue and should be completed and sent to the office responsible for the Sale. It is in your interests to return your form as soon as possible, as if two or more Bidders submit identical bids for a Lot, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the Sale. Please check your Absentee and Telephone Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the Lot. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments. New Bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being placed.

Bidding via the internet

Please visit our Website at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the Bidding Form although we may refuse to accept bids from an agent on behalf of a principal and may require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the Bidding Form explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid.

Subject to the above, please let us know if you are acting on behalf of another person when bidding for Lots at the Sale. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to an Absentee and Telephone Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the Buyer and will be liable to pay the Hammer Price and Buyer's Premium and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our Conditions of Business and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the Buyer, a Contract for Sale of the Lot will be entered into between the Seller and the Buyer on the terms of the Contract for Sale set out in Appendix 1 at the back of the Catalogue save for those varied by announcement given out orally before and/or during

the Sale. You will be liable to pay the Purchase Price, which is the Hammer Price plus any Tax.

At the same time, a separate contract is also entered into between us as auctioneers and the Buyer. This is our Buyer's Agreement, the terms of which are set out in Appendix 2 at the end of the Catalogue. Please read the terms of the Contract for Sale and our Buyer's Agreement contained in the Catalogue in case you are the successful Bidder. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the Buyer's Agreement, a premium (the Buyer's Premium) is payable to us by the Buyer in accordance with the terms of the Buyer's Agreement and at rates set out below, calculated by reference to the Hammer Price and payable in addition to it. Storage charges and Expenses are also payable by the Buyer as set out in the Buyer's Agreement.

For this Sale the following rates of Buyer's Premium will be payable by Buyers on each lot purchased:
25% up to HK\$2,000,000 of the Hammer Price
20% from HK\$2,000,001 to 30,000,000 of the Hammer Price
12.5% from HK\$30,000,001 of the Hammer Price

8. TAX

The Hammer Price and the Buyer's Premium payable by the Buyer is exclusive of any goods or service tax or other Tax (whether imposed by Hong Kong or otherwise). If any such Tax was to be paid under Hong Kong laws or any other laws, the Buyer shall be solely responsible to pay such Tax and at the rate and time as required by the relevant law, or if such Tax is to be paid by us, we may add such Tax to the Purchase Price payable by the Buyer.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the Purchase Price and the Buyer's Premium (plus Tax and any other charges and Expenses to us) in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to be made to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the seventh working day after the Sale. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams (Hong Kong) Limited). Bonhams reserves the right to vary the terms of payment at any time. Unless agreed by us in advance payments made by anyone other than the registered buyer will not be accepted.

Bonhams' preferred payment method is by bank transfer

Bank transfer: you may electronically transfer funds to our Client Account. If you do so, please quote your paddle number and invoice number as the reference. Our Client Account details are as follows:

Bank :	HSBC
Address :	Head Office 1 Queen's Road Central, Hong Kong
Account Name:	Bonhams (Hong Kong) Limited. - Client A/C
Account Number:	808 870 174001
SWIFT Code:	HSBCHKHHHKH

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to Hong Kong dollars must not be less than the Hong Kong dollars amount payable, as set out on the invoice.

Hong Kong dollar personal cheque drawn on a Hong Kong branch of a bank : all cheques must be cleared before you can collect your purchases;

Bankers draft cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, and that the funds have originated from your own account, we will allow you to collect your purchases immediately;

Cash: you may pay for Lots purchased by you at this Sale with notes or coins in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed HK\$80,000. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins or notes;

Debit cards issued by a Hong Kong bank (EPS): there is no additional charge for purchases made with these cards in person;

Credit cards: American Express, Visa and Mastercard only. There is a HK\$200,000 limit on payment value if payment is made in person.

Payment by telephone may also be accepted up to HK\$50,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

China UnionPay (CUP) debit cards: There is no limit on payment value if payment is made in person.

It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the Buyer). Details relating to the collection of a Lot, the storage of a Lot and our Storage Contractor after the Sale are set out in the Buyer's Agreement as set out in Appendix 2 of the Catalogue.

11. SHIPPING

Please refer enquiries on this to our customer services department dealing with the Sale.

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all Hong Kong export and overseas import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The need for export and import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.

The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot.

13. CITES REGULATIONS

Buyers are advised to check the regulations applicable to Hong Kong exportation and overseas importation when exporting any goods from Hong Kong to the place of importation. Buyers should also be aware that the export from Hong Kong of any items made of or incorporating ivory, whalebone, tortoiseshell, rhinoceros horn, coral and other restricted materials is prohibited unless a CITES export licence is obtained from the Agriculture, Fisheries and Conservation Department of Hong Kong. A period of 8 weeks may be required for the purposes of obtaining such export licence.

Please note that Lots marked in the catalogue with a Y next to the lot number contain one or more of the aforesaid restricted materials. However, the omission of such letter Y does not automatically mean that the Lot is not subject to CITES regulations. Buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements and costs prior to bidding.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the Contract for Sale, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise.

In any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot

irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise.

Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraph 9 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. DAMAGE AND RESTORATION

Bidders should note that there is no reference to any defect, damage or restoration in this *Catalogue*. A detailed *Condition Report* can be provided by Bonhams up to 24 hours before the *Sale*. When providing *Condition Reports*, we do not guarantee that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*.

16. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

17. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

18. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutichinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutichinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutichinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

19. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

20. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

21. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:
Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm
It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

- CB – Château bottled
- DB – Domaine bottled
- EstB – Estate bottled
- BB – Bordeaux bottled
- BE – Belgian bottled
- FB – French bottled
- GB – German bottled
- OB – Oporto bottled
- UK – United Kingdom bottled
- owc – original wooden case
- iwc – individual wooden case
- oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

22. LANGUAGE

The *Notice to Bidders* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if any). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party, but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong, and you agree to this transfer. You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom or by e-mail at client.services@bonhams.com.

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

UNDER THIS CONTRACT, THE SELLER'S LIABILITY IN RESPECT OF THE QUALITY OF THE LOT, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY DESCRIPTION IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE LOT FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

1 THE CONTRACT

1.1 These terms govern the Contract for Sale of the Lot by the Seller to the Buyer.

1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions in it, they are printed in italics.

1.3 Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.

1.4 The contract is made on the striking of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

2.1 The Seller undertakes to you that:

2.1.1 The Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;

2.1.2 save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee or, where the Seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;

2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot

2.1.4 the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lot, and all duties and Taxes in respect of the export or import of the Lot have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;

2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the Sale venue or by the Notice to Bidders or by an insert in the Catalogue, the Lot corresponds with the Contractual Description of the Lot, being that part of the Entry about the Lot in the Catalogue which is in bold letters and (except for colour) with any photograph of the Lot in the Catalogue and the contents of any Condition Report which has been provided to the Buyer.

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with that part of the Entry in the Catalogue which is not printed in bold letters, which merely sets out (on the Seller's behalf) Bonhams' opinion about the Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.

3.2 Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by or on behalf of the Seller including by Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose.

4.2 The Seller will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) or otherwise, as to the satisfactory quality of the Lot or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the Lot passes to you when it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Bonhams or the Storage Contractor, with whom you have separate contract(s) as Buyer. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the Lot after the fall of the Auctioneer's hammer until you obtain full title to it.

5.2 Title to the Lot remains in and is retained by the Seller until the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full to, and received in cleared funds by, Bonhams.

6 PAYMENT

6.1 Your obligation to pay the Purchase Price arises when the Lot is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot.

6.2 Time will be of the essence in relation to payment of the Purchase Price and all other sums payable by you to Bonhams. Unless agreed in writing with you by Bonhams on the Seller's behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to Bonhams by you in the currency in which the Sale was conducted by not later than 4.30pm on the second working day following the Sale and you must ensure that the funds are cleared by the seventh working day after the Sale. Payment must be made to Bonhams by one of the methods stated in the Notice to Bidders unless otherwise agreed with you in writing by Bonhams. If you do not pay any sums due in accordance with this paragraph, the Seller will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams.

7.2 The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot. You will collect and remove the Lot at your own expense from Bonhams' custody and/or control or from the Storage Contractor's custody in accordance with Bonhams' instructions or requirements.

7.4 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

7.5 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):

8.1.1 to terminate immediately the Contract for Sale of the Lot for your breach of contract;

8.1.2 to re-sell the Lot by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the Lot;

8.1.4 to remove and store the Lot at your expense;

8.1.5 to take legal proceedings against you for any sum due under the Contract for Sale and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;

8.1.8 to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and

8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	<i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	GOVERNING LAW AND DISPUTE RESOLUTION
			11.1	Law All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. <i>Bonhams</i> has a disputes procedure in place
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10 10.1 MISCELLANEOUS You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	11.2	Language
		10.2 The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		The <i>Contract for Sale</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.
		10.3 If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.	APPENDIX 2	BUYER'S AGREEMENT IMPORTANT: These terms may be changed in advance of the sale of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.
8.3	On any re-sale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.		1	THE CONTRACT
			1.1	These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i> , being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i> .
9	THE SELLER'S LIABILITY		1.2	The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the <i>Notice to Bidders</i> , printed at the beginning of the <i>Catalogue</i> for the <i>Sale</i> , and where such information is referred to it is incorporated into this agreement.
9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the Auctioneer's hammer in respect of the <i>Lot</i> .	10.4		
9.2	Subject to paragraphs 9.3 to 9.5 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the <i>Sale of Goods Ordinance</i> (Chapter 26 of the Laws of Hong Kong) or otherwise.			
9.3	The <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong), or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	10.5		1.3
				Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the Auctioneer's hammer in respect of the <i>Lot</i> , when it is knocked down to you and at that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i> .
		10.6		1.4
				We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i> , unless <i>Bonhams</i> sells the <i>Lot</i> as principal.
9.4	The <i>Seller</i> will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7		1.5
				Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
		10.8		1.5.1
				we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;
		10.9		1.5.2
				subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> ;
		10.10		
				1.5.3
		10.11		we will provide a guarantee in the terms set out in paragraph 9.
9.5	In any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.12		1.6
				We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i> , or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i> , if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i> .
9.6	Nothing set out in paragraphs 9.1 to 9.5 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the			

