THE HEART OF TANTRA

BUDDHIST ART
INCLUDING PROPERTY FROM
THE NYINGJEI LAM COLLECTION

HONG KONG 3 OCTOBER 2017

Sotheby's | 蘇富比 EST. 1744

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THE HEART OF TANTRA

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THE NYINGJEI LAM COLLECTION

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Introduction: By the Collector

I have been asked to write a few words to serve as a preface and as an explanation of the 'raison d'etre' of the Nyingjei Lam Collection or, to put it simply, to explain what it was that first prompted a Roman Catholic of Irish-American origin who has spent most of his life living among the Chinese to begin collecting 'Tibetan Buddhist and related art'.

As those familiar with the Tibetan language know, 'Nyingjei Lam' means 'the Path of Compassion' or 'the Compassionate Path'. Looking back over forty years ago to when I began to form the Nyingjei Lam Collection, I realise that it was a combination of things that drew me towards Tibetan Buddhist and related art. The first and perhaps the most compelling of these was the compassionate smiles that radiated from the faces of many of the statues of Buddhas, Bodhisattvas, saints and lamas that I saw. To me, these were not foolish, empty smiles, but rather smiles that reflected an inner freedom, peace and joy, while also bringing peace and joy to the hearts and minds of their beholders.

In my childhood I had seen such smiles of ecstasy on the faces of the statues and paintings of Jesus, our Blessed Lady, the angels and the saints and I had learnt that the central message of Christianity is love, an unselfish, all-encompassing love, an unconditional giving of oneself to God and one's fellow-beings that appears foolish to many, but which in reality brings a freedom, joy and wealth of spirit that no material objects could possibly bring. Prompted by the smiles on the faces of the Tibetan Buddhas, Bodhisattvas, saints and lamas, I read all that I could about Buddhism and especially Tibetan Buddhism. Soon I discovered that just as in Christianity, in Buddhism the source, the starting point, the path to true freedom and happiness is love, in this case a love called 'compassion' which is defined as an active striving to free all beings, including ourselves, from suffering. It is this path of compassion that leads to true happiness and enlightenment. Moreover, as in the case of St Francis of Assisi, in Buddhism this love or compassion is to be directed not only towards our fellow human beings, but also to every sentient being, no matter how small or insignificant it might appear.

Perhaps the second thing which drew me towards Tibetan Buddhist and related art was an ever-increasing interest in the Tibetan people themselves and a sympathy with their history, culture and way of life, which in many ways reminded me of my ancestors, the Irish. For both peoples, religion permeates daily life and brings a strength, joy and solace known only to those who truly share their faith. Both are also a gregarious people, much given to storytelling, singing and dancing, and a drop or two of spirits from time to time. Both, too, are heirs and heiresses of a brilliant culture, with a vast literature and music of its own. For the majority of the Irish, unfortunately, much was lost when the language of their ancestors ceased to be their language of daily communication. Let us hope that Tibetan culture and language continues to be preserved and respected.

Perhaps as a normal extension or outgrowth of my own religious beliefs as well as my deep respect for the Buddhist notion of active compassion, I have over the past thirty years broadened the initial purpose of my forming the Nyingjei Lam Collection to encompass such practical charitable work as paying the educational expenses of needy boys and girls in Hong Kong, China, India, Nepal, etc., building school wings, houses, toilets, paying medical expenses for the needy, providing care for the aged, etc. As these charitable works have grown in volume and scope, I have found it increasingly difficult to fulfil my obligations to the recipients and it is for this reason that I have asked Sotheby's Hong Kong to help me sell a part of the Nyingjei Lam Collection of Buddhist Art.

Over the years, many people have helped in the formation of the Nyingjei Lam Collection and in the exhibitions that have been held at the Ashmolean Museum, Oxford and the Rubin Museum, New York since 1999. I should especially like to thank Anna Maria Rossi, a truly warm-hearted and remarkable woman without whose generous and unselfish efforts the loaning of the Nyingjei Lam Collection to the Ashmolean and Rubin Museums would never have been possible. I should also like to thank Fabio Rossi for his many efforts on behalf of the Nyingjei Lam Collection and David Weldon and Jane Casey Singer for choosing the items which were exhibited and for writing such a wonderful catalogue to accompany the exhibition.

I am also extremely grateful to Dr Andrew Topsfield of the Ashmolean Museum for his great help and encouragement and I regard it as a singular honour that the Nyingjei Lam Collection was exhibited at the Ashmolean Museum, Oxford, one of the most ancient and venerable universities in Christendom. I am also greatly appreciative of the care dedicated to the collection by Jeff Watt especially and the other world-renowned curators of the Rubin Museum, New York, where the collection has been housed since 2005.

I should also like to thank the many Tibetans who have extended their friendship to me and have helped me in many ways over the years. I should especially like to thank my Tibetan teacher, Sonam Palden, and the late Lithang Phulu, my mentor in all things pertaining to Tibet and Tibetan art for their invaluable advice and help.

I should also like to take this opportunity to offer a special word of thanks to Dr Pratapaditya Pal, who, through his many scholarly yet very readable works on Tibetan and related Buddhist art, was my earliest and foremost teacher and who has done more than any living person to make Tibetan and all of Himalayan art known to the modern world.

Finally, I sincerely hope that those who come to view these objects from the Nyingjei Lam Collection will not regard them as mere metal, wooden or stone artifacts, but will rather see in each a tangible manifestation of the religious spirit of the Tibetan people and of the quality that they most cherish, compassion.

菩薩道藏者自序

吾應邀為本收藏撰寫前言，並闡述收藏背後因由：一名活躍於華人圈大半生之愛爾蘭美籍羅馬天主教徒，何以開始蒐集藏傳佛教及相關藝術品。

Nyingjei Lam，意解菩薩道，通曉藏文者皆知。本收藏始於四十多年前，現回首過往，明瞭當初對藏傳佛教及相關藝術品產生興趣，背後原因共有數項，其中最重要者，乃諸佛造像面容所展微笑，深蘊慈悲。與我而言，此非空泛愚昧之笑，乃能反映內心自由、平安與喜樂，持造像於手中，亦感祥悅。

如此喜極微笑，吾自幼見於耶穌、聖母、天使、聖者造像及畫作，並明瞭基督教中心思想，乃無私、包容之愛、無條件奉獻予上主及世人。旁人看來，此愛或似愚昧，其實卻能致精神之自由、喜悅與富足，絕非物質可比。吾受諸佛、菩薩、聖者與喇嘛造像笑容所感，竭力廣覽佛學書籍，尤以藏傳佛教為主，隨即發現，一如基督教義，佛教亦以愛為達致真正自由喜樂之起點，佛教稱此愛曰慈悲，時刻修行，以拔眾生與自身之苦。循慈悲道，可達真正安樂、覺悟。聖方濟各，愛世人亦愛眾生命，佛教之慈悲，亦非止於世人，乃廣及眾生，無論卑微細小。

藏傳佛教及其相關藝術另一吸引本人之處，乃西藏民族、歷史、文化及生活方式。吾祖籍愛爾蘭，而西藏與愛爾蘭文化，竟頗多相近處：兩者均融宗教於日常，從中獲得力量、歡愉與平安，如此感受，唯同信仰者可得。此外，西藏與愛爾蘭人均喜群居，好故事歌舞，偶爾飲酒作樂，文化豐富、音樂文學底蘊深厚。可惜愛爾蘭祖先文字已非日常所用，實乃後人之遺憾，唯望西藏文化繼續相傳。

或許出於自身信仰，及對佛教積極行慈悲之深重敬意，本人於過去三十餘載，除收集佛教造像及相關藝術品外，更捐助香港、中國、印度、尼泊爾窮苦兒童教育，並建校舍、房屋、衛生設施等、捐助窮苦大眾醫療費用及護老服務。此等慈善活動，規模漸廣，支付費用亦漸吃力，故委托香港蘇富比拍賣部份佛教藝術藏品，以繼續惠澤有需要之群體。

多年以來，眾多人士曾協助本收藏之集成，以及1999年以來於牛津阿什莫林博物館及紐約魯賓藝術博物館舉行之展覽。Anna Maria Rossi 女士為人熱忱，非凡出眾，若非其無私努力，前述兩博物館之借展皆不可成，本人僅在此致謝。此外亦代本收藏感謝 Fabio Rossi 之鼎力襄助，以及 David Weldon 與 Jane Casey Singer 挑選展出之藏品，並為展覽撰寫精彩圖錄。

牛津阿什莫林博物館之 Andrew Topsfield 博士，亦極力扶助及鼓勵，吾深切感激。牛津大學乃基督教界當中歷史最悠久、最受尊崇之其中一所大學，能於此館展出藏品，與有榮焉。自2005年起，本收藏便存於紐約魯賓藝術博物館，故感謝館內多位世界知名策展人，尤其是 Jeff Watt 先生，悉心愛護藏品。

此外，亦感謝多位西藏友人長久以來之幫助，特別感激藏文老師 Sonam Palden，以及現已辭世之導師 Lithang Phulu，指導關於西藏及西藏藝術之一切，二人之悉心指導，無比珍貴。

Pratapaditya Pal 博士撰寫西藏及相關佛教藝術著作，雖為學術作品，但卻流暢易讀，乃本人最先而最重要之良師。博士著作讓現代世界認識西藏與喜馬拉雅藝術，此中貢獻，舉世無雙。

最後，謹望蒞臨觀賞本收藏之有緣人，不僅將藏品作金屬、木、石器物看待，而能感受每品背後體現之西藏宗教精神、以及西藏民族至為珍重之慈悲心。

Glimpses of the Nyingjei Lam Collection

Jeff Watt,
Director, Himalayan Art Resources,
Founding Curator of the Rubin Museum of Art

Himalayan sculptural objects are open to a wide range of approaches and interpretations. Everybody has their own special or favourite approach. Often the objects are looked at from the perspective of their region of origin, age, rarity or aesthetic merits. That is an art history approach. Ascertaining the general identity of a figure, religious tradition and monastic establishment or temple is a religious studies approach. A detailed analysis of the figure and close scrutiny of every characteristic and attribute of a figure, especially deities, belongs to the study of Buddhist iconography. These are the three principal disciplines required for the study of Himalayan art. There is however another very important aspect of the field which has only become apparent in the past few decades and that is viewing the collection and the collector together. This is a late 20th century phenomena.

The modern collection can be either institutional such as with a museum or university or it can be private, in a private museum or in a collector's home. This type of collection is often studied as a whole, often judged, sometimes unfairly, as a single collection with an emphasis placed on the weakest pieces sometimes at the expense of the finer or more rare objects. The collector plays a big role in the building of a collection and projecting the identity and character of that collection, purposefully, or randomly. Shaped by the objects themselves, sculpture, painting, textiles, and the collector, of modest means or wealthy, the collection takes form and often organically creates its own special identity, and niche identity within the field of Himalayan art.

This group of Nyingjei Lam objects, a private collection built up over several decades, can be divided into three general subjects based on the identity of the figures: [1] buddhas and one bodhisattva, [2] teachers and [3] deities. For the buddhas and bodhisattva section there are four objects. Three are classic buddhas in appearance and the fourth is a Lokeshvara bodhisattva (**lot 3103**). There are six teachers which portray historical figures. Lastly, there are seven deity figures of various types.

The terms used for the three general subjects are abstract in meaning, buddha, bodhisattva, teacher, and deity. They refer primarily to function or role from the point of view of religious studies. In this case all the figures are Buddhist. These terms are generally not helpful, and often confusing, in the study of art history and in identifying the figures themselves.

Himalayan figurative art has only eleven different types of form, or appearance. The eleven different terms that are used are borrowed partially from traditional religious studies terminology and partially from those terms used by the actual artists that create the works, and from artist culture, which is not always the same as that which is studied in formal art history programs. For example the Tibetan artist's terminology to describe the physical shape and appearance of a generic religious teacher or monk is called a 'bag of tsampa flour.' This description applies directly to the two monk figures Choje Sengge Gyaltsen (**lot 3110**) and the unidentified Kagyu monk (**lot 3107**). Their appearance with the heavily cloaked robes is reminiscent of a bag of flour thrown onto a table or to the ground. Although a very descriptive term for the artist, for religious studies it is not a very respectful term.

The eleven categories are based on appearance, not function, nor status or hierarchy. The first of the eleven are drawn from the most common figurative forms found in Himalayan art: [1] Buddha Appearance, [2] *Arhat/Sthavira* appearance, and [3] King appearance. This grouping of three subjects are seen in images and paintings of Shakyamuni Buddha, his two close disciples, the Sixteen Great Elders (*sthavira/lohan*), two attendants and the Four Direction Kings. All three buddhas in this Nyingjei Lam group of seventeen objects depict the historical Shakyamuni Buddha in his most famous appearance wearing the very sparse robes of a monk, displaying a prominent *ushnisha* (crown protuberance) on the crown of the head and seated in *vajra* posture. The right arm and hand is extended across the right knee. Sometimes a *vajra* scepter is placed in front symbolizing the location of Vajrasana (**lot 3114**), modern day Bodhgaya, the location where the Buddha achieved enlightenment. In all there are twenty-five figures that make up this early iconographic group known as Shakyamuni Buddha and the Sixteen Great Elders. It is commonly found as a theme for both sculpture and painting. Every monastery will have a set of sculpture, paintings or murals for this subject which also represents Foundational Buddhism (Hinayana, Thervada).

In the system of the eleven figurative forms, the next grouping is that of people, historical figures often referred to as teachers. There are three categories: [1] lay person, [2] monastic and [3] siddha appearance. These three apply to both male and female figures. In this collection there are six teachers, all male, half are lay persons and half are monastic. The monastic

figures are identified as such primarily by their short-cropped hair, an upper and lower robe leaving their right arm bare and a lack of any type of jewelry. Only one of the monastic figures, Choje Sengge Gyaltsen (**lot 3110**), is identified by inscription or iconography. In this case there is both an identifiable figure emblazoned across the chest along with a name inscription incised along the back of the base allowing for a clear identification. The other two monastic figures have no special or unique characteristics to inform of their identity. Although the figure seated on a throne seat (**lot 3107**) most likely belongs to the Kagyu tradition of Tibetan Buddhism based on comparisons (with other inscribed identifiable figures, along with the style of robes he is wearing. The gilt monastic figure (**lot 3112**) is much harder to identify and to place within a region or tradition. However, he does not appear to be Nyingma or Kagyu which by process of elimination would place him more in the sphere of a Sakya branch tradition, Shalu or early Gelug tradition.