<p>2</p> <p>PERFORMANCE OF THE CONTRACT FOR SALE</p> <p>You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the <i>Contract for Sale</i> in respect of the <i>Lot</i>.</p>	<p>premises storage fees at our current daily rates (currently a minimum of HK\$50 plus Tax per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i>.</p>	<p>from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;</p>
<p>3</p> <p>PAYMENT</p> <p>3.1 Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i>, you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i>:</p> <p>3.1.1 The <i>Purchase Price</i> for the <i>Lot</i>;</p> <p>3.1.2 A <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and</p> <p>3.1.3 If the <i>Lot</i> is marked [“<i>F</i>”], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with <i>VAT</i> on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i>.</p> <p>3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</p> <p>3.3 All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i>. Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.</p> <p>3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to the Tax at the appropriate rate and such Tax will be payable by you on all such sums.</p> <p>3.5 We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i>, the <i>Commission</i> payable by the Seller in respect of the <i>Lot</i>, any <i>Expenses</i> and Tax and any interest earned and/or incurred until payment to the Seller.</p> <p>3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i>, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.</p> <p>3.7 Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i>.</p>	<p>4.5 Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the Seller or held by the <i>Storage Contractor</i> as agent on behalf of the Seller and ourselves on the terms contained in the <i>Storage Contract</i>.</p> <p>4.6 You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i>. You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i>, any <i>Expenses</i> and all charges due under the <i>Storage Contract</i>.</p> <p>4.7 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p> <p>4.8 You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.</p>	<p>7.1.6 to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;</p> <p>7.1.7 to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months written notice of our intention to do so;</p> <p>7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for sale) until all sums due to us have been paid in full;</p> <p>7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;</p> <p>7.1.10 on three months' written notice to sell, <i>Without Reserve</i>, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for sale) and to apply any monies due to you as a result of such sale in payment or part payment of any amounts owed to us;</p> <p>7.1.11 refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i>.</p> <p>7.2 You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.</p> <p>7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.</p> <p>7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.</p>
<p>4</p> <p>COLLECTION OF THE LOT</p> <p>4.1 Subject to any power of the Seller or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.</p> <p>4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i>, or if no date is specified by 4.30pm on the seventh day after the <i>Sale</i>.</p> <p>4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i>. Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i>.</p> <p>4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i>, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "<i>Storage Contract</i>") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our</p>	<p>5</p> <p>STORING THE LOT</p> <p>We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i>. If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.</p> <p>6</p> <p>RESPONSIBILITY FOR THE LOT</p> <p>6.1 Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i>, the risk in the <i>Lot</i> passed to you when it was knocked down to you.</p> <p>6.2 You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i>.</p> <p>7</p> <p>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the <i>Lot</i>;</p> <p>7.1.3 to remove, and/or store the <i>Lot</i> at your expense;</p> <p>7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;</p> <p>7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of Standard Chartered Bank (Hong Kong) Limited</p>	<p>8</p> <p>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</p> <p>8.1 Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the Seller (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:</p> <p>8.1.1 retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i>; and/or</p> <p>8.1.2 deliver the <i>Lot</i> to a person other than you; and/or</p> <p>8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or</p>

8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	11.3	If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
8.2	The discretion referred to in paragraph 8.1:				
8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	11.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by registered post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>sale</i> to you by woodworm and any <i>damage</i> is caused as a result of it being affected by woodworm; or		
9	FORGERIES				
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:		
9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or		
9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.	11.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and	10.3	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or <i>damage</i> is caused by or claimed in respect of any negligence, other tort, breach of <i>contract</i> , statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .			11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:			11.8	In this agreement "including" means "including, without limitation".
9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or	10.4	In any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any <i>loss</i> or <i>damage</i> alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of <i>contract</i> , statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.			11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .			11.11	Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 14(1) (a) and 14(1)(b) of the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>Tax</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .		You may wish to protect yourself against loss by obtaining insurance.	11.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to avail itself of the same relevant right at law.
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.			12	GOVERNING LAW
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.			12.1	Law
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .	10.5	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	12.2	Language
10	OUR LIABILITY				The <i>Buyer's Agreement</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.
10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong) or in any other way for lack of conformity with or any inaccuracy, error, misdescription	11	MISCELLANEOUS		DATA PROTECTION - USE OF YOUR INFORMATION
		11.1	You may not assign either the benefit or burden of this agreement.		As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.
		11.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary).

Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong and you agree to this transfer.

You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) or by e-mail at client.services@bonhams.com.

APPENDIX 3

DEFINITIONS and GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked [*] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

"Auctioneer" the representative of Bonhams conducting the Sale.

"Bidder" a person who has completed a Bidding Form.

"Bidding Form" our Bidder Registration Form, our Absentee and Telephone Bidding Form.

"Bonhams" Bonhams (Hong Kong) Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

"Book" a printed book offered for sale at a specialist book sale.

"Business" includes any trade, business and profession.

"Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "you" and "your".

"Buyer's Agreement" the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the catalogue relating to the relevant Sale, including any representation of the catalogue published on our Website.

"Commission" the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

"Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

"Consignment Fee" a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

"Contract Form" the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for sale by Bonhams.

"Contract for Sale" the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

"Contractual Description" the only description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds.

"Description" any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the Catalogue identifying the Lot and its lot number which may contain a description and illustration(s) relating to the Lot.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and expenses paid or payable by Bonhams in respect of the Lot including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, Taxes, levies, costs of testing, searches or enquiries, preparation of the

Lot for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus Tax.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the description of the Lot.

"Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

"Hammer Price" the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

"Hong Kong" the Hong Kong Special Administrative Region of the People's Republic of China.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2.1 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one lot).

"Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of sales of motor vehicles.

"New Bond Street" means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of Commission and Tax which would have been payable if the Lot had been sold at the Notional Price.

"Notional Fee" the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the Lot.

"Notice to Bidders" the notice printed at the front of our Catalogues.

"Purchase Price" the aggregate of the Hammer Price and Tax on the Hammer Price. (where applicable) the Buyer's Premium and VAT on the Buyer's Premium and any Expenses.

"Reserve" the minimum price at which a Lot may be sold (whether at auction or by private treaty).

"Sale" the auction sale at which a Lot is to be offered for sale by Bonhams.

"Sale Proceeds" the net amount due to the Seller from the sale of a Lot, being the Hammer Price less the Commission, any Tax chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the Lot for sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a Lot by a specialist on the Lot.

"Stamp" means a postage stamp offered for sale at a Specialist Stamp sale.

"Standard Examination" a visual examination of a Lot by a non-specialist member of Bonhams' staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

"Storage Contractor" means the company identified as such in the Catalogue.

"Tax" means all taxes, charges, duties, imposts, fees, levies or other assessments, and all estimated payments thereof, including without limitation income, business profits, branch profits, excise, property, sales, use, value added (VAT), environmental, franchise, customs, import, payroll, transfer, gross receipts, withholding, social security, unemployment taxes, as well as stamp duties and other costs, imposed by the Hong Kong government applicable from time to time and any interest and penalty relating to such taxes, charges, fees,

levies or other assessments.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of Bonhams into which all relevant sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account.

"Website" Bonhams website at www.bonhams.com.

"Withdrawal Notice" the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a Lot.

"Without Reserve" where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:-

"artist's resale right": the right of the creator of a work of art to receive a payment on sales of that work subsequent to the original sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnity" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a Lot.

"knocked down": when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the Lot to retain possession of it.

"risk": the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a Lot.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ORDINANCE (Chapter 26 of the Laws of Hong Kong)

The following is an extract from the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong):

"Section 14 Implied undertaking as to title etc.

- (1) In every contract of sale, other than one to which subsection (2) applies, there is-
 - (a) an implied condition on the part of the seller that in the case of the sale, he has a right to sell the goods, and in the case of an agreement to sell, he will have a right to sell the goods at the time when the property is to pass; and
 - (b) an implied warranty that the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made and that the buyer will enjoy quiet possession of the goods except so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (2) In a contract of sale, in the case of which there appears from the contract or is to be inferred from the circumstances of the contract an intention that the seller should transfer only such title as he or a third person may have, there is-
 - (a) an implied warranty that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made; and
 - (b) an implied warranty that neither-
 - (i) the seller; nor
 - (ii) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person; nor
 - (iii) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made, will disturb the buyer's quiet possession of the goods.

競投人通告

本通告乃由邦瀚斯致任何可能對拍賣品有興趣的人士，包括競投人或潛在競投人（包括拍賣品的任何最終買家）。為便於提述，本文稱該等人士為「競投人」或「閣下」。

本競投人通告附有釋義及詞彙。該等釋義及詞彙載於圖錄後的附錄三內，釋義內所收錄的詞語及用詞在本文內以斜體刊載。

重要事項：有關拍賣會的額外資料可載於拍賣會的圖錄、圖錄的插頁及/或於拍賣會場地展示的通告，閣下亦須參閱該等資料。本公司亦可於拍賣會前或於拍賣會上以口頭形式發出會影響拍賣會的公佈，而毋須事先給予書面通知。閣下須注意此等可能變動的情況，並於競投前查詢是否有任何變動。

1. 本公司的角色

作為拍賣品的拍賣人，邦瀚斯純粹代表賣家及為賣家的權益行事。邦瀚斯的職責為於拍賣會以可從競投人取得的最高價格出售拍賣品。邦瀚斯並非以這角色為買家或競投人行事，亦不向買家或競投人提供意見。邦瀚斯或其職員就拍賣品作出陳述或若邦瀚斯提供有關拍賣品的狀況報告時，邦瀚斯或其職員乃代表賣家行事。本公司強烈建議本身並非有關拍賣品的專家的買家或競投人須於競投前尋求並取得有關拍賣品及其價值的獨立意見。

賣家已授權邦瀚斯作為其代理及其代表出售拍賣品，除非本公司明確表示並非如此，邦瀚斯僅作為賣家的代理行事。除非邦瀚斯作為主事人出售拍賣品，本公司就拍賣品所作的任何陳述或申述均為代表賣家作出而非代表本公司作出，而任何銷售合約乃買家與賣家訂立而非與本公司訂立。倘若邦瀚斯作為主事人出售拍賣品，本公司會就此情況於圖錄內說明或由拍賣人作出公佈，或於拍賣會的通告或圖錄的插頁說明。

邦瀚斯毋須對閣下承擔亦概無向閣下承諾或同意任何合約或侵權法下的義務或責任（不論直接、間接、明示、暗示或以其他方式）。在閣下成功投得並購買拍賣品時，邦瀚斯會在其時與買家訂立協議，該合約的條款載於買家協議，除非該等條款已於拍賣會前及/或於拍賣會上以口頭公佈形式被修訂，閣下可於圖錄後的附錄二查閱該協議。邦瀚斯與買家的關係受該協議所規管。

2. 拍賣品

在圖錄內有關拍賣品的資料內以粗體刊載的合約說明所規限下（見下文第3段），拍賣品乃以其「現況」售予買家，附有各種瑕疵及缺點。在圖錄內並無就拍賣品的任何瑕疵、損壞或修復提供指引。請參考第15段。

圖錄內或其他地方有關任何拍賣品的插圖及照片（屬合約說明一部份的照片除外）僅供識別之用，可能並不反映拍賣品的真實狀況，照片或插圖亦可能未有準確重現拍賣品的顏色。

拍賣品於拍賣會前可供查看，閣下須自行了解拍賣品的每個和各個方面，包括作者、屬性、狀況、出處、歷史、背景、真實性、風格、時期、年代、適合性、品質、駕駛性能（如適用）、來源地、價值及估計售價（包括成交價）。對閣下有興趣的任何拍賣品進行審查乃閣下的責任。

敬請注意拍賣品的實際狀況可能不及其外觀所顯示的狀況。尤其是可能有部份已置換或更新，拍賣品亦可能並非真品或具有滿意品質；拍賣品的內部可能無法查看，而其可能並非原物或有損壞，例如為襯裡或物料所覆蓋。鑑於很多拍賣品出品年代久遠，故可能有損毀及/或經過修理，閣下不應假設拍賣品狀況良好。

電子或機械部份或會不能操作或並不符合現時的法律要求。閣下不應假設其設計為使用主電源的電器物品乃適合接上主電源，閣下應在得到合格電工報告其適合使用主電源後，方可將其接上主電源。不適合接上電源的物品乃僅作為擺設物品出售。

若閣下對拍賣品並無專業知識，則應諮詢有該等知識人士的意見。本公司可協助閣下安排進行（或已進行）更詳細的查驗。詳情請向本公司職員查詢。

任何人士損毀拍賣品須承擔所導致的損失。

3. 拍賣品的說明及成交價估計

拍賣品的合約說明

圖錄內載有每項拍賣品的資料。賣家僅按資料內以粗體刊載的部份以及（除顏色外，該等顏色可能未有準確重現拍賣品的顏色）圖錄內所載的任何照片，向買家相應出售每項拍賣品。資料內其餘並非以粗體刊載的部份，僅為邦瀚斯代表賣家就拍賣品提供的意見，並不構成合約說明一部份，而賣家乃根據合約說明出售拍賣品。

成交價估計

在大部份情況下，成交價估計會刊載於資料旁邊。成交價估計僅為邦瀚斯代表賣家表達的意見，而邦瀚斯認為拍賣品相當可能以該價成交；成交價估計並非對價值的估計。成交價估計並無計及任何應付稅項或買家費用。拍賣品實際成交價可能低於或高於成交價估計。閣下不應依賴任何成交價估計為拍賣品實際售價或價值的指標。

成交價估計採用拍賣會所用的貨幣單位。

狀況報告

就大部份拍賣品而言，閣下可要求邦瀚斯提供拍賣品的狀況報告。若閣下提出該要求，則邦瀚斯會免費代表賣家提供該報告。邦瀚斯並無就該狀況報告與閣下訂立合約，因此，邦瀚斯並不就該報告向閣下承擔責任。對這份供閣下本身或閣下所指示專家查閱的免費報告，賣家向閣下作為競投人亦不承擔或並無同意承擔任何義務或責任。然而，狀況報告內有關拍賣品的書面說明構成拍賣品的合約說明一部份，賣家乃根據合約說明向買家出售拍賣品。

賣家對閣下的責任

就賣家或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，賣家並無或並無同意作出任何事實陳述或合約承諾、擔保或保證，亦不就其承擔不論合約或侵權法上的任何義務或責任（除對上述對最終買家的責任除外）。除以上所述外，以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入賣家與買家訂立的任何銷售合約內。

邦瀚斯對閣下的責任

如閣下擬查看拍賣品，閣下會獲得有關安排。有關拍賣品的銷售合約乃與賣家訂立而非邦瀚斯；邦瀚斯僅作為賣家的代理行事（邦瀚斯作為主事人出售拍賣品除外）。

邦瀚斯概不向閣下承擔任何對於每件拍賣品進行查驗、調查或任何測試（足夠深入或完全不進行），以確定邦瀚斯或代表邦瀚斯的任何人士在圖錄內或其他地方作出的任何說明或意見的準確性或其他責任。

閣下不應假定已經進行該等查驗、調查或測試。

就邦瀚斯或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，邦瀚斯並無或並無同意作出任何事實陳述，亦不就其承擔任何（不論合約或侵權法上的）義務或責任。

邦瀚斯或其代表以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入買家協議內。

修改邦瀚斯可於拍賣會前或於拍賣會上以口頭或書面形式給予通知下，不時按邦瀚斯的酌情權決定修改說明及成交價估計。

拍賣品可供查看，而閣下必須自行對拍賣品作出判斷。本公司強烈建議閣下於拍賣會前親自或委託他人代閣下查看拍賣品。

4. 拍賣會的规则

本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。

本公司亦保留權利，可全權酌情拒絕任何人士進入本公司物業或任何拍賣會，而無須提出理由。本公司可全權決定銷售所得款項、任何拍賣品是否包括於拍賣會、拍賣會進行的方式，以及本公司可包括我們選擇的任何次序進行拍賣，而不論圖錄內所載的拍賣品編號。因此，閣下應查核拍賣會的日期及開始時間，是否有拍賣品撤銷或新加入的拍賣品。請注意有拍賣品撤銷或新加入均可能影響閣下對其有興趣的拍賣品的拍賣時間。

本公司可全權決定拒絕任何出價，採用我們認為適合的出價增幅，將任何拍賣品分開拍賣，將兩項或以上拍賣品合併拍賣，撤銷於某個拍賣會上拍賣的任何拍賣品，以及於有爭議時將任何拍賣品重新拍賣。

拍賣速度可超過每小時100項拍賣品，而出價增幅一般約為10%。然而，這些都可因不同的拍賣會及拍賣人而有所不同，請向主辦拍賣會的部門查詢這方面的意見。

倘若拍賣品有底價，拍賣人可按其絕對酌情權代表賣家出價（直至金額不等於或超過該底價為止）。本公司不會就任何拍賣品設有底價或不設底價而向閣下負責。

倘若設有底價，並假設底價所用的貨幣單位對成交價估計所用貨幣單位的匯率並無出現不利變動，底價通常不會高於圖錄所載的任何最低成交價估計。

任何拍賣品的買家為出價最高者（在符合任何適用的底價的情況下）並為拍賣人以敲打拍賣人槌子形式接納其出價的競投人。任何有關最高可接受出價的爭議由拍賣人以絕對酌情權決定。

所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。

拍賣會上可能會使用電子貨幣換算機。該設備乃為採用若干貨幣的出價而提供與其相等幣值的一般指引，本公司不會就使用該等貨幣換算機的任何錯誤而負責。

本公司謹此知會閣下，本公司可能為保安理由以及協助解決拍賣會上可能在出價方面產生的任何爭議，而以攝錄機錄影拍賣會作為記錄及可能將電話內容錄音。

在某些例如拍賣珠寶的拍賣會，我們或會在銀幕上投射拍賣品的影像，此服務乃為便於在拍賣會上觀看。銀幕上的影像只應視為顯示當時正進行拍賣的拍賣品，閣下須注意，所有競投出價均與拍賣人實際宣佈的拍賣品編號有關，本公司不會就使用該等銀幕的任何錯誤而負責。

5. 競投

參加競投的任何人士，必須於拍賣會前填妥並交回本公司的競投表格，競投人登記表格或缺席者及電話競投表格），否則本公司不會接受其出價。本公司可要求閣下提供有關身份、住址、財務資料及介紹人的證明，閣下必須應本公司要求提供該等證明，否則本公司不會接受閣下出價。請攜帶護照、香港身份證（或附有照片的類似身份證明文件）及扣賬卡或信用卡出席拍賣會。本公司可要求閣下交付保證金，方接受競投。

即使已填妥競投表格，本公司仍有權拒絕任何人士進入拍賣會。

親自出席競投

閣下須於拍賣會舉行當日（或，如可以，之前）前往拍賣會的競投人登記櫃檯填寫競投人登記表格。所採用的競投編號制度可稱為「舉牌競投」。閣下會獲發一個註有號碼的大型牌子（「號牌」），以便閣下於拍賣會競投。要成功投得拍賣品，閣下須確保拍賣人可看到閣下號牌的號碼，該號碼會用作識別閣下為買家。由於所有拍賣品均會按照競投人登記表格所載的姓名及地址發出發票，故閣下不應將號牌轉交任何其他人士使用。發票一經發出後將不予更改。