The three lay figures are all identifiable by iconography or inscription: Padampa Sanggye (**lot 3118**), Sharka Rechen (**lot 3105**) and Lhatsun Kunga Chokyi Gyatso (**lot 3121**). They all have hair of varying lengths, or in the case of Padmapa, an Indian teacher, he has a beard and dreadlocks flowing down the back. He wears only a short cloth around the waste with the upper body bare. This is characteristic of a yogi. Sharka Rechen has earrings, a necklace and bracelets along with the lay attire of a householder. Lhatsun wears conch earrings popular with yogis and tantrikas, a meditation belt across his chest and holds an upright *vajra* scepter in the left hand. This attire, similar to Padampa, distinguishes him as a yogi. The third type of person, siddha appearance, is not represented in this group of sculpture. Siddhas generally have a slightly angry expression with furrowed brows and chest hair imitating the look of Indian tantric practitioners. Very few Himalayan or Tibetan teachers are depicted with the siddha appearance which is generally reserved for Indian tantric masters belonging to the set of Eighty-four Great Indian Mahasiddhas.

The third group from the Eleven Figurative Forms are the deities. Deities traditionally come in three types known in Sanskrit as *deva*, *rishi* and *raksha*. Two more forms have been added to make five types of deity appearance. The first is [1] Peaceful appearance (*deva/devi*), [2] semi-peaceful semi-wrathful (*rishi*), [3] wrathful (*raksha*), [4] Animal Featured and finally [5] Warrior. Lokeshvara (**lot 3103**) is an example of peaceful appearance based on descriptions of the youthful gods of the Indian pantheon according to early literature. They are understood to be perpetually in the form of sixteen year old males and females, in the bloom of youth. There demeanor, gaze, clothing, jewelry and postures are all relaxed and pleasing to the eye. The figure of Kurukulla (**lot 3106**) is also in a peaceful appearance. There are many different forms of this goddess who represents power and subjugation. In this example, she is peaceful with a gentle expression, four arms, and seated. This seated form of the deity is also very rare and fell out of favour with practitioners over half a millennia ago.

The semi-peaceful semi-wrathful appearance is similar to peaceful but with the eyes more open, with a frown, the mouth partially open, with slightly elongated canine teeth, some bone ornaments and wrathful attire. There are no examples in this group of Nyingjei Lam sculpture.

Wrathful appearance is described as short and squat in body, with a gaping mouth, three round bulging eyes, bared fangs, flaming hair, adorned with all types of gruesome and wrathful attire and weapons. Often the deity is standing or seated on a corpse or Hindu deities such as Bhairava or Vinayaka. There are four examples of wrathful appearance in this group of sculpture: Chaturbhuja Mahakala (**lot 3115**) with one face and four hands, in a seated posture, followed by two forms of Krishna Jambhala, the black wrathful deity of wealth, standing naked and ithyphallic. The final wrathful deity is Nila Achala, in a standing posture with one face and two hands holding upraised a sword in the right hand and a lasso in the left. He is adorned with cobra snakes representing the Indian mythical serpent known as a *naga*. This form of Achala bites down on his lower lip as stipulated in the textual literature. Like the seated form of Kurukulla, this form of Achala also fell out of favour many centuries ago. When a particular subject falls out of favour the art production for that figure also stops.

The next category of appearance is Animal Featured although few in number it is well represented in Himalayan art. The example here is Simhamukha (**lot 3116**), the lion-faced *dakini*. The limbs and torso are those of a typical human figure but the face and head is that of a lioness, with a gaping mouth, accompanied with flaming hair, wrathful ornaments and standing on a prone figure under foot. Animal featured deities can be male or female.

The last of the figurative appearance in Himalayan art is specifically of Tibetan making. It is the Warrior form. Typically a male warrior, human in appearance but sometimes wrathful, a soldier, wearing leather or metal armor plate, with a helmet and battle flags, holding a spear or sword, riding a horse. These deities represent the mountain gods and local deities and spirits of the Himalayan regions and Tibet that have slowly been converted and transformed into Buddhist protector deities.

There are four gender specific types of figures. They are the first category, discussed earlier, which described the Buddha, the Elder (*Sthavira/arhat*) and the King appearances, and also include the last, Warrior Appearance. Female buddhas are depicted as peaceful in appearance. Queens are also depicted as lay women, or as well attired and jeweled peaceful deities.

The only remaining sculptural figure not yet discussed is Pita Jambhala (**lot 3101**), peaceful in appearance, holding a *bijapuraka* fruit in the right hand and a mongoose in the left hand cradled to the waist. He is seated in a relaxed posture with the right foot resting on a wealth vase, atop a single lotus seat supported by a series of pillar-like wealth vases. This type of figure does not fall under the category of peaceful appearance but rather under the category of king appearance. King appearance, from the first category of appearance, is described as having one face and two arms, a stern expression with a furrowed brow and wide-open eyes, moustache and goatee, portly and rotund in girth, heavy set like a king who is fabulously wealthy, and not short of luxury, and having an abundance of fine delicacies. Figures with King Appearance can be wearing heavy layers of clothing typical of Tibetan royalty or sometimes with very little clothing representing the warmer climate and kings of southern India.

Most of the sculptural pieces in this Nyingjei Lam group were created between the 13th to 15th century. There are a number of different artistic styles represented, along with different regions, and different religious traditions within Himalayan and Tibetan Buddhism. So, there does not appear to be any consistency or uniformity among the pieces based on style, region, or iconography. The pieces are clearly a mix of different regional taste and in some cases technique. Rarity can play a big part in collecting art. Value is often tied to rarity and quality. Although rarity can generally be easily determined with identifiable and known subject types. Quality is another matter which becomes very subjective with little study, academic or otherwise, in the field of modern Himalayan art studies. Then again, 'best of type' is becoming easier when so many comparable examples are available to study and compare. Still, what is the main characteristic of the Nyingjei Lam sculpture? What can be said about the pieces as a whole? What is really special?

There are probably two outstanding characteristics when considering this collection. The first is more academic and takes into consideration the number and breadth of pieces representing a broad range of artistic styles, regions and time periods. The second is more nuanced and recognizes an aesthetic continuity between the pieces which specifically relates to the portrait-like faces of the figures. The faces are all in good general physical condition with few abrasions, scratches or deformities due to casting flaws or the travails of time. But more importantly, the faces are consistently beautiful with expression and character. Both collection characteristics reflect on the collector and give some indication as to the interest in the art and the collecting style. In conclusion the Nyingjei Lam collection should be regarded as one of the finest 20th century collections of portrait-like bronze sculpture, some rare, some early, and always beautiful to see.

菩薩道珍藏佛教造像

Jeff Watt
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紐約魯賓藝術博物館創始館長

喜馬拉雅造像藝術包羅萬象，風格相異，觀者可持不同角度釋讀，或以藝術史角度觀之，論其出處、年代、稀有性及美感；宗教學則注重造像儀軌、教義傳承及寺院宗派；亦能以佛教圖像學方法，深入分析比較造像細節、特徵，以斷別風格出處與源流，及造像原型歸屬。此乃研究喜馬拉雅造像藝術之三大方向，而二十世紀末竄興的另一學派，以藏家與其建構之收藏為核心，對此一領域之研究影響甚為深遠。

現今喜馬拉雅造像藝術收藏分為二宗，公眾機構及私人收藏，前者如博物館或大學學府，後者則多展示於私人博物館，或收藏家私宅。此次拍賣之「菩薩道」雅蓄屬私人珍藏，費時數十載構築而來，造像內容可分為三類：一、佛像及菩薩像，包含三尊經典佛造像，及一件觀世音菩薩像（**拍品編號3103**）；二、祖師像，共六尊；三、神祇造像，七像。

不論用途、地位或身份高低，喜馬拉雅造像藝術可歸納為十一類表現形式，首類最是常見：一、佛陀像，二、羅漢像，三、天王像，可通見於釋迦牟尼佛造像或繪畫中，如佛主尊、身側二尊者、十六阿羅漢、二脅侍菩薩，及四大天王，菩薩道收藏中三尊佛造像均為釋迦牟尼佛。時見佛坐像前置金剛杵，象徵金剛座，即佛陀證道之處，今菩提迦耶城（**拍品編號3114**）。

第二類形式以歷史人物、祖師為主：一、居士，二、僧人，三、大成就者，男女皆有，此批收藏之六尊祖師像，均為男性，居士僧人各半，其中僅有一件法王森給喇嘛像（**拍品編號3110**），可因胸前法相及底座背部銘文確認造像身份。另二尊僧人像則無明確特徵可供辨識，惟其一坐於寶座（**拍品編號3107**），觀其風格與袍服，或屬藏傳噶舉傳承。另一件祖師像（**拍品編號3112**），則難以定位其來源地區與傳承，不似寧瑪或噶舉，或近於薩迦傳承，或夏魯，或早期格魯派。

菩薩道收藏之三尊居士像，均可依從銘文或特徵辨其身份：帕當巴桑傑（**拍品編號3118**）、夏喀熱欽（**拍品編號3105**）、拉尊貢噶卓之嘉措（**拍品編號3121**）。三例髮式皆不同，帕當巴桑傑為印度籍祖師，卷髮披肩，蓄鬍，腰間著短袍，裸上身，屬傳統瑜珈士形象。夏喀熱欽，著耳飾、項鍊、手環，衣袍樣式皆為居士裝扮。拉尊耳綴螺飾，常見於瑜珈士或怛特羅教士，胸繫禪修帶，左手持金剛杵，類同帕當巴桑傑，如此裝扮彰顯其瑜珈士身份。此批藏品中，無大成就者像。

第三類形式為神祇，傳統上分為梵天、聖人、守護神。藏品中觀音菩薩坐像屬寂靜尊（**拍品編號3103**），鎏金銅錯銀作明佛母坐像亦為寂靜相（**拍品編號3106**），表情沉靜柔和，四臂端坐，作明佛母坐像甚是少見，近五百年鮮有類例。

藏品中有四尊忿怒相神祇：四臂大黑天像（**拍品編號3115**）、布祿金剛贍巴拉像二尊，及不動明王像。類同前述作明佛母坐像，此式不動明王坐像亦是珍罕，數世紀前，已隨著信仰趨勢改變，而少有鑄造。

再一類為具動物特徵者，雖為少數，仍為喜馬拉雅藝術中發展成熟的支派，如菩薩道收藏之獅面空行佛母像（**拍品編號3116**）。最後一類是西藏特有之戰士形式護法像。

至此，尚未論及之類有布祿金剛贍巴拉坐像（**拍品編號3101**），法相祥和，右手持俱緣果，左手撫吐寶鼠，此類造像非寂靜相，應屬天王相。

菩薩道藏品多造於十三至十五世紀，呈現喜馬拉雅與藏傳佛教範疇下，不同區域、宗教傳統豐富之造像風格。珍稀程度向為藝術品收藏的重要考量，得以直接影響藏品價值，作品的工藝水平亦是息息相關，然現今喜馬拉雅藝術領域中鮮有相關學術探究。因此，僅能藉由比較眾多樣本之後，方得合理論述某品為「同類之中最佳者」。究竟，菩薩道珍藏造像藝術的主要特色為何？為何此收藏特為突出呢？

菩薩道珍藏獨到之處可分兩點，首先，以學術角度觀之，菩薩道藏品數目豐沛且廣深，涵蓋各年代、區域、藝術風格，其學術底蘊極是深厚。再者，細審之，藏品的美感及藝術性均高，尤可見於造像面容，細緻如生，品相尤佳，甚少磨損、變形、鑄傷、或行旅間之損傷，且法相美善，別有特色。此二點真切反映藏家之鑑賞品味及收藏風格。菩薩道珍藏，應屬二十世紀最精美之銅造像私人收藏，藏品或稀珍、或高古，但盡是賞心悅目。

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LOTS 3101-3121

3101

AN INLAID BRONZE FIGURE OF JAMBHALA TIBET, 14TH CENTURY

seated atop a raised platform with short, openwork pillars, the right foot extended and resting atop a ***kalasha***, both hands held in ***karanamudra***, the right hand clutching a ***bijapuraka*** fruit, the left hand holding a mongoose disgorging jewels, adorned in beaded jewellery and a scarf around the shoulders, the face with a gentle smile and surmounted by a five-pointed crown with glass lozenges and semi-precious stones, the ***jatamukata*** adorned with a flaming jewel finial

Himalayan Art Resources item no. 68314
14.2 cm, 5⅝ in.

EXHIBITED

Ashmolean Museum, Oxford, 2002-2005, on loan.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya, Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine: Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2012-2013.
The Tibetan Buddhist Shrine Room, Rubin Museum of Art, New York, 2013-2015.

HK$ 400,000-600,000
US$ 51,500-77,000

十四世紀 西藏銅嵌寶布祿金剛贍巴拉坐像

喜瑪拉雅藝術資源網編號68314

展覽：
阿什莫林博物館，牛津，2002-2005年借展
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年
《The Tibetan Buddhist Shrine Room》，魯賓藝術博物館，紐約，2013-2015年

Rotund Jambhala, the lord of wealth and abundance, is seated on a lotus pedestal with the right foot extended in bodhisattva posture and holding his identifying accoutrements the *bijapuraka* fruit and the mongoose. He is adorned in an elegant foliate shawl, with the crown, headdress, earrings, necklace and armlets richly inlaid with semi-precious stones and glass lozenges. The unusual and highly distinctive lotus platform rests atop short, openwork beaded pillars.

The practice and invocation of Jambhala is found in the Anuttarayoga system in the Guhyasamaja, Hevajra and Chakrasamvara Tantras. His practice is associated with the accumulation of wealth, both spiritual and worldly, and thus his association with the mongoose disgorging jewels.

Another fourteenth century ungilt figure of Jambhala of the same size in the British Museum (acc. no. 1983,1109.1) from the John H. Barnett Collection has similarly characteristic arched eyebrows; inlaid disk earrings and U-shaped necklace falling to the belly; the broad face and physique; and the highly distinctive floral garland which encirled the shoulder and pools between the feet of the deity.

3102

A LARGE SILVER AND COPPER-INLAID BRONZE FIGURE OF SHAKYAMUNI BUDDHA
CENTRAL TIBET, 13TH – 14TH CENTURY

seated in *vajraparyankasana*, the right hand in *bhumisparshamudra* and the left in *dhyanamudra*, wearing a pleated *sanghati* draped over the left shoulder inlaid with silver and copper, the serene face with downcast eyes, flanked by a pair of long pendulous ears, the domed *ushnisha* covered with tight curls and surmounted by an ovoid jewel, the face, neck and hair applied with gold and polychromy

Himalayan Art Resources item no. 68455
43.4 cm, 17 in.

EXHIBITED

Ashmolean Museum, Oxford, 1996-2005, on loan.
The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, Ashmolean Museum, Oxford, October-December 1999.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya, Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine. Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2012-2013.
Masterworks: Jewels of the Collection, Rubin Museum of Art, New York, 2016-2017.