若對於成交價或閣下是否成功投得某項拍賣品有任何疑問，閣下必須於下一項拍賣品競投前向拍賣人提出。拍賣人的決定得視為最終及不可推翻的決定。

拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

電話競投

若閣下擬用電話於拍賣會競投，請填妥缺席者及電話競投表格，該表格可於本公司辦事處索取或附於圖錄內。請於拍賣會舉行前最少24小時把該表格交回負責有關拍賣會的辦事處。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。電話內容可能被錄音。電話競投辦法為一項視情況酌情提供的服務，並非所有拍賣品均可採用。若於拍賣會舉行時無法聯絡閣下，或競投時電話接駁受到干擾，本公司不會負責代表閣下競投。有關進一步詳情請與我們聯絡。

以郵遞或傳真方式競投

缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在兩個或以上競投人就拍賣品遞交相同出價時，會優先接受最先收到的出價，因此，為閣下的利益起見，應盡早交回表格。無論如何，所有出價最遲須於拍賣會開始前24小時收到。請於交回閣下的缺席者及電話競投表格前，仔細檢查該表格是否已填妥並已由閣下簽署。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。此項額外服務屬免費及保密性質。閣下須承擔作出該等出價的風險，本公司不會就未能收到及/或代為出價而承擔任何責任。所有代閣下作出的出價會以盡可能最低的價格作出，惟須受拍賣品的底價及其他出價的規限。在適當時，閣下的出價會下調至最接近之金額，以符合拍賣人指定的出價增幅。新競投人在遞交出價時須提供身份證明，否則可導致閣下的出價不予受理。

網上競投

有關如何在網上競投的詳情，請瀏覽本公司網站 <http://www.bonhams.com>。

透過代理人競投

本公司會接受代表競投表格所示主事人作出的出價，惟本公司有權拒絕代表主事人的代理作出的出價，並可能要求主事人以書面形式確認代理獲授權出價。儘管如此，正如競投表格所述，任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份），須就其獲接納的出價而根據因此而產生的合約與主事人共同及個別向賣家及邦翰斯負責。

在上文規限下，倘若閣下是代表他人於拍賣會競投拍賣品，請知會本公司。同樣，倘若閣下擬委託他人代表閣下於拍賣會競投，亦請知會本公司，但根據閣下所填缺席者及電話競投表格而由本公司代為競投除外。假若本公司並無於拍賣會前以書面形式認可有關代理安排，則本公司有權假定該名於拍賣會上競投的人士是代表本身進行競投。因此，該名於拍賣會上競投的人士將為買家，並須負責支付成交價及買家費用以及有關收費。若本公司事先已認許閣下所代表的當事人，則我們會向閣下的主事人發出發票而非閣下。就代理代表其當事人作出的出價，本公司須事先獲得該當事人的身份證明及地址。有關詳情，請參與本公司的業務規則及聯絡本公司客戶服務部。

6. 買家與賣家及買家與邦翰斯的合約

於買家投得拍賣品後，賣家與買家須按圖錄後附錄一所載銷售合約的條款，訂立拍賣品的銷售合約，除非該等條款已於拍賣會前及/或於拍賣會上以口頭公佈形式被修訂。閣下須負責支付買價，即成交價加任何稅項。

同時，本公司作為拍賣人亦會與買家訂立另一份合約，即買家協議，其條款載於圖錄後部的附錄二內。若閣下為成功競投人，請細閱本圖錄內銷售合約及買家協議的條款。本公司可於訂立該等協議前修訂其中一份或同時兩份協議的條款，修訂方式可以是在圖錄載列不同的條款，及/或於圖錄加入插頁，及/或於拍賣會場地以通告，及/或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

7. 買家費用及買家須支付的其他收費

根據買家協議，買家須按照買家協議條款及下文所列的費率向本公司支付費用（買家費用），該費用按成交價計算，並為成交價以外的收費。買家亦須按照買家協議的規定支付儲存收費的開支。

買家須就本次拍賣會所購買的每件拍賣品按以下費率支付買家費用：
成交價首2,000,000港元的25%
成交價2,000,001 - 30,000,000港元或以上部分的20%
成交價30,000,001港元或以上部分的12.5%

8. 稅項

買家支付的成交價及買家費用並不包括任何商品或服務稅或其他稅項（不論香港或其他地方是否徵收該等稅項）。若根據香港法例或任何其他法例而須繳納該等稅項，買家須單獨負責按有關法例規定的稅率及時間繳付該等稅項，或如該等稅項須由本公司繳付，則本公司可把該等稅項加於買家須支付的買價。

9. 付款

於出價競投拍賣品前，閣下必須確保擁有可動用資金，以向本公司全數支付買家及買家費用（加稅項及任何其他收費及開支）。若閣下為成功競投人，閣下須於拍賣會後第二個工作日下午四時三十分前向本公司付款，以便所有款項於拍賣會後第七個工作日前已結清。閣下須以下列其中一種方法付款（所有支票須以Bonhams (Hong Kong) Limited）。邦翰斯保留於任何時間更改付款條款的權利。除非本公司事先同意，由登記買家以外的任何人士付款概不接收。

邦翰斯首選的付款方式是通過銀行匯款：

閣下可把款項電匯至本公司的信託帳戶。請註明閣下的號牌編號及發票號碼作為參考。本公司信託帳戶的詳情如下：

銀行： HSBC
地址： Head Office
1 Queen's Road Central, Hong Kong
帳戶名稱： Bonhams (Hong Kong) Limited-Client A/C
帳號： 808 870 174001
Swift code: HSBCHKHCHK

若以銀行匯款支付，在扣除任何銀行費用及或將付款貨幣兌換為港元後的金額，本公司所收到的金額不得少於發票所示的應付港元金額。

由一家銀行的香港分行付款的私人港元支票：須待支票結清後，閣下方可領取拍賣品。

銀行匯票/本票：如閣下可提供適當身份證明，而這些資金源自您自己的帳戶，且本公司信納該匯票屬真實，本公司可容許閣下即時領取拍賣品。

現金：如所購得的拍賣品總值不超過HK\$80,000，閣下可以使用鈔票、錢幣為這次拍賣會上所購得的拍賣品付款。如所購得的拍賣品總值超過HK\$80,000，HK\$80,000以外的金額，敬請閣下使用鈔票、錢幣以外的方式付款。

由香港銀行發出的扣賬卡（易辦事）：以此等卡支付將不會收取附加費。

中國銀聯（CUP）借記卡：以此方法付款，將不收取額外的費用。

我們建議，閣下在拍賣前可預先通知發卡銀行，以免您於付款時，由於需要確認授權而造成延誤。

信用卡：美國運通卡，Visa, Mastercard卡及中國銀聯信用卡均可使用。請注意，以信用卡付款的話，本公司每次拍賣接受總數不超過HK\$200,000。如所購得的拍賣品總值超過HK\$200,000，閣下可使用匯款或以上提及的方式支付。

在符合我們的規定下，如要以通過電話的形式以信用卡支付，本公司每次拍賣接受的總數不超過HK\$50,000，但此方式不適用於第一次成功競拍的買家。

10. 領取及儲存

拍賣品的買家須待全數以已結清款項付款後，方可領取拍賣品（本公司與買家另有安排除外）。有關領取拍賣品、儲存拍賣品以及本公司的儲存承辦商詳情載於圖錄後的附錄二之買家協議。

11. 運輸

有關這方面的問題，請向本公司負責拍賣會的客戶服務部門查詢。

12. 出口/貿易限制

閣下須單獨承擔符合與閣下購買拍賣品有關的香港所有出口及從海外進口的規例以及取得有關出口及/或進口許可證的責任。

各國對發出進出口許可證有不同的規定，閣下應了解所有有關的當地規定及條文。

倘若閣下未能或延誤取得該等許可證，閣下不可撤銷任何銷售，亦不容許閣下延遲全數支付拍賣品。

13. 瀕危野生動植物種國際貿易公約（「CITES」）

建議買家在需要從香港出口任何貨物到進口地時，了解適用的香港出口及海外進口規例。買家亦須注意，除非取得香港漁農自然護理署發出的CITES出口證，香港禁止出口任何以象牙、鯨魚骨、龜甲、犀牛角、珊瑚及其他受限制物品所做成的物品或包含該等原素的物品。辦理該等出口證可能需時八個星期。

請注意在圖錄內拍賣品編號旁附有Y的拍賣品包含一個或多個上述的限制物品。但沒有附有Y字母的，並不自動地表示拍賣品不受CITES規例所限。本公司建議買家在出價前從有關監管機構取得關於進出口管制的資料、規定及費用。

14. 賣家及/或邦翰斯的責任

除根據銷售合約賣家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論其是載於圖錄內或其他，亦不論是於拍賣會上或之前以口頭或書面形式作出。本公司或賣家亦不就任何業務、利潤、收益或收入上的損失，或聲譽受損，或業務受干擾或管理層或職工浪費時間，或任何種類的間接損失或相應產生的損害而承擔任何責任，而在任何情況下均不論指稱所蒙受損失或損害賠償的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任、復還申索或其他而產生或就此而申索。

在任何情況下，倘若本公司及/或賣家就任何拍賣品或對任何拍賣品的說明或成交價估計，或任何拍賣品有關拍賣會的進行而須承擔責任，不論其是損害賠償、彌償或責任分擔，或復還補救責任或其他，本公司及/或賣家的責任（倘若本公司及賣家均須負責，雙方聯同負責）將限於支付金額最高不超過拍賣品買價的款項，而不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任或其他而產生。

上文所述不得解釋為排除或限制（不論直接或間接）本公司就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任或(v)本公司根據買家協議第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。此段同樣適用於賣家，猶如本段凡提述本公司均以賣家取代。

15. 損壞及修復

競投人須注意本圖錄並無就任何瑕疵、損壞或修復提供指引。邦瀚斯可在拍賣會前24小時提供一份詳細的狀況報告。本公司在提供狀況報告時，不能保證並無任何沒有提及的其他瑕疵。競投人應自行審視拍賣品，以了解其狀況。請參閱刊載在本圖錄的銷售合約。

16. 書籍

如上文所述，拍賣品乃以其「現況」售予買家，附有以下拍賣品說明所列出的各種瑕疵、缺點及錯誤。然而，在買家協議第 11 段所列出的情況下，閣下有權拒絕領取書籍。請注意：購買包含印刷書籍、無框地圖及裝訂手稿的拍賣品，將無須繳付買家費用之增值稅。

17. 鐘錶

所有拍賣品均以拍賣時的「現況」出售；對於鐘錶狀況並沒有提供任何指引，並不代表該拍賣品狀況良好、毫無缺陷，或未會維修、修復。大部份鐘錶在其正常使用期內都曾維修，並或裝進非原裝的配件。此外，邦瀚斯並不表述或保證鐘錶都在正常運轉的狀態中。由於鐘錶通常包含精細而複雜的機械裝置，競投人應當知悉鐘錶或需接受保養、更換電池或進行維修，以上全是買家的責任。競投人應當知悉勞力士、法穆蘭及崑崙等品牌的腕錶進口至美國是有嚴格限制的，或不能經船運而只能由個人帶進。

18. 珠寶

寶石

根據以往經驗，很多寶石都經過一系列的處理去提升外觀。藍寶石及紅寶石慣常會作加熱處理以改良色澤及清晰度；為了類似原因，綠寶石會經過油或樹脂的處理。其他寶石則會經過如染色、輻照或鍍膜等的處理。此等處理有些是永久的，有些則隨著年月需要不斷維護以保持其外觀。競投人應當知悉估計拍賣品的成交價時，已假設寶石或接受過該等處理。有數家鑑定所可發出說明更詳盡的證書；但就某件寶石所接受的處理與程度，不同鑑定所的結論並不一定一致。倘若邦瀚斯已取得有關任何拍賣品的相關證書，此等內容將於本圖錄裡披露。雖然根據內部政策，邦瀚斯將盡力為某些寶石提供認可鑑定所發出的證書，但要為每件拍賣品都獲取相關證書，實際上並不可行。倘若本圖錄裡並沒有刊出證書，競投人應當假設該等寶石已經過處理。邦瀚斯或賣家任何一方在任何拍賣品出售以後，即使買家取得不同意見的證書，也概不負責。

估計重量

如該寶石重量在本圖錄內文裡以大寫字母顯示，表明該寶石未經鑲嵌，並且是由邦瀚斯稱重量的。如果該寶石的重量以「大約」表示，以及並非以大寫字母顯示，表明該寶石由我們依據其鑲嵌形式評估，所列重量只是我們陳述的意見而已。此資料只作為指引使用，競投人應當自行判別該資料的準確度。

署名

1. 鑽石胸針，由韋青斯基製造
當製造者的名字出現在名稱裡，邦瀚斯認為該物件由該製造者製作。

2. 鑽石胸針，由韋青斯基署名
邦瀚斯認為有署名的該是真品，但可能包含非原裝的寶石，或該物件經過改動。

3. 鑽石胸針，由韋青斯基裝嵌
邦瀚斯認為物件由該珠寶商或寶石匠創作，但所用寶石或設計是由客戶提供的。

19. 圖畫

拍賣品圖錄詞彙解釋

以下詞彙在本圖錄裡有下列意義，但以銷售合約內跟拍賣品說明相關的一般條文為準：

「巴薩諾」：我們認為這是該藝術家的作品。倘若該藝術家的名字不詳，其姓氏後附有一串星號，不論前面有沒有列出名字的首字母，表示依我們的意

見這乃是該藝術家的作品；

「出自巴薩諾」：我們認為這很可能是該藝術家的作品，但其確定程度不如上一個類別那麼肯定；

「巴薩諾畫室/ 工作室」：我們認為這是該藝術家畫室裡不知名人士的作品，是否由該藝術家指導下創作則不能確定；

「巴薩諾圈子」：我們認為這是由與該藝術家關係密切的人士所創作，但不一定是其弟子；

「巴薩諾追隨者」：我們認為這是以該藝術家風格創作的畫家的作品，屬當代或接近當代的，但不一定是其弟子；

「巴薩諾風格」：我們認為這是該藝術家風格的、並且屬較後期的作品；

「仿巴薩諾」：我們認為這是該藝術家某知名畫作的複製作品；

「由……署名及/ 或註上日期及/ 或題詞」：我們認為署名及/ 或日期及/ 或題詞出自該藝術家的手筆；

「載有……的署名及/ 或日期及/ 或題詞」：我們認為簽署及/ 或日期及/ 或題詞是由他人加上的。

20. 瓷器及玻璃

損毀及修復

在本圖錄裡，作為閣下的指引，在切實可行的範圍內，我們會詳細記述所有明顯的瑕疵、裂痕及修復狀況。此等實際的損毀說明不可能作為確定依據，而且提供狀況報告後，我們不保證該物件不存在其他沒有提及的瑕疵。競投人應當透過親自檢查而自行判別每件拍賣品的狀況。請參閱刊載於本圖錄裡的銷售合約。由於難以鑑別玻璃物件是否經過磨光，本圖錄內的參考資料只列出清晰可看的缺口與裂痕。不論程度嚴重與否，磨光狀況均不會提及。

21. 葡萄酒

凡在本公司總部拍賣場的以及需繳納增值稅的拍賣品，或不能立刻領取。

檢驗葡萄酒

對於較大批量（定義見下文）的拍賣品，偶爾可進行拍賣前試酒。通常，這只限於較新的及日常飲用的葡萄酒。

我們一般不會開箱檢驗未開箱的葡萄酒。酒齡超過 20 年的酒通常已經開箱，缺量水平及外觀如有需要會在本圖錄內說明，

酒塞與缺量

缺量指瓶塞底與液面之間的空間。波爾多酒瓶的缺量水平一般在瓶頸下才會注意得到；而對於勃艮第、阿爾薩斯、德國及干邑的酒瓶，則要大於 4 厘米（公分）。可接受的缺量水平會隨著酒齡增加，一般的可接受水平如下：

15 年以下一瓶頸內或少於 4 厘米

15-30 年一瓶肩頂部 (ts) 或最多 5 厘米

30 年或以上一瓶肩高處 (hs) 或最多 6 厘米

請注意：缺量水平在本圖錄發行至拍賣會舉行期間或有所改變，而且瓶塞或會在運輸過程中出現問題。本圖錄發行時，我們只對狀況說明出現差異承擔責任，而對瓶塞問題所招致的損失，不論是在圖錄發行之前或之後，我們概不負責。

批量購買的選擇

批量拍賣品乃指一定數目批次的、包含同款葡萄酒、相同瓶數、相同瓶款及相同說明的拍賣品。批量拍賣品內任何某批次的買家，可選擇以同樣價錢購買該批拍賣品其餘部份或全部的拍賣品，雖然該選擇權最終由拍賣官全權酌情決定。因此，競投批量拍賣品時，缺席的競投人最好能從第一批開始競投。

酒瓶細節及酒箱詞彙

本圖錄內下列詞彙有以下的意義：

CB — 酒莊瓶裝
DB — 葡萄園瓶裝
EstB — 莊園瓶裝
BB — 波爾多瓶裝
BE — 比利時瓶裝
FB — 法國瓶裝
GB — 德國瓶裝
OB — 奧波爾圖瓶裝
UK — 英國瓶裝
owc — 原裝木箱
iwc — 獨立木箱
oc — 原裝紙板箱

符號

以下符號表明下列情況：

- Y 當出口這些物件至歐盟以外地方，將受瀕危野生動植物種國際貿易公約規限，請參閱第 13 條。
- 賣家獲邦瀚斯或第三方保證能取得拍賣品的最低價格。第三方或會因此提供一個不可撤銷的出價；如銷售成功，該第三方將可獲利，否則將有損失。
- ▲ 邦瀚斯全部或部分擁有該拍賣品，或以其他形式與其經濟利益相關。
- Ⓞ 此拍賣品包含象牙或是象牙製品。美國政府已禁止象牙製品入境。

22. 語言

本競投人通告以中英文刊載。如就譯本競投人通告有任何爭議，以英文條款為本。

保障資料 – 閣下資料的用途

本公司以提供服務為目的，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及高級職員，如有）。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第 1159 條及附表 6，包括任何海外附屬公司）披露閣下的資料。除此之外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存在香港以外地方，而閣下同意此轉移。閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡 Bonhams (Hong Kong) Ltd (就香港法例第 486 章個人資料 (私隱) 條例而言，為資料的使用者) (地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom) 或以電郵聯絡 client.services@bonhams.com。

附錄一

銷售合約

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及/ 或於圖錄加入插頁，及/ 或於拍賣會場地上以通告，及/ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

根據本合約，賣家對拍賣品的質量、任何用途的適用性及其與說明是否一致而須承擔有限的責任。本公司強烈建議閣下於購買拍賣品前親自查看拍賣品，及/ 或尋求對拍賣品進行獨立的查驗。