LITERATURE

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, pl. 20.
Franco Ricca, *Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya,* Turin, 2004, fig. 42.

HK$ 2,000,000-3,000,000
US$ 256,000-384,000

十三至十四世紀
西藏中部銅錯銀及紅銅釋迦牟尼佛坐像

喜瑪拉雅藝術資源網編號68455

展覽：
阿什莫林博物館，牛津，1996-2005年借展
《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，阿什莫林博物館，牛津，1999年10-12月
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年
《Masterworks: Jewels of the Collection》，魯賓藝術博物館，紐約，2016-2017年

出版：
David Weldon 及 Jane Casey Singer，《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，倫敦，1999年，圖版20
Franco Ricca，《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，都靈，2004年，圖42

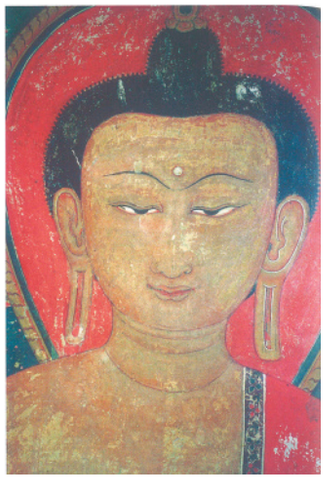

fig. 1
Mural of Buddha at Shalu Monastery, Central Tibet
After: Michael Henss, *The Cultural Monuments of Tibet*, Munich, 2014, Vol. II, p.614, pl. 888

圖一
西藏中部夏魯寺之佛像壁畫
出處：Michael Henss，《The Cultural Monuments of Tibet》，慕尼黑，2014年，卷2，頁614，圖版888

This large and imposing Tibetan bronze depicts the historical Shakyamuni Buddha reaching forward with his right hand, calling the earth to witness his triumph over the assaults and temptations of the demon Mara.

The current work, executed in a richly patinated bronze and sharply contrasted by the application of cold gold and polychromy to the face, neck and hair, demonstrates the stylistic transition between the early Eastern Indian sculptural traditions and that of the Newari aesthetic tradition so prevalent in the following two centuries.

The body of the Buddha projects a sense of grandeur and vitality. The proportions of the figure are such that the head is almost the same size as the torso, the effect of which draws the eyes to the serene, painted face. The broad torso is wrapped in a diaphanous, patchwork *sanghati,* the outer hem of which is draped in an unconventional fashion down the proper left arm, and the lower hem which pools gracefully on the platform base between the knees.

The use of cold gold and polychromy for the head (and often the chest, hands and feet) is a uniquely Tibetan convention. In order to generate merit, patrons and devotees would traditionally donate gold dust or powder to their local monastery, for the lustration of the devotional sculptures, such as in the current work. It is not uncommon for devotional objects such as these to have several generations of lustrated layers, and this practice continues today.

Compare the almond-shaped eyes and eyebrows of the current work to a painted head of the Buddha in a mural at the Yumchenmo sanctuary of Shalu Monastery in Central Tibet, illustrated in Michael Henss, *The Cultural Monuments of Tibet*, Munich, 2014, Vol. II, p.614, pl. 888 (**fig. 1**).

釋迦牟尼佛坐像，宏碩優美，靜穆莊嚴，右手結觸地印，召喚四方地神見證降魔成道。

此像銅色古潤，佛面、頸泥金，髮髻加彩，對比強烈，反映早期東印度風格與紐瓦爾風格之間的轉變，後者接續盛行二百多年。

坐佛身形英挺飽滿，佛首比例幾與身軀同長，以佛面為視覺焦點。身披百衲袈裟，左肩交結，於交腳處聚結成褶，線條流麗自然。

泥金及彩料塗佛面（並或胸膛、手、足）屬西藏供養傳統，供養人多捐贈金粉予當地寺院，用以供佛。如同此像，常得供拜之作，表面常可見多層泥金，乃代代恭供而來。

此件釋迦牟尼佛坐像之眉眼風格，可比較西藏中部夏魯寺之佛像壁畫，見 Michael Henss，《The Cultural Monuments of Tibet》，慕尼黑，2014年，卷2，頁614，圖版888（**圖一**）。

3103

A GILT-BRONZE FIGURE OF SEATED AVALOKITESHVARA TIBET, 11TH – 12TH CENTURY

the right hand held in *varadamudra* with a lotus on his palm, the left holding a lotus stalk, wearing a shawl with finely detailed lozenges draped across the torso, with a tripartite crown adorned with the figure of Amitabha in the centre

Himalayan Art Resources item no. 68436
10.4 cm, 4⅛ in.

EXHIBITED

Ashmolean Museum, Oxford, 1996-2005, on loan.
The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, Ashmolean Museum, Oxford, October-December 1999.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya, Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine: Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2012-2013.

LITERATURE

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, fig. 38.
Franco Ricca, *Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya,* Turin, 2004, fig. 16.

HK$ 400,000-600,000
US$ 51,500-77,000

十一至十二世紀
西藏鎏金銅觀音菩薩坐像

喜瑪拉雅藝術資源網編號68436

展覽：
阿什莫林博物館，牛津，1996-2005年借展
《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，阿什莫林博物館，牛津，1999年10-12月
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

出版：
David Weldon 及 Jane Casey Singer，《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingje Lam Collection》，倫敦，1999年，圖38
Franco Ricca，《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，都靈，2004年，圖16

Compare the tripartite crown, jewellery, posture, tubular limbs, and patterned shawl draped across the torso with illustrations on a ninth century Tibetan book cover depicting Buddhist deities; see Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, p. 168, cat. no. 107 and also with illustrations on a Thakuri period manuscript, see Rob Linrothe, *Holy Madness: Portraits of Tantric Siddhas*, New York, 2006, pp. 184-187, cat. nos 2 and 3a-d.

Other view

3104

A MAGNIFICENT AND RARE LARGE SILVER AND COPPER-INLAID BRONZE FIGURE OF ACHALA
TIBET, 13TH – 14TH CENTURY

striding in ***pratyalidhasana*** on two supine figures atop a double-lotus base with beaded edges, the right arm raised and holding a ***krodha*** or sword, the left hand loosely grasping a ***pasha*** or lariat, the ferocious expression accentuated with glaring eyes and bared fangs, below flaming red-painted hair ornamented with a figure of Akshobya, the corpulent body clad in a short pinwheel-patterned ***dhoti*** and adorned with a beaded necklace, the figure with cobras knotted around the hair, and stomach, the wrists and ankles similarly coiled with a snake

Himalayan Art Resources item no. 68452
39.7 cm, 15⅝ in.

EXHIBITED

Ashmolean Museum, Oxford, 1996-2005, on loan.
The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, Ashmolean Museum, Oxford, October-December 1999.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya, Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine: Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2012-2013.

LITERATURE

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, pl. 17.
Franco Ricca, *Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya,* Turin, 2004, fig. 31.
Casting the Divine. Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2012-2013, p. 33.

HK$ 1,800,000-2,800,000
US$ 231,000-358,000

十三至十四世紀
西藏銅錯銀及紅銅不動明王立像

喜瑪拉雅藝術資源網編號68452

展覽：
阿什莫林博物館，牛津，1996-2005年借展
《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，阿什莫林博物館，牛津，1999年10-12月
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

出版：
David Weldon 及 Jane Casey Singer，《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，倫敦，1999年，圖版17
Franco Ricca，《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，都靈，2004年，圖31
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年，頁33

This large and iconic bronze figure depicting Achala, the wrathful manifestation of Manjushri, communicates a fearsome sense of monumentality. In the Buddhist pantheon, the role of fierce *dharmapala* Achala, the Immovable, is to eliminate obstacles in the mind of a practitioner and to protect the mind from negative forces.

In this large rendering, Achala bites his lower lip in a ferocious grimace, exposing sharp fangs. His bulging, bloodshot eyes stare in opposite directions, the right eye looking up and the left eye looking down. In each hand he grasps ritual weapons, the *krodha* (sword) and *pasha* (noose), and his body is adorned with cobras encircling the head, chest, wrists and ankles. A small figure of Akshobya adorns the flaming tresses of Achala, identifying the two deities as members of the same Buddha family.

A number of early Tibetan images of Achala has been recorded in Tibetan monastery collections that follow the iconographic pattern of the current work, see Ulrich von Schroeder, *Buddhist sculptures in Tibet*, Hong Kong, 2001, vol. II, pp. 1112-1113, cat. nos 291A-E. in particular, compare the exaggerated features of the current work, including the large flaming tresses; the disproportionate head almost equal in size to the torso; and the high, double-petal lotus base to another thirteen century bronze figure of Achala, see *ibid*., cat. no. 291D.

Also compare the pinwheel pattern on the *dhoti* of Achala with an identical *dhoti* pattern on an early thirteenth century *kesi* depicting Achala in the Potala Palace, see V. Reynolds, et al., *On the Path to the Void: Buddhist Art in the Tibetan Realm*, Mumbai, 1996, pp. 252-3, fig. 8. For a full discussion on the role of Achala in the Buddhist pantheon, see Rob Linrothe, *Ruthless Compassion: Wrathful Deities in Early Indo-Tibetan Esoteric Buddhist Art*, Boston, 1999.

3105

AN INSCRIBED BRONZE FIGURE OF SHARKA RECHEN TIBET, 15TH – 16TH CENTURY

seated in *vajraparyankasana* on a double-lotus base with the right hand held in *vitarkamudra* and the left hand resting on the knee, the face with a joyful expression and framed by short curly locks and pendulous earlobes, adorned with jewellery including earrings and a necklace inlaid with semi-precious stones, clad in loose robes with incised borders and hems cascading in folds on the base, the reverse with a Tibetan inscription on the petals of the lotus base, the base sealed and incised with a double-*vajra*

Himalayan Art Resources item no. 68473
10.2 cm, 4 in.

EXHIBITED

Ashmolean Museum, Oxford, 1996-2005, on loan.
The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, Ashmolean Museum, Oxford, October-December 1999.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya, Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
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, 2012-2013.

LITERATURE

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, fig. 54.
Franco Ricca, *Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya,* Turin, 2004, fig. 53.

HK$ 300,000-500,000
US$ 38,400-64,000

This charming ungilt bronze figure depicts a lama identified by a verso inscription as Sharka Rechen. This may refer to a fifteenth or sixteenth century figure in the Kagyu lineage also known as Sharka Rechen, the name of whom is preserved in the oral history of Chakrasamvara or Damchog Nyengyu, but of whose life little is known.

Great attention to detail is paid in this remarkable portrait, including the mirthful expression, the short curly locks, the beautifully embellished details on the outer hem of the inner and outer robes and the meditation belt, and the personal accoutrements such as the inlaid-stone jewellery and *mala* or rosaries worn around the wrists.

十五至十六世紀
西藏銅銘文夏喀熱欽坐像

喜瑪拉雅藝術資源網編號68473

展覽：
阿什莫林博物館，牛津，1996-2005年借展
《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，阿什莫林博物館，牛津，1999年10-12月
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Stable as a Mountain: Gurus in Himalayan Art》，魯賓藝術博物館，紐約，2009年
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

出版：
David Weldon 及 Jane Casey Singer，《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingje Lam Collection》，倫敦，1999年，圖54
Franco Ricca，《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，都靈，2004年，圖53

3106

A RARE SILVER-INLAID GILT-BRONZE FIGURE OF KURUKULLA
EASTERN INDIA, PALA, 12TH CENTURY

seated in *vajraparyankasana* on a double-lotus throne, the four-armed goddess with the primary left and right hands holding a bow and an arrow respectively, the secondary left hand holding a lotus stalk and the secondary right hand held in *varadamudra*, the head gently tilted and surmounted with a crown, the figure depicted clad a *dhoti* with an elaborate girdle and adorned with ornamental jewellery, including earring, armbands, bracelets and necklaces

Himalayan Art Resources item no. 68321
9.8 cm, 3⅞ in.

EXHIBITED

Ashmolean Museum, Oxford, 2002-2005, on loan.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya,
Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine: Sculptures of the Nyingjei Lam Collection,
Rubin Museum of Art, New York, 2012-2013.

HK$ 800,000-1,200,000
US$ 103,000-154,000

十二世紀
東印度帕拉鎏金銅錯銀作明佛母坐像

喜瑪拉雅藝術資源網編號68321

展覽：
阿什莫林博物館，牛津，2002-2005年借展
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

REVERSE 背面

This elegant, miniature *yidam* or meditational deity Kurukulla is an emanation of the bodhisattva Red Tara. She is also known as Tarodbhava Kurukulla, or the Tara-arisen Kurukulla. She is depicted here in the form of an alluring sixteen-year-old girl, and in this manifestation she is invoked to magnetise and enchant negative forces to overcome outer, inner and secret obstacles. The cult of the goddess Tara originated in India, and was later introduced into Tibet by Atisha Dipamkara in the eleventh century.

This small and masterful figure demonstrates the elegance and artistic innovation for which art from the Pala period is renowned: the relaxed plasticity of form; the slender physiognomy and elaborate jewellery; the highly stylised floral and vegetative motifs; and the extensive use of precious metal inlay.

Kurukulla is depicted here with a rich, lustrous gilding and patination. The silver inlay to the eyes, forehead and necklace stand out in vivid contrast to the gentle face, sweetly gazing upwards. Her plaited hair is piled in a high chignon, ornamented with a lotus bud finial and a crown secured around the back of the head with a cast sash. The primary right hand is held up in *varadamudra*, the secondary right hand holds an arrow aloft. The primary left hand grasps the stem of a lotus flower, and the secondary right hand holds aloft a bow.

Compare the sensuous form, jewellery type, and thin-petalled lotus accoutrement with a twelfth century Tibetan figure of Tara, see Susan L. Huntington and John C. Huntington, *Leaves from the Bodhi Tree: The Art of Pala India (Eighth-Twelfth Centuries) and Its International Legacy*, Seattle, 1990, figs 127-128. Also compare the misaligned lotus throne with wide petals with a contemporaneous lotus throne and stepped base, see *ibid*. fig. 151; as well as the base of a twelfth century Pala period stylistic predecessor, see Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 282, cat. no. 69A.

本尊雅緻精巧作明佛母乃觀世音菩薩化身，別稱咕嚕咕咧佛母，屬懷攝與守戒之尊，亦被視為二十一度母之紅色度母化現。本尊佛母貌如妙齡十六少女，代表調伏四魔，降伏煩惱情執。藏傳佛教之度母源於印度，十一世紀經印度上師阿底峽尊者傳入藏地。

本尊佛母，特徵顯見東印度帕拉王朝風格。帕拉造型繁複、裝飾華麗，於十二世紀達至鼎盛。本品體幅雖小，但工藝嫻熟精妙，其身姿婀娜優美、寶飾繁縟；花葉紋細緻奇巧，通身錯銀。

本尊鎏金光彩照人、包漿厚潤。佛母面相柔和，慈目朝上凝視，雙眼、額、項鍊鑲嵌銀。辮髮盤起作高髻，中心飾蓮花苞，頭戴寶冠，以飾帶固定於頭後。右第一手施與願印，右第二手執（紅烏巴拉花）箭作射勢；左第一手持蓮花，左第二手張（紅烏巴拉花）弓。

參考一尊十二世紀西藏度母造像，年代稍早，體姿優美、首飾身佩、薄蓮座，可與本尊相比，見 Susan L. Huntington 及 John C. Huntington，《Leaves from the Bodhi Tree: The Art of Pala India (Eighteenth-Twelfth Centuries) and Its International Legacy》，西雅圖，1990年，圖127-128。本尊之蓮座微傾，蓮花瓣寬，可比較一件同年代蓮座連階梯台座，出處同上，圖151。再有另一件十二世紀仿帕拉王朝時期造像台座，載於烏爾裡希・馮・施羅德，《Indo-Tibetan Bronzes》，香港，1981年，頁282，編號69A。

3107

A SILVER, COPPER AND HARDSTONE-INLAID BRONZE FIGURE OF A BUDDHIST HIERARCH
TIBET, 13TH – 14TH CENTURY

seated in *vajraparyankasana* on a lotus pedestal with a beaded edge, the right hand held in *bhumisparshamudra* and the left in *dhyanamudra* at the lap, cloaked in voluminous inner and outer robes falling into neat folds, the collar and hem inlaid with silver and copper, the face with a benevolent expression accentuated with silver eyes and copper lips, all supported on a throne ornamented with addorsed lions and inlaid with semi-precious stones

Himalayan Art Resources item no. 68485
16.3 cm, 6⅜ in.

EXHIBITED

Ashmolean Museum, Oxford, 1996-2005, on loan.
The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, Ashmolean Museum, Oxford, October-December 1999.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya, Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
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, 2012-2013.

LITERATURE

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, pl. 36.
Casting the Divine: Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2012-2013, cat. no. 67.

HK$ 800,000-1,200,000
US$ 103,000-154,000

十三至十四世紀
西藏銅錯銀及紅銅嵌寶高僧坐像

喜瑪拉雅藝術資源網編號68485

展覽：
阿什莫林博物館，牛津，1996-2005年借展
《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，阿什莫林博物館，牛津，1999年10-12月
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Stable as a Mountain: Gurus in Himalayan Art》，魯賓藝術博物館，紐約，2009年
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

出版：
David Weldon 及 Jane Casey Singer，《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingje Lam Collection》，倫敦，1999年，圖版36
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年，編號67

This fine portrait of an unidentified Buddhist hierarch presents a gracefully executed homage. Per the tradition of Tibetan portraiture, the quirks and personal characteristics of the lama are strongly defined: the short crop of hair, the wideset eyes, the pendulous earlobes, the fine lines around the mouth, and the slender physique. His countenance is elegantly heightened with bright silver inlay to the eyes, the inner robe and the beaded hem of the outer robe, and with copper inlay at the lips, fingernails, the incised hem of the outer robe, and on the lower throne elements.

For another example of an ovoid lotus pedestal atop a stepped throne, further inlaid with semi-precious stones and adorned with addorsed lions, compare the current work with a thirteenth century sculpture depicting a Buddhist hierarch in the Cleveland Museum collection, see Jane Casey Singer, et al., *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, p. 35, fig. 51. The presence of semi-precious stone inlay in both the present work and the Cleveland hierarch demonstrate the use of stone inlay in early Tibetan bronzes

Compare also the throne architecture to additional thirteenth/fourteenth century Tibetan bronze figures depicting Vajrasattva and Chanda Vajrapani from the Nyingjei Lam Collection, *ibid*., p. 60, fig. 24 and p. 98, pl. 16; as well as a fourteenth century figure of a Pagdru Kagyu lama, see Donald Dinwiddie, ed., *Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages*, Chicago, 2003, p. 186, cat. no. 42.

此高僧像雖身分未明，造型精細，儀容莊嚴。一如西藏佛教造像傳統，本像呈現個人面貌特徵及個性：短髮、張目、耳長垂珠、唇形精緻、體態修長。其雙目、內袍、袈裟下擺聯珠邊錯銀；唇、指甲、袈裟下擺刻飾及下方頭冠部分錯紅銅。

本像盤坐橢圓蓮座，下承嵌寶雙獅階梯台座，可參考另一相類十三世紀佛教高僧像，克里夫蘭博物館藏，見 Jane Casey Singer 編，《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，倫敦，1999年，頁35，圖51。本品及克里夫蘭博物館藏例皆有彩石鑲嵌，可證早期西藏銅像已有飾鑲寶石。

再比較其他十三至十四世紀西藏金剛薩埵及金剛手菩薩銅像，為菩薩道收藏，出處同上，頁60，圖24及頁98，圖版16。另一十四世紀帕竹噶舉喇嘛像，見 Donald Dinwiddie 編，《Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages》，芝加哥，2003年，頁186，編號42。

3108

A RARE COPPER AND BRONZE FIGURE OF SHAKYAMUNI BUDDHA SEATED ON A THRONE TIBET, PALA STYLE, 11TH – 12TH CENTURY

seated in *vajraparyankasana*, the right hand in *bhumisparshamudra* and the left in *dhyanamudra*, seated upon a cushion embroidered with floral motifs and *kirtimukha*, all atop a stepped throne ornamented with two elephants and addorsed lions flanking two central figures

Himalayan Art Resources item no. 68428
14.6 cm, 5¾ in.

EXHIBITED

Ashmolean Museum, Oxford, 1996-2005, on loan.
The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, Ashmolean Museum, Oxford, October-December 1999.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya, Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine: Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2012-2013.

LITERATURE

David Weldon and Jane Casey Singer, 'Buddhist Sculpture from the Nyingjei Lam Collection', *Orientations*, Hong Kong, October 1999, fig. 11.
David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, figs 26-27.
Franco Ricca, *Arte Buddhista Tibetana: Dei e Demoni dell'Himalaya,* Turin, 2004, fig. 69.
Casting the Divine. Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2012-2013, p. 5.

HK$ 2,500,000-3,500,000
US$ 320,000-448,000

十一至十二世紀
西藏銅及紅銅帕拉式釋迦牟尼佛坐像

喜瑪拉雅藝術資源網編號68428

展覽：
阿什莫林博物館，牛津，1996-2005年借展
《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，阿什莫林博物館，牛津，1999年10-12月
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

出版：
David Weldon 及 Jane Casey Singer，〈Buddhist Sculpture from the Nyingjei Lam Collection〉，《Orientations》，香港，1999年10月號，圖11
David Weldon 及 Jane Casey Singer，《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingje Lam Collection》，倫敦，1999年，圖26-27
Franco Ricca，《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，都靈，2004年，圖69
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年，頁5

fig. 1
Copper and bronze seated statue of Buddha
Qing court collection
© Collection of the Palace Museum, Beijing

圖一
銅及紅銅佛坐像
清宮舊藏
© 北京故宮博物院藏品

This finely cast sculpture depicts the Buddha seated in *bhumisparsa mudra* on a stepped throne, commemorating the moment he attained enlightenment at Bodhgaya. The figures on the openwork throne represent the earth goddess whom Buddha called to witness in his battle with Mara and his demonic hoards, and a donor. An eleventh century Pala bronze of similar iconography and decoration in the National Museum, New Delhi, is discussed and illustrated by David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet*, *loc.cit.*, figs 28-29, where they conject that the whole group of this iconography, of which the current sculpture is an example of at least six, may be based on an original image in stone at the Mahabodhi Temple, now lost.

The current sculpture is closely related to two famous examples, one from the Qing Court Collection, preserved in the Palace Museum, Beijing, illustrated in *Buddhist Statues of Tibet: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2008, pl. 66 (**fig. 1**); the other in the John D. Rockefeller III Collection, illustrated in Denise Patry Leidy, *Treasures of Asian Art. The Asia Society's Mr. and Mrs. John Rockefeller 3rd Collection*, New York, 1994, fig.66. Of similar size and identical iconography, they all share the same rare design of the elaborate throne and cushion. The skilful use of two contrasting metals – red copper for the robe and a copper alloy for the body of the Buddha – reflects the influence of Kashmiri traditions from western Tibet, but the overall design of the figure, throne and cushion closely follow Pala traditions. See also another example with similar openwork throne in the collection of the Potala Palace, illustrated by Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. 1, no. 85A, catalogued as 'late Pala style, eleventh/twelfth century'. Another closely related example from the same group of figures, differing in the form of the beaded base, was sold in our New York rooms, 25th March 1999, lot 60.

此像造工精緻，展現釋迦牟尼於菩提伽耶悟道成佛之狀。佛像坐於透飾金剛寶座，魔羅魔兵擾阻之際，釋迦召地神為其作證。參考一尊十一世紀帕拉婆羅銅像，造型及紋飾相類，印度新德里國家博物館藏，載於 David Weldon 及 Jane Casey Singer，前述出處，圖28-29。該書作者相信新德里銅像，以及連同此像在內最少六尊造形相同之銅像，或依照現已佚失之摩訶菩提寺石雕而創製。

參考兩尊著名近例，其一出自清宮舊藏，存於北京故宮博物院，載於《故宮博物院藏文物珍品全集．藏傳佛教造像》，香港，2008年，圖版66（**圖一**）。其二屬 John D. Rockefeller 三世收藏，載於 Denise Patry Leidy，《Treasures of Asian Art. The Asia Society's Mr. and Mrs. John Rockefeller 3rd Collection》，紐約，1994年，圖66。兩者尺寸相近，造型相同，寶座、坐墊紋飾精緻，款式罕見。佛像通體鎏金，配以紅銅袈裟，用材巧妙對比，可見藏西喀什米爾傳統。然而本品之人物、寶座及坐墊造型，皆隨婆羅傳統而作。另有一例，相近透飾寶座，藏於布達拉宮，載於烏爾裡希．馮．施羅德，《西藏佛教雕塑》，卷1，香港，2001年，編號85A，定為後婆羅風格，斷代十一至十二世紀。另一近例，珠飾鑲座，售於紐約蘇富比1999年3月25日，編號60。

3109

A SILVER AND COPPER-INLAID BRONZE FIGURE OF KALA JAMBHALA
TIBET, 13TH – 14TH CENTURY

standing in ***alidhasana*** on a prostrate figure of Yellow Jambhala, the supine figure disgorging jewels from his mouth and propping up Kala Jambhala's leg with the left hand, all supported on a lotus throne with a beaded edge, Kala Jambhala with the right elbow bent and holding a ***kapala*** in his right hand, the left hand placed on the hip and grasping a jewel-spewing mongoose, further adorned with snakes draped over the body, inlaid with circular copper-red eyes and silver teeth and fangs, all below an elaborate top-knot and a small figure of Amoghasiddhi resting atop the ***jatamukata***, the reverse of the head with traces of pigment

Himalayan Art Resources item no. 68423
13.2 cm, 5⅛ in.

EXHIBITED

Ashmolean Museum, Oxford, 1996-2005, on loan.
The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, Ashmolean Museum, Oxford, October-December 1999.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya, Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine: Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2012-2013.

LITERATURE

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, fig. 21.
Franco Ricca, *Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya,* Turin, 2004, fig. 34.

HK$ 300,000-500,000
US$ 38,400-64,000

十三至十四世紀
西藏銅錯銀及紅銅布祿金剛贍巴拉立像

喜瑪拉雅藝術資源網編號68423

展覽：
阿什莫林博物館，牛津，1996-2005年借展
《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，阿什莫林博物館，牛津，1999年10-12月
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

出版：
David Weldon 及 Jane Casey Singer，《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingje Lam Collection》，倫敦，1999年，圖21
Franco Ricca，《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，都靈，2004年，圖34

In many of the early Tibetan bronze figures from the Nyingjei Lam Collection, we find the commanding legacy of Pala sculpture in multiple aspects including the elegance of form, the use of silver and copper inlay, and the stepped lotus platforms, all of which can be found in the current work.

Jambhala, Lord of Wealth and Abundance, is recognisable in his terrifying form of Kala Jambhala by his distinctive iconography, and is often portrayed as a fierce, ithyphallic figure. In the present lot, Kala Jambhala is depicted as a dwarf with thick, squat limbs; he is garlanded with snakes and his hair tied in an elaborate top-knot; a small figure of Amoghasiddhi rests atop the *jatamukata*; he holds a *kapala* in his right hand; and he stands in *alidhasana* atop a prostrate figure of Yellow Jambhala, who disgorges a shower of jewels from his mouth and whose left hand gently props up the heavy right thigh of his oppressor. It is possible that the usual raised arm of Yellow Jambhala may serve a dual purpose as a structural convention to reinforce the sculpture.

Compare the copper inlay; the sash and raised arm of Yellow Jambhala used as a support; and the wide, downturned single row of lotus petals on the base surmounted by a single row of beaded pearls with another thirteenth/fourteenth century ungilt bronze figure of Kala Jambhala also from the Nyingjei Lam Collection, see **lot 3111**.

3110

AN INSCRIBED BRONZE FIGURE OF LAMA CHÖJÉ SENGGÉ
TIBET, 15TH CENTURY

seated in *vajraparyankasana* on a double-lotus pedestal, the face with a benevolent expression, below a receding chased hairline, the hands folded in *dhyanamudra* at the lap, a *mala* or rosary wrapped around the right wrist, with richly embroidered inner and outer robes incised with foliate, geometric and animal motifs, the root *guru* incised at the heart centre, the reverse with two inscriptions in Lantsa and Tibetan script

Himalayan Art Resources item no. 68474
14 cm, 5½ in.

EXHIBITED

Ashmolean Museum, Oxford, 1996-2005, on loan.
The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, Ashmolean Museum, Oxford, October-December 1999.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya, Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
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, 2012-2013.

LITERATURE

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, fig. 55.

HK$ 400,000-600,000
US$ 51,500-77,000

十五世紀
西藏銅銘文法王森給喇嘛坐像

喜瑪拉雅藝術資源網編號68474

展覽：
阿什莫林博物館，牛津，1996-2005年借展
《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，阿什莫林博物館，牛津，1999年10-12月
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Stable as a Mountain: Gurus in Himalayan Art》，魯賓藝術博物館，紐約，2009
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

出版：
David Weldon 及 Jane Casey Singer，《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，倫敦，1999年，圖55

This delightful bronze, so elegantly executed, is a magnificent example of Tibetan portraiture, one of many fine examples from the Nyingjei Lam Collection. Portraiture in Tibetan culture often captures the unique and idiosyncratic countenance of a beloved teacher, as a method of tender devotion to their memory. In the current work, one finds a deeply lifelike rendering of the lama, including such personal features as his high cheekbones, receding hairline, and the *mala* or rosary worn around the left wrist.