<p>1 合約</p> <p>1.1 此等條款乃規管賣家向買家出售拍賣品的銷售合約。</p> <p>1.2 圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本合約內以斜體刊載。</p> <p>1.3 賣家作為銷售合約的主事人出售拍賣品，該合約為賣家及閣下透過邦瀚斯而訂立，而邦瀚斯僅作為賣家的代理行事，而非非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。</p> <p>1.4 拍賣人就閣下的出價落槌即表示成交時，本合約即告成立。</p> <p>2 賣家的承諾</p> <p>2.1 賣家向閣下承諾：</p> <p>2.1.1 賣家為拍賣品的擁有人或由擁有人正式授權出售拍賣品；</p> <p>2.1.2 除在圖錄內所載有關拍賣品的資料有披露以外，賣家出售的拍賣品將附有全面所有權的保證，或如果賣家為遺囑執行人、受託人、清盤人、接管人或管理人，則他擁有因該身份而附於拍賣品的任何權利、業權或權益。</p> <p>2.1.3 除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。</p> <p>2.1.4 賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的所有關進出口的稅及稅項均已繳付（除非圖錄內說明其未付或拍賣人公佈其未付）。就賣家所悉，所有第三方亦已在過往遵從該等規定；</p> <p>2.1.5 除任何於拍賣會場地以公佈或通告，或以競投人通告，或以圖錄插頁形式指明的任何修改外，拍賣品與拍賣品的合約說明相應，即在圖錄內有關拍賣品的資料內以粗體刊載的部份（顏色除外），連同圖錄內拍賣品的照片，以及已向買家提供的任何狀況報告的內容。</p> <p>3 拍賣品的說明</p> <p>3.1 第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當串沒有以粗體刊載的內容出售，該等內容僅載述（代表賣方）邦瀚斯對拍賣品的意見，而並不構成拍賣品售出時所按的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價估計，不論是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。</p> <p>3.2 除第2.1.5段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任何說明或其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或成交價估計一概不納入本銷售合約。</p> <p>4 對用途的合適程度及令人滿意的品質</p> <p>4.1 賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。</p> <p>4.2 對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第26章貨品售賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。</p>	<p>5 風險、產權及所有權</p> <p>5.1 由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責。由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得仕數彌償。</p> <p>5.2 直至買價及閣下就拍賣品應付予邦瀚斯的所有其他款項已全數支付並由邦瀚斯全數收到為止，拍賣品的所有權仍然由賣家保留。</p> <p>6 付款</p> <p>6.1 在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。</p> <p>6.2 就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二个工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七個工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第8段所述的權利。</p> <p>7 領取拍賣品</p> <p>7.1 除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。</p> <p>7.2 賣家有權保持管有閣下同一或任何另外的拍賣會向閣下出售的任何其他拍賣品，不論其目前是否由邦瀚斯管有，直至以已結清款項全數支付該拍賣品的買價及閣下應付予賣家及/或邦瀚斯的所有其他款項為止。</p> <p>7.3 閣下須自費按照邦瀚斯的指示或規定領取由邦瀚斯保管及/或控制或由儲存承辦商保管的拍賣品，並將其移走。</p> <p>7.4 閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。</p> <p>7.5 倘閣下未有按照本第7段提出拍賣品，閣下須全面負責賣家涉及及搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提出拍賣品而招致的所有收費、費用，包括任何法律訟費及費用、開支及損失，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。</p> <p>8 未有支付拍賣品的款項</p> <p>8.1 倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數買價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：</p> <p>8.1.1 因閣下違反合約而即時終止銷售合約；</p> <p>8.1.2 在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；</p> <p>8.1.3 保留拍賣品的管有權；</p> <p>8.1.4 遷移及儲存拍賣品，費用由閣下承擔；</p> <p>8.1.5 就閣下於銷售合約所欠的任何款項及/或違約的損害賠償，向閣下採取法律程序；</p>	<p>8.1.6 就任何應付款項（於頒布判決或命令之前及之後）收取由應付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基准利率加5厘的年利率每日計息；</p> <p>8.1.7 取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非買家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是是否連同汽車），以取得拍賣品或其任何部份的管有權；</p> <p>8.1.8 保留賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售的任何其他財產的管有權，直至根據銷售合約應付的所有款項已以結清款項全數支付為止；</p> <p>8.1.9 保留由賣家及/或邦瀚斯（作為賣家的受託保管人）因任何目的（包括但不限於其他已售予閣下的貨品）而管有的閣下任何其他財產的管有權，並在給予三個月書面通知下，不設底價出售該財產，以及由於因該等出售所得而應付閣下的任何款項，用於清償或部份清償閣下欠賣家或邦瀚斯的任何款項；及</p> <p>8.1.10 只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，並把已收到閣下就該等貨品支付的任何款項，部份或全部用於清償閣下欠賣家或邦瀚斯的任何款項。</p> <p>8.2 就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應付款項日期起計至閣下支付該款項的日期止。</p> <p>8.3 於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。</p> <p>9 賣家的責任</p> <p>9.1 在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。</p> <p>9.2 在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而顯示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。</p> <p>9.3 就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章事實陳述條例的責任，或任何其他責任）。</p> <p>9.4 就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還申索或其他而產生或就此而申索；</p>
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9.5	在任何情況下，倘若賣家就拍賣品，或任何其他就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於支付金額最高不超過拍賣品買價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。	11	規管法律	個工作日下午四時三十分向本公司支付：
9.6	上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章僱用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。	11.1	法律	3.1.1 拍賣品的買價；
10	一般事項	11.2	語言	3.1.2 每件所購買之拍品按照競投人通告規定費率的買家費用；及
10.1	閣下不得轉讓銷售合約的利益或須承擔的責任。	11.2.1	本銷售合約以中英文刊載。如就詮釋本銷售合約有任何爭議，以英文條款為本。	3.1.3 若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七個工作日或之前以已結清款項收悉。
10.2	倘若賣家未能或延遲強制執行或行使任何銷售合約下的權力或權利，這不得作為或視其作為賣家放棄其根據銷售合約所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響賣家其後強制執行根據銷售合同所產生任何權利的能力。	附錄二	附錄二	3.2 根據本協議，閣下亦須應要求向本公司支付任何開支。
10.3	倘銷售合約任何一方，因在合理控制範圍以外的情況下而無法履行該訂約方根據銷售合約的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第6段對閣下施加的責任。	買家協議	重要事項： 此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及/或於圖錄加入插頁，及/或於拍賣會場地上以通告，及/或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有何修訂。	3.3 除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。
10.4	銷售合約下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以第一類郵件或空郵或以傳真方式發送，並就賣家而言，發送至圖錄所載邦瀚斯的地址或傳真號碼（註明交公司秘書收），由其轉交賣家；而就閣下而言，則發送至競投表格所示的買家地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須有責任確保其清晰可讀並於任何適用期間內收到。	1	合約	3.4 除非本協議另有規定，所有應付本公司款項須按適當稅率繳付稅項，閣下須就所有該等款項支付稅款。
10.5	倘若銷售合約的任何條款或任何條款之任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響該合同其餘條款或有關條款其餘部份的強制執行能力或有效性。	1.1	此等條款規管乃邦瀚斯個人與買家的合約，買家即拍賣人落槌表示其投得拍賣品的人士。	3.5 本公司可從閣下付給本公司的任何款項中，扣除並保留有關拍賣品的買家費用、賣家應付的佣金、任何開支及稅項以及任何賺得及/或產生的利息，利益歸本公司，直至將款項付予賣家時止。
10.6	銷售合約內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。	1.2	拍賣會圖錄內附錄三所載的釋義及詞彙已納入本協議，本公司可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本協議內以斜體刊載。本協議提述刊印於拍賣會圖錄開始部份的競投人通告的資料，而該等被提述的資料已納入本協議。	3.6 就向本公司支付應付的任何款項而言，時限規定為要素。倘若閣下未能按照本第3段向本公司支付買價或任何其他應付本公司款項，本公司將擁有下文第7段所載的權利。
10.7	銷售合約內所用標題僅為方便參考而設，概不影響合約的詮釋。	1.3	於拍賣人落槌表示閣下投得拍賣品時，閣下與賣家就拍賣品的銷售合約即告訂立，而在那時刻，閣下與邦瀚斯亦已按本買家協議條款訂立另一份獨立的合約。	3.7 若閣下投得多項拍賣品，本公司收到閣下的款項將首先用於按比例支付每項拍賣品的買價，然後按比例支付應付邦瀚斯的所有款項。
10.8	銷售合約內「包括」一詞指「包括，但不限於」。	1.4	本公司乃作為賣家的代理行事，無須就賣家之任何違約或其他失責而對閣下負責或承擔個人責任，邦瀚斯作為主事人出售拍賣品除外。	4 領取拍賣品
10.9	單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。	1.5	本公司對閣下的個人責任受本協議規管，在下文條款所規限下，本公司同意下列責任：	4.1 在賣家或本公司可拒絕向閣下發放拍賣品的任何權力規限下，閣下一旦以已結清款項向賣家及本公司支付應付的款項後，本公司可即向閣下或按閣下的書面指示發放拍賣品。領取拍賣品時，必須出示從本公司的出納員的辦公室取得已加蓋印章的發票，方獲發行。
10.10	凡提述第某段，即指銷售合約內該編號的段落。	1.5.1	本公司會按照第5段儲存拍賣品，直至競投人通告所指定的日期及時間或另行通知閣下為止；	4.2 閣下須按競投人通告指定的日期及時間，自費領取拍賣品，倘未有指定任何日期，則為拍賣會後第七日下午四時三十分或之前。
10.11	除第10.12段有明確規定外，銷售合約概無賦予（或表示賦予）非銷售合約訂約方的任何人士，任何銷售合約條款所賦予的利益或強制執行該等條款的權利。	1.5.2	在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下以已結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；	4.3 於第4.2段所述的期間內，可接競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。
10.12	銷售合約凡賦予賣家豁免、及/或排除或限制其責任時，邦瀚斯、邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後繼公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上的有關利益。	1.5.3	本公司會按照第9段所載條款提供擔保。	4.4 若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日60港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。
		1.6	不論於此協議之前或之後或於拍賣會之前或之上，對由本公司或代表本公司或由賣家或代表賣家所作出的任何拍賣品的說明或其成交價估計（不論其是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上，或以行為作出或其他），或對該等拍賣品的說明或其成交價估計的準確性或完備性，本公司一概不作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述。該等說明或成交價估計一概不納入閣下與本公司訂立的協議。任何由本公司或代表本公司作出該等說明或成交價估計，均是代賣家而作出（邦瀚斯作為主事人出售拍賣品除外）。	4.5 於直至閣下已全數支付買價及任何開支為止，拍賣品將由本公司作為賣家的代理持有，或由儲存承辦商作為賣家及本公司的代理按照儲存合約的條款持有。
		2	履行銷售合約	4.6 閣下承諾遵守任何儲存合約的條款，尤其是支付根據任何儲存合約應付的收費（及所有搬運拍賣品入倉的費用）。閣下確認並同意，於直至閣下已支付買價、任何開支及所有儲存合約下的收費為止，閣下不得從儲存承辦商的物業領取拍賣品。
		3	付款	
		3.1	除非閣下與本公司另有書面協定或競投人通告另有規定外，閣下最遲須於拍賣會後第二	