From the inscription on the verso, the lama depicted is Chöjé Senggé. There are two inscriptions on the verso of the bronze, the upper inscription in the Lantsa script. The lower Tibetan inscription reads:

This deed was carried out to commemorate Chöjé Senggé's passing. The statue was made by Gyalgupa.

It is possible that this refers to the thirteenth abbot of Katok Monastery in Eastern Tibet, the Nyingma lama Chöjé Jangchub Senggé (ca. 1372-1439). The commemorative portraiture, the presence of the incised root *guru* at heart centre, the fine double inscriptions, and the elaborate chasing of the bronze indicating richly embroidered silk robes all support the identification of this figure as a high lama.

Based on the date of Chöjé Jangchub Senggé's death, the presumption that a portrait would have been executed by an artist who knew the deceased well enough to recreate his countenance, as well as the dedicatory information gleaned from the inscription, the bronze can reasonably be dated to the mid-fifteenth century. The presence of Chöjé Senggé's sumptuous robes also support this dating, as the representation of these kinds of Chinese-style embroidered textiles in bronzes and thangkas became more prevalent during the fifteenth century, reflecting Tibet's deepening relationship with the late Yuan and early Ming imperial courts.

The current work bears striking similarity to two circa sixteenth century bronze figures depicting a lama identified by inscription as Senggé Gyaltsen, published in Donald Dinwiddie, ed., *Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages*, Chicago, pp. 342-346, pls 101 and 102, and sold at Bonhams New York, 14th March 2017, lots 3283 and 3284.

All three figures wear a distinctive inner robe with a square flap with a medallion at their chest, of which Dinwiddie suggests an association with the *Vinaya* lineage introduced into Tibet by the Kashmiri master Shakyashribhadra. Further, all three figures bear inscriptions in both the Lantsa and Tibetan scripts, and also wear similar robes wonderfully chased with foliate motifs and Lantsa seed syllables. The hands of all three figures are precisely folded in *dhyanamudra*, and both the current work and pl. 101 wear a *mala* or rosary on the left wrist. The current work and pl. 102 also have a similar receding hairline, which is also slightly visible under the cap of the figure in pl. 101. The relationship between the three figures is powerfully compelling, and as all three figures have "Senggé" in their names, it is possible that all three works depict the same glorious figure.

3111

A COPPER-INLAID BRONZE FIGURE OF KALA JAMBHALA TIBET, 13TH – 14TH CENTURY

standing in *alidhasana* atop a supine figure of Yellow Jambhala holding a jewel in the raised right hand, all supported on a lotus base with a beaded upper edge, holding a *kapala* in the raised right hand and a jewel-spewing mongoose in the left, the corpulent body garlanded with snakes and draped with a billowing scarf, the stern face with three round eyes and mouth agape baring fangs, wearing an elaborate headdress surmounted by a *vajra*

Himalayan Art Resources item no. 68424
14.9 cm, 5⅝ in.

EXHIBITED

Ashmolean Museum, Oxford, 1996-2005, on loan.
The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, Ashmolean Museum, Oxford, October-December 1999.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya, Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine: Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2012-2013.

LITERATURE

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, fig. 22.
Franco Ricca, *Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya,* Turin, 2004, fig. 35.

HK$ 300,000-500,000
US$ 38,400-64,000

十三至十四世紀 西藏銅錯紅銅布祿金剛贍巴拉立像

喜瑪拉雅藝術資源網編號68424

展覽：
阿什莫林博物館，牛津，1996-2005年借展
《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，阿什莫林博物館，牛津，1999年10-12月
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

出版：
David Weldon 及 Jane Casey Singer，《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，倫敦，1999年，圖22
Franco Ricca，《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，都靈，2004年，頁190，圖35

The practice of Kala Jambhala in Tibet originated with the second Sakya *Tridzin* or throne holder, Bari Lotsawa (born Rinchen Drakpa, 1040-1111), one of the most influential figures in Tibetan Buddhist history. In the late eleventh century, Bari Lotsawa made two extended journeys into India to train as a translator, during which time he received innumerable tantric transmissions and empowerments. He then mastered these practices and transmitted them to his disciples in Tibet, including the third Sakya *Tridzin* Sachen Kunga Nyingpo, the first of the Five Great Sakya Masters.

Kala Jambhala stands in fierce *alidhasana* atop a supine figure of Yellow Jambhala, who wears the bodhisattva jewellery and raiment and holds a jewel in the raised right hand. The ferocious, ithyphallic deity stares intently, his three eyes bulging, and his fangs bared. Compare the use of copper inlay; the sash and raised arm of Yellow Jambhala used as a support; and the wide, downturned single row of lotus petals on the base surmounted by a single row of beaded pearls with another thirteenth or fourteenth century ungilt bronze figure of Kala Jambhala also from the Nyingjei Lam Collection, see **lot 3109**; as well as Pratapaditya Pal, *Divine Images, Human Visions*, Ottawa, 1997, p. 73.

3112

A RARE GILT-BRONZE FIGURE OF A BUDDHIST HIERARCH TIBET, 15TH CENTURY

seated in *vajraparyankasana* on an animal skin atop a double-lotus throne, the right hand raised before the chest in *vitarkamudra* and the left lowered holding a book, both holding curved stems of *utpala* or lotus which rise above the shoulders, each supporting a small flaming mandorla, cloaked in a robe with voluminous folds, the face with a meditative expression

Himalayan Art Resources item no. 68469
17.2 cm, 6¾ in.

EXHIBITED

Ashmolean Museum, Oxford, 1996-2005, on loan.
The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, Ashmolean Museum, Oxford, October-December 1999.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya, Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine: Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2012-2013.

LITERATURE

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, fig 49.
Franco Ricca, *Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya,* Turin, 2004, fig. 50.

HK$ 400,000-600,000
US$ 51,500-77,000

十五世紀　西藏鎏金銅高僧坐像

喜瑪拉雅藝術資源網編號68469

展覽：
阿什莫林博物館，牛津，1996-2005年借展
《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，阿什莫林博物館，牛津，1999年10-12月
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

出版：
David Weldon 及 Jane Casey Singer，《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，倫敦，1999年，圖49
Franco Ricca，《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，都靈，2004年，圖50

The Nyingjei Lam Collection contains a wide array of Tibetan portrait sculpture from the twelfth through seventeenth century. Without inscriptions or distinctive characteristics, it is often a challenge to accurately identify these figures. In the current work, the empty niches within flaming *mandorlas* atop the two lotus flowers may have held miniature deities or *lamas*, a rare and wonderful devotional element which may have held the key to identifying this person or lineage of this unnamed hierarch.

3113

A BRONZE FIGURE OF A KARMAPA LAMA
TIBET, 14TH – 15TH CENTURY

seated in *vajraparyankasana* on a double-lotus base with a beaded upper edge, both hands resting on the knees, with downcast eyes and a subtle smile, flanked by large ears and fleshy earlobes, wearing the Karmapa crown adorned with a diamond shape, a sun and crescent moon, clad in robes with richly detailed borders and cascading in folds on the base

Himalayan Art Resources item no. 68309
11.2 cm, 4⅜ in.

EXHIBITED

Ashmolean Museum, Oxford, 2002-2005, on loan.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya,
Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine: Sculptures of the Nyingjei Lam Collection,
Rubin Museum of Art, New York, 2012-2013.

HK$ 60,000-80,000
US$ 7,700-10,300

The richly embellished present lot depicts one of the Gyalwa Karmapas, recognisable by the characteristic double-pointed crown adorned with a sun and moon; the depiction with both hands resting on the knees; and the robe depicted at the reverse of the sculpture with tight vertical folds, all common stylistic conventions of the Karma Kagyu lineages. This particular hand gesture is known as the 'mind refreshing' gesture (Tibetan: *sems nyid ngal gso*); see Marylin Rhie and Robert Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, London, 1996, p. 441.

The *tulkus* of the Shamarpa and Karmapa lineages have had a historical relationship of spiritual mentorship and reciprocity since the late thirteenth century. One of the earliest images of a Karmapa wearing the characteristic black abbot's hat can be found on an early thirteenth century thangka in the collection of the State Hermitage in St. Petersburg, see *ibid.,* cat. no. 133.

It is possible that this may depict the first Karmapa, Dusum Khyenpa, who was known for his large ears and fleshy earlobes, amongst other distinguishing physical characteristics. Compare the tight, stocky build of the present work with a fifteenth century bronze figure depicting the second Karmapa, Karma Pakshi, sold at Christie's New York, 17th October 2001, lot 99.

十四至十五世紀
西藏銅噶瑪巴喇嘛坐像

喜瑪拉雅藝術資源網編號68309

展覽：
阿什莫林博物館，牛津，2002-2005年借展
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》
，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

3114

A SILVER AND COPPER-INLAID BRONZE FIGURE OF SHAKYAMUNI BUDDHA TIBET, 13TH – 14TH CENTURY

seated in *vajraparyankasana* on an ovoid base with a beaded edge and *vajra* at the front, the right hand extended in *bhumisparshamudra* and the left in *dhyanamudra*, the palm and sole inset with a silver flower, wearing a *sanghati* gathered on one shoulder, the robe bordered with a silver beaded edge and a copper hem engraved with foliate motif, the serene face with a meditative expression and downcast silver eyes and copper lips, flanked by long pendulous earlobes, the head and *ushnisha* covered with tight curls and surmounted by a jewel

Himalayan Art Resources item no. 68454
23.2 cm, 9⅛ in.

EXHIBITED

Ashmolean Museum, Oxford, 1996-2005, on loan.
The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, Ashmolean Museum, Oxford, October-December 1999.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya, Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine: Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2012-2013.

LITERATURE

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, pl. 19.
Franco Ricca, *Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya,* Turin, 2004, fig. 33.

HK$ 2,000,000-3,000,000
US$ 256,000-384,000

十三至十四世紀 西藏鎏金銅錯銀及紅銅釋迦牟尼佛坐像

喜瑪拉雅藝術資源網編號68454

展覽：
阿什莫林博物館，牛津，1996-2005年借展
《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，阿什莫林博物館，牛津，1999年10-12月
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

出版：
David Weldon 及 Jane Casey Singer，《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，倫敦，1999年，圖版19
Franco Ricca，《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，都靈，2004年，圖33

This commanding sculpture is likely to have been made in central Tibet during the thirteenth and fourteenth centuries, when the eastern Indian traditions were gradually assimilating into this uniquely Tibetan sculptural style. The elegant use of copper and silver inlay is inherited from the Pala sculptural schools, to powerful effect. The eyes are inlaid with silver, the lips and fingernails delicately inlaid with copper, and the hems of the Buddha's diaphanous open robe is edged with silver beading and a copper-inlaid foliate motif.

Compare the facial features; the use of inlay at the eyes and embellished hem; the gently swelling torso and the overall physical proportions with another thirteenth century bronze figure of Shakyamuni, see Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. II, p. 1172, cat no. 313B.

Having vowed to remain in meditation until he penetrated the mysteries of existence, Shakyamuni was visited by Mara, a demon associated with the veils and distractions of mundane existence. The Buddha remained unmoved by the diversions with which Mara sought to deflect him from his goal. According to some traditional accounts, Mara's final assault consisted of an attempt to undermine Shakyamuni's sense of worthiness by questioning his entitlement to seek the lofty goal of spiritual enlightenment and the consequent freedom from rebirth.

Aided by spirits who reminded him of the countless compassionate efforts he had made on behalf of sentient beings throughout his numerous animal and human incarnations, Shakyamuni recognised that it was his destiny to be poised on the threshold of enlightenment. In response to Mara's query Shakyamuni moved his right hand from the meditation position in his lap and touched the ground, stating 'The earth is my witness'.

This act of unwavering resolve caused Mara and his army of demons and temptresses to disperse, leaving Shakyamuni to experience his great enlightenment. The thunderbolt sceptre (*vajra*) that appears on the lotus throne before the figure refers to the adamantine site (*vajrasana*) at Bodh Gaya, which is said to have been empowered to expedite his enlightenment.

十三至十四世紀之際，西藏造像風格得東印度傳統影響，日臻成熟，自成一格，此像應造於當時西藏中部。匠人靈活運用傳自帕拉地區之錯紅銅、銀技法，鑲嵌白毫、眼、唇、指甲及衣襟，相互輝映，巧工奪目。

參考一件十三世紀釋迦牟尼佛像，眼部及衣沿之錯銀工法、飽滿身形及比例，與此例相近，刊載於烏爾裡希．馮．施羅德，《西藏佛教雕塑》，香港，2001年，卷2，頁1172，編號313B。

此像右手作觸地印，出自佛陀於菩提樹下降魔證道之典故。

3115

A SILVER FIGURE OF CHATURBHUJA MAHAKALA TIBET, CIRCA 16TH CENTURY

seated with the right foot entended, the primary right hand holding a *kartrika* or hooked knife, the primary left hand holding a *kapala* filled with *amrita*, holding a flaming *khadga* or sword in the secondary right hand and a *khatvanga* or staff in the secondary left hand, the rotund body with a tiger skin wrapped round the waist and adorned with beaded necklaces and a garland of severed heads, encircled by a cobra, the wrathful expression with three glaring eyes and a gaping mouth, framed by upward-flowing tresses behind an elaborate headdress and serpentine earrings

Himalayan Art Resources item no. 68324
11.5 cm, 4½ in.

EXHIBITED

Ashmolean Museum, Oxford, 1998-2005, on loan.
The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, Ashmolean Museum, Oxford, October-December 1999.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya, Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine: Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2012-2013.

HK$ 300,000-500,000
US$ 38,400-64,000

約十六世紀
西藏銀四臂大黑天神像

喜瑪拉雅藝術資源網編號68324

展覽：
阿什莫林博物館，牛津，1998-2005年借展
《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，阿什莫林博物館，牛津，1999年10-12月
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

The *dharmapala* and yidam Mahakala manifests in dozens of forms. The current manifestion of Chaturbhuja Mahakala, a protector of the Chakrasamvara Tantra, is depicted with the primary hands holding a *kartrika* and *kapala* filled with *amrita*; the secondary hands holding a flaming *khadga* and *khatvanga.*

This diminutive figure of Chaturbhuja Mahakala is exceptional in its fine silver casting and exacting detail. The four-armed wrathful deity retains traces of cold gold and polychromy to the face and head, accentuating his flaming hair, eyebrows and beard; three bloodshot eyes; gaping mouth and fearsome fangs. The wild hair is closely cropped and layered, rather than the upward-flowing fiery locks typically associated with Mahakala. Terrifying cobras incised with crosshatching, heads cocked and mouths agape, encircle Mahakala's earrings, torso, sword hilt, wrists and ankles. The wonderfully articulated feet and toes twist and writhe with kinetic energy.