- 4.7 閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。
- 4.8 倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費（按照本公司的目前收費率）及任何開支（包括根據儲存合約的任何收費）。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。
- 5 拍賣品儲存**
- 本公司同意把拍賣品儲存，直至閣下提取拍賣品或直至競投人通告指定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）為止，以較早日期為準，並在第6及第10段規限下，作為受託保管人而就拍賣品的損壞或損失或毀壞向閣下負責（儘管在支付買價前，拍賣品仍未為閣下的財物）。若閣下於競投人通告所規定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）前仍未領取拍賣品，本公司可將拍賣品遷往另一地點，有關詳情通常會載於競投人通告內。倘若閣下未有按第3段就拍賣品付款，而拍賣品被移送至任何第三者物業，則該第三者會嚴格地以邦瀚斯為貨主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。
- 6 對拍賣品的責任**
- 6.1 待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。
- 6.2 閣下應於拍賣會後盡快為拍賣品投買保險。
- 7 未能付款或提取拍賣品及部份付款**
- 7.1 倘若應付予本公司的所有款項未有於其到期支付時全數支付，及/或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利（在不損害本公司可以代表賣家行使的任何權利下），而無須另行通知閣下：
- 7.1.1 因閣下違反合約而即時終止本協議；
- 7.1.2 保留拍賣品的管有權；
- 7.1.3 遷移及/或儲存拍賣品，費用由閣下承擔；
- 7.1.4 就閣下所欠的任何款項（包括買價）及/或違約的損害賠償，向閣下採取法律程序；
- 7.1.5 就任何應付款項（於頒布判決或命令之前及之後）收取由應付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本借貸利率加5厘的年利率每日計息；
- 7.1.6 取回並未成為閣下財產的拍賣品（或其任何部份）管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品（或其任何部份）的管有權；
- 7.1.7 在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協約或任何其他方式按不設底價形式出售拍賣品；
- 7.1.8 保留由本公司因任何目的（包括，但不限於，其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止；
- 7.1.9 以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失實時或其後任何時間收到，用作支付或部份支付閣下於本協議下應付予本公司的任何款項；
- 7.1.10 在給予三個月書面通知下，把本公司因任何目的（包括其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應付予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；
- 7.1.11 於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付（視情況而定）閣下為買家的任何拍賣品的買價。
- 7.2 就因本公司根據本第7段採取行動而招致的所有法律及其他費用、所有損失及其他開支（不論是否已採取法律行動），閣下同意按全數彌償基準連同其利息（於頒布判決或命令之前及之後）向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應付款項日期起計至閣下支付該款項的日期止。
- 7.3 倘閣下僅支付部份應付予本公司的款項，則該等付款將首先用於支付該拍賣品的買價（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價），然後支付買家費用（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用），再然後用以支付應付予本公司的任何其他款項。
- 7.4 本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應付予本公司及/或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。
- 8 其他人士就拍賣品的申索**
- 8.1 倘本公司知悉除閣下及賣家外有人就拍賣品提出申索（或可合理地預期會提出申索），本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可：
- 8.1.1 保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及/或
- 8.1.2 向閣下以外的其他人士交付拍賣品；及/或
- 8.1.3 展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及/或
- 8.1.4 就採取閣下同意的行動，要求閣下提供彌償保證及/或抵押品。
- 8.2 第8.1段所述的酌情權：
- 8.2.1 可於本公司對拍賣品擁有實際或推定管有權時隨時行使，或倘若該管有權因法院、調解人、仲裁人或政府機關的任何判決、命令或判決而終止，於該管有權終止後隨時行使；及
- 8.2.2 除非本公司相信該申索真正有希望成為有良好爭辯理據的個案，否則不會行使。
- 9 贖品**
- 9.1 本公司根據本第9段的條款就任何贖品承擔個人責任。
- 9.2 第9段僅於以下情況適用：
- 9.2.1 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及
- 9.2.2 閣下於知悉拍賣品為或可能為贖品後，在合理地切實可行範圍內盡快，並無論如何須於拍賣會後一年內，以書面通知本公司拍賣品為贖品；及
- 9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為贖品的書面證明，以及有關拍賣會及拍賣品編號的資料
- 以識別該拍賣品。
- 9.3 於下述情況下，第9段不適用於贖品：
- 9.3.1 圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或
- 9.3.2 僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為贖品，或採用的確定方法在所有情況下本公司若採用則屬不合理。
- 9.4 閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非贖品而必需進行的程序及測試。
- 9.5 倘本公司信納拍賣品為贖品，本公司會（作為主事人）向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。
- 9.6 第9段的利益為僅屬於閣下個人的利益，閣下不能將其轉讓。
- 9.7 倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。
- 9.8 第9段不適用於由或包括一幅或多幅中國畫、一輛或多輛汽車、一個或多個郵票或一本或多本書籍構成的拍賣品。
- 10 本公司的責任**
- 10.1 就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出（不論是書面，包括在圖錄或邦瀚斯的網站上或口頭形式或以行為或其他）任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章真實陳述條例的責任。
- 10.2 當拍賣品由閣下承擔風險時及/或當拍賣品已成為閣下的財產並由本公司保管及/或控制時，本公司對閣下之責任限於對閣下行使合理程度的謹慎，惟本公司無須就因下述原因對拍賣品或其他人士或物件造成的損害負責：
- 10.2.1 處理拍賣品，倘若於向閣下出售時拍賣品已受到蟲蛀，而任何損壞乃由於拍賣品受蟲蛀所導致；或
- 10.2.2 大氣壓力改變；
- 本公司亦不就以下負責：
- 10.2.3 弦樂器的損壞；或
- 10.2.4 金箔畫架、石膏畫架或畫架玻璃的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。
- 10.3 就買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或業務聲譽受損，或業務受干擾或浪費時間，或倘若閣下於業務過程中購買拍賣品，就任何種類的間接損失或相應產生的損害，本公司均無須向閣下承擔任何相關的責任，不論指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生或就此而申索。
- 10.4 在任何情況下，倘若本公司就拍賣品，或任

何就拍賣品的作為、不作為、陳述，或本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或不論任何形式，本公司的責任將限於支付金額最高不超過拍賣品買價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。

閣下宜購買保險以保障閣下的損失。

- 10.5 上文所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，或(v)本公司根據此等條件第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。
- 11 一般事項
- 11.1 閣下不得轉讓本協議的利益或須承擔的責任。
- 11.2 倘若本公司未能或延遲強制執行或行使任何本協議下的權力或權利，這不得作為或視其作為本公司放棄根據本協議所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響本公司其後強制執行根據本協議所產生任何權力的能力。
- 11.3 倘本協議任何一方，因在其合理控制範圍以外的情況下而無法履行該訂約方根據本協議的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第3段對閣下施加的責任。
- 11.4 本協議下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以掛號郵件或空郵或以傳真方式（如發給邦瀚斯，註明交公司秘書收），發送至合約表格所示有關訂約方的地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須確保其清晰可讀並於任何適用期間內收到。
- 11.5 倘若本協議的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響本協議其餘條款或有關條款其餘部份的強制執行能力或有效性。
- 11.6 本協議內凡提及邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。
- 11.7 本協議內所用標題僅為方便參考而設，概不影響本協議的詮釋。
- 11.8 本協議內「包括」一詞指「包括，但不限於」。
- 11.9 單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。
- 11.10 凡提及第某段，即指本協議內該編號的段落。
- 11.11 除第11.12段有明確規定外，本協議概無賦予（或表示賦予）非本協議訂約方的任何人士，任何本協議條款所賦予的利益或強制執行該等條款的權利。
- 11.12 本協議凡賦予賣家豁免、及/或排除或限制邦瀚斯責任時，邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上利益。

12 規管法律

12.1 法律

本協議下的所有交易以及所有有關事宜，均受香港法例規管並根據其解釋。

12.2 語言

本買家協議以中英文刊載。如就詮釋本買家協議有任何爭議，以英文條款為本。

保障資料 — 閣下資料的用途

由於本公司提供的服務，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及職員（如有））。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括海外附屬公司）披露閣下的資料。除此以外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。

閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams 1793 Limited（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）（就香港法例第486章個人資料(私隱)條例而言，為資料的使用者）或以電郵聯絡client.services@bonhams.com。

附錄三

釋義及詞彙

倘納入此等釋義及詞彙，下列詞語及用詞具有（除文義另有所指外）以下所賦予的涵義。詞彙乃為協助閣下了解有特定法律涵義的詞語及用詞而設，閣下可能對該等涵義並不熟悉。

釋義

「額外費用」按照競投人通告計算的費用，以彌補邦瀚斯須根據二零零六年藝術家轉售權規例支付版權費的開支，買家須就任何註有[AR]且其成交價連同買家費用（但不包括任何增值稅）等於或超過1,000歐元（按拍賣會當日的歐洲中央銀行參考匯率換算為拍賣會所用貨幣）的拍賣品。