Mahakala wears the six bone ornaments and an animal skin wrapped around his thick waist. Compare the pinwheel pattern on the *dhoti* of Mahakala with a similar pinwheel pattern on a thirteenth/fourteenth century bronze figure of Achala, see **lot 3104**; and also on an early thirteenth century *kesi* depicting Achala in the Potala Palace, see Valrae Reynolds, et al., *On the Path to the Void: Buddhist Art in the Tibetan Realm*, Mumbai, 1996, pp. 252-253, fig. 8.

3116

A BRONZE FIGURE OF SIMHAMUKHA
TIBET, 16TH – 17TH CENTURY

dancing in *ardhaparyankasana* with the left foot trampling a supine figure and the right knee bent and supported on an *utpala* stalk, all atop a lotus base with a beaded upper edge, the raised right hand holding a *kartrika* and the left hand holding a *kapala* filled with roiling *amrita*, adorned with beaded jewellery and a garland of severed human heads, with fangs bared and tongue curled, wearing a crown of five skulls with fiery billowing tresses

Himalayan Art Resources item no. 68316
14.7 cm, 5¾ in.

EXHIBITED

Ashmolean Museum, Oxford, 2002-2005, on loan.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya,
Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine: Sculptures of the Nyingjei Lam Collection,
Rubin Museum of Art, New York, 2012-2013.

HK$ 300,000-500,000
US$ 38,400-64,000

十六至十七世紀
西藏銅獅面空行佛母立像

喜瑪拉雅藝術資源網編號68316

展覽：
阿什莫林博物館，牛津，2002-2005年借展
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

Simhamukha, the lion-faced dakini, is common to both the Nyingma and Sarma schools of Tibetan Buddhism. In the Nyingma tradition, Simhamukha manifests as the secret form of Padmasambhava; whilst in the Sakya, Kagyu and Geluk schools of the Sarma tradition, Simhamukha is associated with the Chakrasamvara Tantras as a *yidam* or meditational deity.

An elegant symmetry is created in the present lot by the use of the *utpala* stalk on the base element to create a countersupport. Evidence of this stylistic convention in Tibetan sculpture appears as early as the thirteenth century; see two bronze figures depicting Vajravarahi from the Zimmerman Collection published in Pratapaditya Pal, *Art of the Himalayas: Treasures from Nepal and Tibet*, New York, 1991, pp. 114-116, cat. no. 57a-b.

Compare the beaded girdle, stepped base with an upper row of beaded pearls; bulbous *utpala* petals; long garland of skulls reaching down to the right heel; and *utpala* stalk strut supporting the right knee bent in graceful *ardhaparyankasana* of the present work with a sixteenth century ungilt bronze figure of Vashyavajravarahi in the Victoria and Albert Museum published in Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp. 470-471, cat. no. 129G.

3117

A COPPER AND SILVER-INLAID COPPER REPOUSSÉ FIGURE OF VAJRASATTVA TIBET, 12TH – 13TH CENTURY

seated in *vajraparyankasana* on a double-lotus base, the right hand raised in holding an upright *vajra,* the lowered left hand holding a *ghanta* at the waist, wearing a *dhoti* fastened at the waist with a beaded girdle and adorned with elaborate jewellery, the face with a silver *urna* and benevolent expression, below a silver-inlaid figure of Amitabha Buddha resting on the headdress, two addorsed elephants incised at the reverse

Himalayan Art Resources item no. 68317
17 cm, 6⅝ in.

EXHIBITED

Ashmolean Museum, Oxford, 1996-2005, on loan.
The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, Ashmolean Museum, Oxford, October-December 1999.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya, Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine: Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2012-2013.

HK$ 200,000-300,000
US$ 25,600-38,400

十二至十三世紀 西藏銅錯銀金剛薩埵坐像

喜瑪拉雅藝術資源網編號68317

展覽：
阿什莫林博物館，牛津，1996-2005年借展
《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，阿什莫林博物館，牛津，1999年10-12月
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

Sensitively modelled with gentle face and slender torso, the bronze lustrously patinated and heightened with copper inlay to the glorious, large crown and silver inlay to the *urna*, eyes and Amitabha figure, Vajrasattva gazes directly at the viewer with meditative equipoise.

The extant crown sash and delicate rosettes above the ears bear traces of polychromy and cold gold remnants fleck the neck and ears, as this elegant figure would have been painted and given a layer of gilding to the face sometime after its creation. The *dhoti* and upper shawl are incised with a scrolling geometric motif which mirrors the scrolling design of the tall headdress. Evidence of a lug at the reverse of the bronze, between the addorsed elephants, suggests that this delightful figure may have originally had a larger repoussé *mandorla*.

The large and commanding crown of Vajrasattva, the height of which is larger than the head, and which wraps around the head completely obscuring the *jatamukata* within, has precedents in late Licchavi bronze sculpture, see a bronze figure of Avalokiteshvara in Ulrich von Schroder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp. 312-313, cat. no. 78E.

A BRONZE FIGURE OF A MAHASIDDHA, POSSIBLY PADAMPA SANGYE
TIBET, 12TH CENTURY

seated in *vajraparyankasana* on a throne, the hands raised to the chest in *dharmachakramudra*, wearing a *dhoti* tied at the waist, the face with round eyes, between highly arched brows and a tightly curled beard, flanked by pierced pendulous earlobes, the hair in plaited rows falling behind the shoulders

Himalayan Art Resources item no. 68304
7.3 cm, 2¾ in.

EXHIBITED

Ashmolean Museum, Oxford, 2002-2005, on loan.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya,
Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine: Sculptures of the Nyingjei Lam Collection,
Rubin Museum of Art, New York, 2012-2013.

HK$ 120,000-180,000
US$ 15,400-23,100

十二世紀
西藏銅瑜伽士坐像
可能為帕當巴桑傑

喜瑪拉雅藝術資源網編號68304

展覽：
阿什莫林博物館，牛津，2002-2005年借展
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

fig. 1
Thangka depicting Padampa Sangye, detail,
Tibet, 13th-14th century,
from the Stuart Cary Welch collection,
Sotheby's London, 31st May 2011, lot 85

圖一
十三至十四世紀　西藏帕當巴桑傑唐卡　局部
Stuart Cary Welch 舊藏
倫敦蘇富比2011年5月31日，編號85

The captivating and slightly wild figure depicted in the current work has tentatively been identifed as Padampa Sangye, the eleventh century Indian *mahasiddha* credited with the propagation of the Chöd tradition within Tibet. Depictions of Padampa Sangye in sculpture and painting often portray him his hands in *dharmachakramudra*, and with unruly curls and long plaits down the length of his back, reminiscent of the matted locks of Shaivite yogis.

Compare the distinctive hairstyle and beard in the current work with a contemporaneous bronze figure depicting Padampa Sangye also from the Nyingjei Lam Collection, see Jane Casey Singer and David Weldon, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, pp. 154-155, pl. 31; as well as a thirteenth/fourteenth century thangka depicting Padampa Sangye also with hands in *dharmachakramudra* from the Stuart Cary Welch Collection sold in our London rooms, 31st May 2011, lot 85 (**fig. 1**).

In addition to the similarities in hairstyle, the presentation of the figure with rounded eyes, barechested and clad only in a *dhoti,* all atypical for ethnically Tibetan figures, further supports the attribution as the Indian *mahasiddha* Padampa Sangye.

3119

A GILT-BRONZE FIGURE OF A BEARDED SAKYA LAMA TIBET, 14TH – 15TH CENTURY

seated in *vajraparyankasana* with the right hand in *bhumisparshamudra* and the left hand in *dhyanamudra* at the lap, all atop a double-lotus base with a beaded upper edge, the alert expression framed by short-cropped hair and a pointed beard, flanked by pierced pendulous earlobes, clad in upper and lower monastic robes detailed with finely beaded hems, the reverse and lower double-lotus base ungilded

Himalayan Art Resources item no. 68308
13 cm, 5⅛ in.

EXHIBITED

Ashmolean Museum, Oxford, 2002-2005, on loan.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya,
Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine: Sculptures of the Nyingjei Lam Collection,
Rubin Museum of Art, New York, 2012-2013.

HK$ 150,000-200,000
US$ 19,200-25,600

This unidentified Sakya lama sits alert with vivid gaze, the right hand calling the earth to witness in *bhumisparshamudra.* The lama's head is large and commanding, and almost equal in size to his short torso. His distinctive pointy beard, short crop of hair and pierced earlobes provide hints to an earlier period in his life as layman. He wears a wonderfully articulated *dhonka* or inner shirt heightened with a double-beaded hem, visible under the crenelated edge of his *shemdap* or skirt, as well as a long outer *choggyu* or robe further heightened with a double-beaded hem and fluted edge thrown over the left shoulder.

The lama and upper throne element are richly fire-gilt, while the lower lotus petal base and reverse remain ungilded. The plump and full-bodied physical modelling, the short neck and wide eyes are highly emblematic of the ambient Newari aesthetic driving the ateliers of Central Tibet throughout the fourteenth and fifteenth centuries. Compare the facial type, finely arched brows, and bodily proportion of the current work with a fourteenth century thangka depicting Virupaksha and Vaishravana from the Tamashige Tibet Collection, sold in our New York rooms, 19th March 2014, lot 90.

十四至十五世紀
西藏鎏金銅薩迦派喇嘛坐像

喜瑪拉雅藝術資源網編號68308

展覽：
阿什莫林博物館，牛津，2002-2005年借展
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

3120

A GILT-BRONZE FIGURE OF A WORLDLY PROTECTOR MONGOLIA, 18TH CENTURY

seated on a horned beast with both arms raised, wearing beaded jewels around the bare chest, adorned with a billowing scarf and diaphanous *dhoti*, the ferocious face heightened with three glaring eyes, below a five-skull crown and flaming hair, all supported on a platform of roiling blood; **together with** a mixed-metal ga'u box, Mongolia, 18th-19th century
9.8 cm, 3¾ in.

This diminutive and powerful worldly protector is depicted astride a horned beast which gallops through a sea of roiling blood, denoted here with traces of extant red polychromy. His three eyes bulge and his mouth is agape baring his teeth. Fierce worldly protectors within the Tibetan Buddhist pantheon, such as the current work, are adapted from earlier Indian Buddhist traditions, and can be found through the Nikaya, Mahayana and Vajrayana schools. These are not enlightened beings, but most often subjugated spirits which have been bound by oath to variously uphold and protect the *dharma* in all its forms*:* the *sangha* or communties of practitioners; the land or particular monasteries; and the sacred teachings and specific religious texts.

HK$ 80,000-120,000
US$ 10,300-15,400

十八世紀
蒙古鎏金銅守護神像

此像配有十八至十九世紀蒙古金屬龕。

3121

AN INSCRIBED GILT-BRONZE FIGURE OF LHATSUN KUNGA CHÖKYI GYATSO
TIBET, 15TH – 16TH CENTURY

seated in *rajalilasana* on a high double-lotus throne, the left arm hand in *dhyanamudra* and supporting a *vajra*, the right hand raised in *karanamudra*, the corpulent torso and rounded belly cloaked in a *sanghati* with foliate motif and falling into voluminous folds around the legs, further adorned with a meditation belt with geometric motif across the right shoulder, the face with a benign expression and framed by closely cropped hair and pendulous earlobes adorned with large circular earrings

Himalayan Art Resources item no. 68477
16.8 cm, 6⅝ in.

EXHIBITED

Ashmolean Museum, Oxford, 1996-2005, on loan.
The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, Ashmolean Museum, Oxford, October-December 1999.
Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya, Palazzo Bricherasio, Turin, June-September 2004.
Rubin Museum of Art, New York, 2005-2017, on loan.
Casting the Divine: Sculptures of the Nyingjei Lam Collection, Rubin Museum of Art, New York, 2012-2013.

LITERATURE

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, fig. 60.

HK$ 400,000-600,000
US$ 51,500-77,000

十五至十六世紀
西藏鎏金銅銘文拉尊貢噶卓之嘉措坐像

喜瑪拉雅藝術資源網編號68477

展覽：
阿什莫林博物館，牛津，1996-2005年借展
《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，阿什莫林博物館，牛津，1999年10-12月
《Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya》，Palazzo Bricherasio，都靈，2004年6-9月
魯賓藝術博物館，紐約，2005-2017年借展
《Casting the Divine: Sculptures of the Nyingjei Lam Collection》，魯賓藝術博物館，紐約，2012-2013年

出版：
David Weldon 及 Jane Casey Singer，《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，倫敦，1999年，圖版60

This rousing, charismatic figure of Lhatsun Kunga Chögyam is depicted here seated upright and vibrantly alert. He is seated atop a high double-lotus throne covered in a textile with incised florets, which are further incised on his voluminous one-shouldered robe. Over his bare torso, he wears a meditation belt with geometric motif across the right shoulder. He is ornamented with a bracelet on the left wrist, and a large pair of spiral earrings in his extended lobes. He holds an upright *vajra* in the left hand, with the right hand raised in *karanamudra*.

The figure is identified by the Tibetan inscription on the sculpture verso reading: *Homage to Lhatsun Kunga Chögyam.* Chögyam is a common Tibetan abbreviation of the proper name Chökyi Gyatso, and the current work certainly depicts the Drukpa Kagyu lama, Lhatsun Kunga Chökyi Gyatso (1432-1505).

The latter is best known as one of the main teachers of beloved Buddhist saint, Drukpa Kunley, credited with introducing Buddhism into Bhutan. Drukpa Kunley, also referred to as the "Madman of Bhutan", is an historical figure infamous for his wildly unorthodox behaviour and practices regarding sexual decorum. He is often depicted barechested with the right shoulder wrapped in a meditation belt, as is the current figure of his *guru,* Lhatsun Kunga Chögyam. According to the spiritual biography of Drukpa Kunley, after imparting Tantric teachings to his disciple, Lhatsun Kunga Chögyam left him with the following admonition: "All dharma teachings must be meditated on. If you only recite the texts without meditating, your mind will become rigid."

The Prince of Transcendent Wisdom

Originally gifted to the late Canadian Ambassador to India and Nepal, HE Chester A. Ronning by the King of Nepal, HM Mahendra Bir Bikram Shah during his years of service between 1954-1965, this magnificent figure of Manjushri encapsulates the greatest achievements of Nepalese metalwork.

This bold, powerful, solidly-cast gilt copper figure is a remarkable testament to the skill and craftsmanship of the Newar ateliers of the Kathmandu Valley. The bodhisattva demonstrates classical Newar style with its use of luxuriant gilding and decorative stone and glass lozenge inlay, and exhibits many of the hallmarks of the ***derigueur*** Nepalese style with low hairline and broad forehead; wide almond-shaped eyes; the elegant facial profile with curved nose; the rectangular turquoise-inlaid ***urna***; powerful shoulders; dynamic movement and posture; and elaborate beaded jewellery and tassels. Due to the liberal use of turquoise, as well as the remnants of blue polychromy in the hair, it is probable that this figure was commissioned for a Tibetan patron.

Compare the pattern and movement of the cascading tendrils; turquoise-inlaid necklace; the girdle with copper and inlaid glass lozenges, secured with flowing sash; and the delicately articulated and splayed toes with another Newar fourteenth century gilt copper figure depicting Manjushri, also probably made for the Tibetan market, see Helmut Uhlig, *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg*, Zurich, 1995, p. 113, cat. no. 64 (**fig. 1**). Compare also the stone-inlay design and scrolling motif in the triple-leaf crown, as well as the glass-inlaid jewel finial with another fourteenth century gilt copper figure of Avalokiteshvara in the Rubin Museum of Art, see acc. no. C2005.16.8.

The prowess of the Newar artists of Nepal's Kathmandu Valley was internationally recognised. In 1260 the Mongol emperor Khubilai Khan (1215-1294) commissioned a memorial ***stupa*** to Sakya Pandita (1182-1251) to be erected at Sakya monastery in Tibet. Phagspa (1235-1280), the Sakya hierarch and Khubilai's imperial preceptor, summoned a group of some eighty of the best artists in Nepal to fulfil the charge. Aniko (1244-1306), the group's leader, was a precocious talent as an architect, weaver, painter and sculptor, and so impressed his sponsor that Phagspa recommended his talents to Khubilai. Aniko was embraced by the emperor and rapidly elevated to prestigious posts. Amongst many honours he was appointed Supervisor-in-chief of All Classes of Artisans, and later Minister of Education in charge of the Imperial Manufactories Commission, responsible for the court's supply of precious materials such as gold, pearls and rhinoceros horn. Official documents of the Mongol dynasty record Aniko's biography, and describe monuments, Buddhist sculpture, painting and textiles made to his design, see Karmay (Stoddard), *Early Sino-Tibetan Art*, Warminster, 1975, pp. 21-24. He was awarded great wealth and status at court.

Aniko's arrival at the Mongol court with twenty-four fellow Newars established a Nepalese presence in the Chinese imperial workshops that would last for centuries. They brought an invaluable familiarity with Himalayan Buddhist iconography when Tibetan Vajrayana Buddhism became the state religion of the Yuan dynasty, and a renowned ability to adapt to the artistic traditions of a sponsor. Yuan period Chinese works of art that reveal Nepalese influence include a statue of a bodhisattva in the Freer Gallery that is a done in the uniquely Chinese medium of dry lacquer, but with pronounced Newar style in the sculptural detail, *ibid.*, p. 22, pl. 11. An imperial Vajrabhairava ***mandala*** in ***kesi***, a favoured

fig. 1
Gilt-copper figure of Bodhisattva Manjushri, Nepal, 14th century
Berti Aschmann Foudation
© Rietberg Museum, Zurich

medium of the Mongol court, is drawn in the Newar style seen in Tibetan paintings associated with Sakya monastery, see James Watt and Ann E. Wardwell, ***When Silk was Gold***, New York, 1997, cat. no. 25. And another Yuan period ***kesi mandala*** integrates pure Nepalese scrolling vine motifs with landscape done in the classical Chinese blue-green style; ***ibid.***, cat. no. 26. All three works of art are unmistakeably Chinese while subtly incorporating Nepalese characteristics. The Manjushri meanwhile exemplifies the indigenous Newar sculptural aesthetic of the fourteenth century: a sculpture made for Newar or Tibetan patrons in the prevailing Nepalese style of elegantly modelled, richly gilded and bejewelled statues imbued with spirituality. Indeed the type of sculpture with which Aniko would have been familiar in his homeland, and that Phagspa would have sought to fulfil Khubilai's commission at Sakya monastery. This divine statue remains one of the finest examples of fourteenth century Nepalese sculpture, and a document to the artistic genius that brought renown to Newar artists throughout the Himalayas, and at the imperial courts of the Yuan, Ming and Qing dynasties.

Born in China of missionary parents and fluent in Chinese, Mr. Ronning was widely regarded as Canada's leading expert on China. Mr. Ronning carried out a confidential mission to Hanoi in 1966 in an attempt to get peace talks going between the United States and North Vietnam. Mr. Ronning was made a Companion of the Order of Canada, the country's highest honor, in 1971 and was awarded the Order of Excellence from Alberta in February. For further biographical information, see Brian L. Evans, ***The Remarkable Chester Ronning: Proud Son of China***, Alberta, 2013 and also Audrey Ronning Topping and Lawrence R. Sullivan, ***China Mission: A Personal History from the Last Imperial Dynasty to the People's Republic***, Baton Rouge, 2013.

超然佛智法王子

文殊菩薩坐像，神情安祥慈悲，姿態優雅動人，盡顯尼泊爾造像工藝之精粹，出自加拿大駐印度與尼泊爾大使賈斯特郎寧（1894-1984年）舊藏，乃1954年至1965年郎寧大使出使期間，尼泊爾國王馬亨德拉．比爾．比克拉姆．沙阿（1955-1970年在位）贈予之禮。

此像造形成熟流麗，反映當時加德滿都谷地的紐瓦爾工匠鑄造工藝已臻高絕。鎏金厚實，綴多樣寶石及彩料，寬額低髮際，寬厚肩膛，白毫嵌長方綠松石，姿態動感自然，瓔珞華貴，屬古典紐瓦爾風格。松石鑲嵌甚是富麗，髮梢仍見藍彩殘跡，或為西藏供養人委造。

比較一件十四世紀紐瓦爾造文殊菩薩像，髮絲層疊蜷曲、松石鑲嵌頸飾、嵌料腰飾、飄帶飛舞之姿及腳趾描寫，均甚相近此例，應亦為西藏所造，見 Helmut Uhlig，《On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg》，蘇黎世，1995年，頁113，編號64（圖一）。並參考魯賓藝術博物館藏一件十四世紀之觀世音菩薩像，編號C2005.16.8，三葉冠造形與寶石鑲嵌風格，與此像相類。

尼泊爾地區加德滿都河谷的紐瓦爾（Newar）藝術家們的超凡技藝，眾所周知。1260年，蒙古皇帝忽必烈（1215-1294年）任命薩迦班智達（1182-1251年）在西藏的薩迦寺院建造一座舍利紀念塔。八思巴（1235-1280年）是薩迦傳承的領導者，也是忽必烈的國師，由他召集了八十位尼泊爾最優秀的藝術家來完成這項任務。擁有早慧天賦的阿尼哥（Aniko，1244-1306年）是其中的領導者，集建築師、織品家、畫家與雕塑家於一身，這讓贊助者八思巴印象深刻，並將阿尼哥的才華引薦給忽必烈。皇帝熱烈地接受了阿尼哥，並擢升要職。在諸多榮譽之中，阿尼哥曾被任命為「諸色人匠總管」來管理不同種族的藝術工匠。之後阿尼哥任「大司徒」之職掌管教化部門，並且負責帝國的鑄造工程，控管宮中珍貴資源的供應，如黃金、珍珠、犀牛角等等。依據蒙古王朝宮廷的官方記載，有關阿尼哥的個人傳記描述，許多的紀念碑、佛像、繪畫、織品都是出自於他的設計。請參考 Karmay (Stoddard)，《Early Sino-Tibetan Art》，沃明斯特，1975年，頁21-4。阿尼哥在宮中獲得財利榮祿。當時與阿尼哥一起進入蒙古宮廷總共有二十四位紐瓦爾藝匠，他們開創了尼泊爾藝匠於中國宮廷御作坊內工作的先河，並且延續了數個世紀之久。元朝之時，藏傳金剛乘佛教乃其國教，工匠對喜馬拉雅佛教聖像的熟識與掌握，加上其名聞天下的技藝，讓他們成造合符統治者藝術傳統的佳品。

元代中原藝術作品，顯現尼泊爾地區的影響，如一尊弗利爾美術館典藏的元代夾紵乾漆菩薩坐像，細部可以明顯看出紐瓦爾風格，出處同上，頁22，圖版11。另一件御製大威德金剛曼荼羅唐卡，以受蒙古朝廷青睞之緙絲製作，顯現薩迦寺院的西藏繪畫上所見之紐瓦爾藝術風格，參考屈志仁及 Ann E. Wardwell，《When Silk was Gold》，紐約，1997年，編號25。還有一件元緙絲曼荼羅，富典型青綠山水風格，卻並飾尼泊爾式捲曲花蔓紋，出處同上，編號26。這三件作品無疑均為揉合了尼泊爾元素的漢式作品。此文殊坐像保存了十四世紀紐瓦爾地區的雕塑美感，其典雅的身形以及豐富的鎏金寶石鑲嵌，再加上充滿靈性的特質，呈現出尼泊爾地區的流行風格，很有可能是由紐瓦爾地區或西藏地區的供養人委託製作的。想必這種佛像正正就是八思巴受忽必烈所託為薩迦寺院尋覓的類型，也是阿尼哥在故鄉熟識的風格。此類超絕技藝聞名於紐瓦爾地區工匠，名聲傳遍整個喜馬拉雅區域，以及元明清三朝宮廷。這尊坐像乃十四世紀尼泊爾式佛像精品之一，見證了藝匠的卓越不凡、鬼斧神工。

郎寧大使為傳教士之子，出生於中國，精通中文，為加拿大著名之中國事務專家。1966年為美越關係和平談判，曾秘訪越南河內，1971年受封加國頭等最高榮譽勳章及亞伯達省最高榮譽。其生平傳記，見 Brian L. Evans，《The Remarkable Chester Ronning: Proud Son of China》，亞伯達，2013年，及 Audrey Ronning Topping 與 Lawrence R. Sullivan，《China Mission: A Personal History from the Last Imperial Dynasty to the People’s Republic》，巴頓魯治，2013年。

圖一
十四世紀　尼泊爾鎏金銅文殊菩薩像
Berti Aschmann 基金會
© 蘇黎世雷特伯格博物館

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PROPERTY OF A LADY

A MAGNIFICENT LARGE GILT-COPPER FIGURE OF MANJUSHRI
NEPAL, MALLA PERIOD, 14TH CENTURY

seated in *vajraparyankasana,* the right hand raised and holding a *khadga* or sword, the left held in *kartarimudra*, the face with a serene countenance and *urna*, accentuated with a downcast gaze and gentle smile, framed by a majestic ornamental crown, the dynamic torso further adorned with a flowing sash and clad in garments falling in pleats, traces of polychromy in the hair

Himalayan Art Resources item no. 13435
29.1 cm, 11⅜ in.

PROVENANCE

Gifted by the King of Nepal, HM Mahendra Bir Bikram Shah, to the Canadian Ambassador HE Chester A. Ronning, 1954-1965, and thence by descent.

HK$ 15,000,000-25,000,000
US$ 1,920,000-3,200,000

瑪拉皇朝十四世紀
尼泊爾鎏金銅文殊菩薩坐像

喜瑪拉雅藝術資源網編號13435

來源：
1954-1965年間尼泊爾國王馬亨德拉・比爾・比克拉姆・沙阿（1955-1970年在位）贈予加拿大大使賈斯特郎寧（1894-1984年），後於家族傳承

The Wheel of Perfect Bliss

The distinctive characteristics of this spectacular sculpture clearly point to its origin at the celebrated monastery of Densatil, where a magnificent repository of sculptures made in the Newari style was commissioned by Tibetan patrons from the 13th century onwards. Sensuously and expressively modelled, it is decorated with rich mercury gilding and inset with multi-coloured gems. The tang protruding from the middle of the back of the Chakrasamvara would indicate a placement in a larger setting, such as that seen in photographs taken of a *tashi gomang* stupa at Densatil in 1948 by the Italian photographer Pietro Mele, who accompanied Giuseppe Tucci on his expedition to Tibet, as illustrated in Pietro Francesco Mele, *Tibet*, Calcutta, 1975, and reproduced in Olaf Czaja and Adriana Proser, *Golden Visions of Densatil: A Tibetan Buddhist Monastery*, New York, 2014, pp. 20-21.

Key stylistic elements on the current figure can also be seen in the 1948 photograph of similarly conceived sculptures *in situ*, including the precise articulation of the garlands of dripping human heads, clearly visible in images of Vajravarahi, the skulls on the crown band, the naturalistic rendering of the bodies, with the athletic movement on their multi-arms and legs, and the long flowing jewellery with distinctive treatment of the earrings, bracelets and armlets.

Chakrasamvara and Vajravarahi are depicted engaging in the perfect union of wisdom and compassion in this dramatic and powerful sculpture. The statue serves as a device for the visualisation of the Chakrasamvara *tantra,* a secret treatise with its origin in medieval eastern India, used by practitioners to increase their ability to attain the ultimate goal of Enlightenment; for a succinct discussion on the content of the *tantra*, see John C. Huntington & Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Columbus, 2003, pp. 264-268, where Robert A. F. Thurman notes in the foreword, p. 11:

"The arts and sciences of this Tantra are amongst the most extraordinary things in world culture, products of a tradition of accomplished adepts, spiritual artists of universal liberation who have emanated waves of beauty through the millennia".

The importance of Chakrasamvara in the Kagyu school, to which Densatil belonged, is fundamental. Jigten Gonpo (1143-1217), considered the second abbot of Densatil after Phagmo Drupa (1100-1170), is recorded as having had a vision of the Pure Crystal Mountain, situated in the Tibetan district of Tsari, in which its peak was with Chakrasamvara standing in a heavenly palace surrounded by a retinue of 2,800 deities. An inscribed thangka in the Rubin Museum of Art, dated ca. 1200, depicts Chakrasamvara and Vajrayogini standing on a lotus throne, encircled by the footprints of Jigten Gonpo, is illustrated in Olaf Czaja and Adriana Proser, *Golden Visions of Densatil: A Tibetan Buddhist Monastery*, New York, 2014, pp. 176-177, cat. no. 46.