「拍賣人」主持拍賣會的邦瀚斯代表。

「競投人」已填妥競投表格的人士。

「競投表格」本公司的競投人登記表格、缺席者及電話競投表格。

「邦瀚斯」邦瀚斯拍賣有限公司（Bonhams (Hong Kong) Limited）或其後繼公司或承讓公司。於買家協議、業務規則及競投人通告內，邦瀚斯亦稱為我們。

「書籍」於專門書籍拍賣會提供以作銷售的印刷書籍。

「業務」包括任何行業、業務及專業。

「買家」拍賣人落槌表示由其投得拍賣品的人士。於銷售合約及買家協議內，買家亦稱為「閣下」。

「買家協議」邦瀚斯與買家訂立的合約（見圖錄內附錄二）。

「買家費用」以成交價按競投人通告訂明的費率計算的款項。

「圖錄」有關拍賣會的圖錄，包括任何於本公司網站刊載的圖錄陳述。

「佣金」賣家應付予邦瀚斯的佣金，按照合約表格訂明的費率計算。

「狀況報告」由邦瀚斯代表賣家向競投人或潛在競

投人提供有關拍賣品狀況的報告。

「寄售費」賣家應付予邦瀚斯的費用，按照業務規則訂明的費率計算。

「合約表格」由賣家或代表賣家簽署的合約表格或汽車資料表（按適用），載有供邦瀚斯提供以作銷售的拍賣品清單。

「銷售合約」賣家與買家訂立的銷售合約（見圖錄內附錄一）。

「合約說明」唯一的拍賣品說明（即圖錄內有關拍賣品的資料內以粗體刊載的部份、任何照片（顏色除外）以及狀況報告的內容），賣家於銷售合約承諾拍賣品與該說明相符。

「說明」以任何形式對拍賣品所作的陳述或申述，包括有關其作者、屬性、狀況、出處、真實性、風格、時期、年代、適宜性、品質、來源地、價值及估計售價（包括成交價）。

「資料」圖錄內識別拍賣品及其編號的書面陳述，可能包括有關拍賣品的說明及圖示。

「成交價估計」本公司對成交價可能範圍的意見的陳述。

「開支」邦瀚斯就拍賣品已付或應付的收費及開支，包括法律開支、因電匯而產生的銀行收費及開支、保險收費及開支、圖錄及其他製作及說明、任何關稅、宣傳、包裝或運輸費用、轉載權費、稅項、徵費、測試、調查或查詢費用、出售拍賣品的預備工作、儲存收費、來自賣家作為賣家代理或來自負責買家的遷移收費或領取費用，加稅項。

「贗品」其製作者或其他人士意圖在其作者、屬性、來源地、真實性、風格、日期、年代、時期、出處、文化、來源或成份方面進行欺騙的偽造品，而該贗品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及/或對其進行修復及/或修改（包括重畫或覆畫）而成為贗品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。

「保證」在任何贗品上邦瀚斯對買家全力承擔的責任，以及在專門郵票拍賣會及/或專門書籍拍賣會當中，根據買家協議內訂立，由郵票或書籍組成的拍賣品。

「成交價」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。

「香港」中華人民共和國香港特別行政區。

「遺失或損壞保證」指業務規則第8.2.1段所述的保證。

「遺失或損壞保證費用」指業務規則第8.2.3段所述的費用。

「拍賣品」任何託付予邦瀚斯，供以拍賣或私人協約形式出售的任何物品（而凡提及任何拍賣品，均包括（除非文義另有所指）作為由兩項或以上物品組成的一項拍賣品內的個別項目）。

「汽車圖錄費」作為邦瀚斯製作汽車的圖錄及就出售汽車進行推廣而須承擔額外工作的代價，而應由賣家付予邦瀚斯的費用。

「New Bond Street」指邦瀚斯位於101 New Bond Street, London W1S 1SR的拍賣場。

「名義收費」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。

「名義費用」賣家應付予邦瀚斯的寄售費所依據的金額，該費用按照業務規則訂明的公式計算。

「名義價格」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或若並無提供或載列該等估價，則為拍賣品適用的底價。

「競投人通告」刊印於本公司圖錄前部的通告。

「買價」成交價與成交價的稅項相加的總數。

「底價」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「拍賣會」由邦瀚斯提供以作銷售拍賣品的拍賣會。

「出售所得款項」拍賣品售出後賣家所得的款項淨額，即成交價扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。

「賣家」合約表格所列明提供拍賣品以作銷售的人士。若該列名人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦瀚斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。

「專家查驗」由專家對拍賣品進行目視查驗。

「郵票」指於專門郵票拍賣會提供以作銷售的郵

票。

「標準查驗」由並非專家的邦瀚斯職員對拍賣品進行目視查驗。

「儲存合約」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。

「儲存承辦商」於圖錄指明的公司。

「稅項」指香港政府所實施不時適用的所有稅項、收費、關稅、費用、徵費或其他評稅，以及所有其估計付款，包括，但不限於，收入、業務利潤、分行利潤、貨物稅、財產、銷售、使用、增值（增值稅）、環保、特許、海關、進口、薪金、轉讓、總收入、預扣、社會保障、失業稅項及印花稅及其他收費，以及就該等稅項、收費、費用、徵費或其他評稅的任何利息及罰款。

「恐怖主義」指任何恐怖主義行為或該等行為的威脅，無論任何人單獨行動或代表或與任何組織及/或政府有關而行動，為政治、宗教或思想或類似目的，包括，但不限於，企圖影響任何政府或使公眾或任何部份公眾陷入恐慌。

「信託帳戶」邦瀚斯的銀行帳戶，就任何拍賣品所收買價的所有有關項款均收入該帳戶，該帳戶為與邦瀚斯正常銀行帳戶有所區別及獨立的帳戶。

「網站」網址為www.bonhams.com的邦瀚斯網站。

「撤銷通知」賣家向邦瀚斯發出的書面通知，以撤銷由邦瀚斯出售拍賣品的指示。

「不設底價」指並無規定拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）

詞彙

以下詞句有特定法律涵義，而閣下可能對該等涵義並不熟悉。下列詞彙乃為協助閣下了解該等詞句，惟無意就此而限制其法律上的涵義：

「藝術家轉售權」：按二零零六年藝術家轉售權規例的規定，藝術品作者於原出售該作品後，就出售該作品而收取款項的權利。

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「彌償保證」：為保證使該彌償保證受益人回復其猶如導致須予彌償的情況並無發生時所處狀況的責任，「彌償」一詞亦按此解釋。

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客戶需提供身份證明文件如護照、駕駛執照、身份證的副本證明，以及住址證明如水電費賬單、銀行或信用卡結算單等。公司客戶亦需提供公司章程 / 公司註冊文件的副本，以及授權個別人士代表進行競投的函件。如閣下未能提供上述文件，可能導致本公司未能處理閣下的競投。如閣下競投高價的拍賣品，本公司可能要求閣下提供銀行信用證明。

若成功購買拍品

本人將自行提取貨品

請安排運輸公司聯繫我提供報價，我同意將本人聯繫資料交予運輸公司。

* 任何人士、競投人及買家必須年滿18歲方可於拍賣會上參與競投葡萄酒、烈酒及酒精飲料等拍賣品。

拍賣會標題:	拍賣會日期:
拍賣會編號:	拍賣會場地: 香港
如閣下未能親身出席拍賣會，請最遲於拍賣會前24小時提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。	
一般競投價遞增幅度 (港元) :	
\$10,000 - 20,000.....按 1,000s	\$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s
\$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....按 50,000s
\$50,000 - 100,000.....按 5,000s	\$1,000,000 - 2,000,000.....按 100,000s
\$100,000 - 200,000.....按 10,000s	\$2,000,000以上.....由拍賣官酌情決定
拍賣官可隨時酌情決定把任何競投價拆細。	
客戶編號	稱銜
名	姓
公司名稱(如適用的話將作為發票收票人)	
地址	
城市	縣 / 郡
郵編	國家
流動電話	日間電話
夜間電話	傳真
競投電話號碼 (包括電話國家區號)	
電郵 (大楷)	
閣下倘若提供以上電郵地址，代表授權邦瀚斯可把跟拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。	
本人登記為私人客戶 <input type="checkbox"/>	本人登記為交易客戶 <input type="checkbox"/>
請注意所有電話對話將被錄音	
以往曾於本公司登記 <input type="checkbox"/>	

重要提示

除非事前另行與邦瀚斯以書面協定競投人以第三方代理人的身份行事，否則一經登記，競投人須對其購買款項承擔個人責任。任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份）須就其獲接納的出價而產生的合約與主事人共同及個別地向買家及邦瀚斯承擔責任。透過簽署此表格，閣下同意接受本圖錄內的「競投者須知」的約束。閣下亦授權邦瀚斯向閣下的銀行查詢閣下的財務狀況。邦瀚斯可要求閣下提供身份證明及永久地址供查核及客戶管理用途。

電話或書面競投	拍賣品編號	拍賣品說明	最高港元競投價 (不包括買家費用)	應急競投價*

閣下簽署此表格，則代表閣下已閱讀圖錄，亦已細閱並理解我們的「業務規定」，並願意受其約束，及同意繳付「競投人通告」內提及「買家費用」、增值稅及其他收費。這影響閣下的法律權利。

簽字: _____ 日期: _____

* 應急競投價: 表示如在競投期間我們未能透過電話與閣下聯絡或電話連線中斷，則只有邦瀚斯可獲閣下授權以應急競投價為最高競投價 (不包括買家費用) 代閣下進行競投。

進行付款的戶口持有人名稱必須與發票及「拍賣登記表格」上所列的名稱相同。

請將填妥的「拍賣登記表格」及所需資料電郵或傳真至:

香港金鐘道88號太古廣場一期2001室客戶服務部 電話: +852 2918 4321 傳真: +852 2918 4320, info.hk@bonhams.com

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