Compare the rich gilding, the colored stone insets and the full volumes of fragments probably from the Densatil monastery, see Amy Heller, *Tibetan Art: Tracing the Development of Spiritual Ideals and Art in Tibet, 600-2000 A.D.*, Milan, 1999, pp. 158-159, pls 83-84. Compare also a circa fourteenth century Tibetan gilt copper group depicting Vajradhara and *prajna*, see Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 330, pl. XII and p. 365, fig 98E. For another gilt-bronze figure of Chakrasamvara of comparable quality and stature, see the example in the Capital Museum, Beijing, designated as from Densatil Monastery, illustrated on Himalayan Art Resources, item no. 59818. Compare also the subtle variations in crown design, bone ornaments, stone and glass inlay, beaded pearls on the lotus pedestal, and supine figures underfoot with another gilt-bronze figure of Chakrasamvara and Vajravarahi, dated to the fifteenth century, sold in our New York rooms, 15th March 2015, lot 1029, and now in an important American collection.

Chakramsavara and Vajravarahi wear the tantric adornments of the six bone ornaments representing the six *paramitas* or

perfections. These textural bone ornaments appear in beaded rows in the present work, and also represent the Five *Dhyani* Buddhas: (1) the crown of the head, symbolising *dhyana* or concentration and Buddha Akshobhya; (2) the earrings that symbolise *kshanti* or patience and the Buddha Amitabha; (3) the necklace that symbolises *dana* or generosity and Buddha Ratnasambhava; (4) the armlets and anklets that symbolise *shila* or discipline and the Buddha Vairocana; (5) the girdle and apron that symbolises *virya* or exertion and Buddha Amoghasiddhi; and (6) the crisscrossed torso ornament that symbolises *prajña* or wisdom and Buddha Vajradhara. From Chakrasamvara's neck hangs a garland of fifty-one severed heads strung on a length of human intestine and the hair of a corpse, signifying both the purification of speech and the purification of the fifty-one mental factors according to the *Cittamatra* or Mind-Only School as described by Asanga.

As outlined in Olaf Czaja and Adriana Proser, *Golden Visions of Densatil: A Tibetan Buddhist Monastery*, New York, 2014, pp. 55-62, the surviving accounts of visitors to the monastery of Densatil, destroyed in the Cultural Revolution, reveal their admiration of the stunning treasures on the towering *tashi gomang* stupas. Their words resonate through the ages and place the current magnificent sculpture in its original context.

Tsongkhapa (1357-1419), founder of the Gelug school, visited Densatil at the occasion of a stupa being erected to commemorate his tutor Dragpa Jangchub (1356-1386), and proclaimed:

"Being surrounded by statues which are beautiful in all ways
On all tiers of the sides filling all directions,
Which are of sparkling lustre of a clear brilliance".

Giuseppe Tucci, visiting in 1948, wrote:

"The architectural lines of those buildings were smothered with a wealth of carvings and reliefs that knew no limits. The whole Olympus of Mahayana seemed to have assembled on those monuments. As I cast the light of my torch on the chortens, the several figures sprang into life, glittering with gold outlines and set off by darker hues and deep shadows".

勝樂輪

鎏金銅勝樂金剛像，原應為丹薩替寺而製，紐瓦爾風格特徵明確，十三世紀以降，西藏供養人為丹薩替寺製佛教造像，它們富麗莊嚴，展現內瓦爾風格特徵，盛名遠播。勝樂金剛及明妃，造型風格成熟，線條流暢有力，動感躍然如生，鎏金厚亮，間綴多彩寶石，耀眼攝人。造像腰背處有突出插銷，原應用於把造像固定寺內。隨同朱塞佩．圖齊（Giuseppe Tucci）考察西藏之意大利籍攝影師梅爾（Pietro Francesco Mele）在1948年攝下丹薩替寺之舍利靈塔，舊照刊於其著作，《Tibet》，加爾各答，1975年，亦見於 Olaf Czaja 與 Adriana Proser，《Golden Visions of Densatil: A Tibetan Buddhist Monastery》，紐約，2014年，頁20-21。

從相中可見當時寺內供佛之狀，也可悉佛塔造像，與此像有極為相似之處，如照片中的金剛亥母像，也飾有人頭瓔珞、骷髏頭冠，並綴耳飾、手觸、臂釧，精細華麗，加上手足動姿自然，搖曳多姿。

勝樂金剛與明妃金剛亥母，起源於中古時期的印度東部，原用於密宗勝樂金剛密法修行，象徵智慧與慈悲之結合，參考 John C. Huntington 與 Dina Bangdel，《The Circle of Bliss: Buddhist Meditational Art》，哥倫布，2003年，頁264-268。

丹薩替寺屬噶舉教派，注重修持勝樂金剛。上接丹薩替開寺住持帕木竹巴．多吉傑布（1100-1170年），據說第二代住持止貢巴（1143-1217年）曾睹聖像顯靈，見勝樂金剛矗立於西藏扎日地區水晶山巔之天宮，二千八百位神祇環繞其周。魯賓藝術博物館藏一幅約製於公元1200年之唐卡，描繪勝樂金剛與金剛亥母站於蓮座之上，環飾多吉傑布之足印，錄於 Olaf Czaja 與 Adriana Proser，前述出處，頁176-7，編號46。

參考或出自丹薩替寺之佛像殘件，鎏金、嵌寶、造像風格與此例甚是相近，載於 Amy Heller，《Tibetan Art: Tracing the Development of Spiritual Ideals and Art in Tibet, 600-2000 A.D.》，米蘭，1999年，頁158-159，圖版83-84。並比較另一件十四世紀藏傳金剛總持像，見烏爾裡希．馮．施羅德，《Indo-Tibetan Bronzes》，香港，1981年，頁330，圖版XII，頁365，圖98E。北京首都博物館藏一尊勝樂金剛像，風格造形與此像相類，應同出自丹薩替寺，錄於喜瑪拉雅藝術資源網，編號59818。另一尊十五世紀勝樂金剛像，冠飾、骷髏瓔珞、料石鑲嵌、蓮座沿邊圓珠，及足踏神祇，與此略異，2015年3月15日售於紐約蘇富比，編號1029，現為美國重要私人珍藏。

Olaf Czaja 與 Adriana Proser，前述出處，頁55-62，記述丹薩替寺尚未被毀之前，曾造訪之遊客回憶寺中佛塔壯麗輝煌，震撼人心，如此殊勝之景，如今仍能藉此尊勝樂金剛像遙想追憶。

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PROPERTY OF A PRIVATE AMERICAN COLLECTOR

A SPECTACULAR GILT-BRONZE GROUP OF CHAKRASAMVARA AND VAJRAVARAHI CENTRAL TIBET, DENSATIL, 14TH – 15TH CENTURY

powerfully cast and richly gilded, the deity and consort in ecstatic union in dual *alidhasana*, Chakrasamvara with four faces wearing the skull crowns with high piled plaits marked with a *vishvavajra* and topped with a jewelled finial, with twelve arms holding various ritual implements including a *ghanta*, *damaru*, *kartrika*, *pasha* and *kapala*, Vajravarahi with the right leg raised and toes elegantly flexed, the left hand holding a *kapala* and the right hand holding a *kartrika*, both standing fiercely atop crushed and supine figures holding various wrathful implements, the reverse set with a tang

Himalayan Art Resources item no. 13434
31.5 cm, 12⅜ in.

PROVENANCE

Spink & Son Ltd, London, 1979.
A New York private collection.
Sotheby's New York, 21st September 2007, lot 39.

LITERATURE

The Art of Nepal & Tibet, Spink & Son Ltd, London, 1979, cover.

HK$8,000,000-12,000,000
US$ 1,030,000-1,540,000

十四至十五世紀 西藏中部鎏金銅丹薩替寺勝樂金剛像

喜瑪拉雅藝術資源網編號13434

來源：
Spink & Son Ltd，倫敦，1979年
紐約私人收藏
紐約蘇富比2007年9月21日，編號39

出版：
《The Art of Nepal & Tibet》，Spink & Son Ltd，倫敦，1979年，封面

The Dancing Vajrayogini

David Weldon

The goddess Vajrayogini is of supreme importance in the Tibetan Buddhist pantheon, and the very essence of the Chakrasamvara *tantra*. In this rare and exquisite Xuande bronze the crescent moon on which she dances represents Chakrasamvara. She takes Samvara's ritual implements, the *ghanta* and *vajra*, as her principal emblems embodying Wisdom and Compassion, the fundamental combination at the heart of the *tantra*. Here the goddess is as one with Chakrasamvara and indeed represents the *tantra* in its purest form.

The Yongle court had perhaps a higher profile in its relationship with Tibet and Tibetan Buddhism than the Xuande, but this exceptional sculpture offers a rare insight into the commitment of the Xuande court to patronage of Tibetan Buddhist practice at the highest spiritual level. Such is the esoteric nature of Vajrayogini that she is rarely portrayed in comparison with other *tantric* deities, especially in such a complex eight-armed and four-headed form. There does not seem to be any Himalayan bronze in this manifestation recorded in Tibetan monasteries or private collections. However, a rare Yongle bronze Naro Dakini, a more commonly seen manifestation of Vajrayogini, provides evidence of the cult of the goddess in early Ming China, Van Alphen, *Cast for Eternity*, Antwerp, 2004, p. 217. A fine early Ming painting of Naro Dakini further confirms this devotion, Casey et al, *Divine Presence*, Barcelona, 2003, pl. 52.

Thus the iconography contributes to our understanding of the Xuande period and the extent of the court's involvement with Tibetan Buddhism. Until now the body of work known from the Xuande court workshops is relatively limited in its range of iconography, especially compared with that of the Yongle, and primarily comprised of sculptures of Buddha and bodhisattvas. The relatively small number of documented Xuande bronzes seems to corroborate official accounts that make no mention of the bestowal of images on Tibetan hierarchs during the Xuande, as happened so frequently in the Yongle period. Xuande bronzes were probably commissioned more for Buddhist temples in China, as suggested by the relatively high number remaining in Beijing repositories and the very few in Tibetan monastery collections. The generally large scale of Xuande bronzes is indeed appropriate for temple worship, whereas the smaller size of many Yongle bronzes suggests the more intimate purpose of gift bestowal. Perhaps all the smaller Yongle works were the personal gifts of the emperor to the Tibetan hierarchs, as described in the records. If smaller works were made as gifts and larger works were for temple settings, it may further explain why there are no small-scale Xuande bronzes, as no personal bestowals are recorded in the Xuande. Indeed the relatively large size of the Vajrayogini statue seems to confirm this trend. Notwithstanding the apparently reduced patronage in the Xuande period, the charm and quality of this Vajrayogini confirms that the emperor retained sculptors every bit as inspired as those in the employ of the Yongle court.

The exceptional quality of this sculpture is particularly noteworthy, being one of the finest of the known Xuande statues, which are often perceived to be more restrained than those of the preceding Yongle reign. The Vajrayogini belies this notion with vigorous movement and the inventive way that the artist has found to portray the rare iconography. She dances with such poise on her crescent moon being cradled in the petals of an *utpala* lily. This use of the flower, a symbol of the goddess Tara, is quite unique in imperial Ming works. Her four radiant faces exude an air of calm and composure amidst the motion of the eight arms surrounding her. As with all early Ming period imperial Buddhist sculpture where the deity is cast separately from the pedestal, the body of the deity, as well as the pedestal, is consecrated and the sanctified materials sealed in by means of a small rectangular plate in the middle of the back: as is the case with the only other recorded Xuande deities in a dancing posture, the two bodhisattvas previously in the Speelman Collection, sold in these rooms, 7th October 2006, lot 805. The casting and gilding of this lovely and animated image of Vajrayogini is flawless, as is to be expected for such a masterpiece from the command of the Xuande Emperor.

Sotheby's would like to thank Jeff Watt for his help with the iconographic identification and insight into the *tantric* practice surrounding Vajrayogini.

金剛瑜伽女的舞姿

David Weldon

金剛瑜伽女是藏傳佛教極為重要的女性神祇，她是勝樂輪金剛密續的根本核心。此宣德銅像罕見精美，金剛瑜伽女以舞立姿之身形踩在一代表勝樂輪金剛之新月上，雙手握持著勝樂金剛的重要法器金剛鈴與金剛杵，分別象徵智慧與慈悲，兩者的結合是密宗坦特羅的核心思想。

永樂年間，宮廷與西藏或藏傳佛教的關係或較後朝緊密，然此尊金剛瑜伽女立像，體現宣朝宮廷對藏傳佛教的高度重視，未有怠於神祇造像。此尊金剛瑜伽女像，工精技繁，採四面八臂之形態，在密宗坦特羅神祇中尤為罕見，在西藏寺或私人收藏喜瑪拉雅銅像中皆乏他例，足見其珍。僅有一尊永樂年間之那若空行母銅像，可資比對，那若空行母乃金剛瑜伽女之常見傳承，為明初金剛瑜伽女之形像提供了不可多得的證據，圖見 Jan Van Alphen，《Cast for Eternity: Bronze Masterworks from India and the Himalayas in Belgian and Dutch Collections》，安特衛普，2004年，頁217。另有一幅明初那若空行母繪像，進一步證明當時相關之修法與膜拜，見 Jane Casey、Naman P. Ahuja 及 David Weldon，《Divine Presence: Arts of India & the Himalayas》，巴塞隆拿，2003年，圖版52。

此金剛瑜伽女像，有助加深我們對宣德年間、以至宮廷與藏傳佛教的關聯之了解。在此像出現以前，一般認為宣德宮廷佛像以佛陀及菩薩為主，並常比擬永樂造像，認知往往局限於神祇的辨識。有記錄之宣德銅作甚稀，有別於前朝之頻繁禮贈，缺乏造像以饋西藏高僧的證據。永樂年間，造像尺寸較形小巧者，或如文獻所言，皆為天子送贈藏僧之物。宣德年間，卻乏相關個人饋贈之記錄，所製佛像，體積往往較大，缺少小巧塑像，應為寺廟供奉而造，是以大量仍存北京，卻罕見於西藏佛寺收藏。此尊金剛瑜伽女像尺寸也較形碩大，與上述觀察吻合。

雖説宣德年間，宮廷對藏傳佛教的支持明顯減少，然此像姿態婉麗，製作精緻，涵永樂造像餘韻，足見二朝藝匠技術精湛之處，旗鼓相當。宣德造像，一般被指略遜前朝，較形拘謹，有欠生動，然此尊細膩精巧，冠絕宣朝，極為難得。作金剛瑜伽女之形，佛相罕見新穎，四臉面容靜謐，伴以八手，舞姿生動有勁，卻不失優雅，腳踏新月一彎，下承象徵度母之藍蓮，明朝御製尤為罕見。與明初佛像相同，主尊身軀與底座分開鑄造，尚存內膛裝藏物與背面封印的方形金屬箔層。據錄，採舞姿的宣德佛像，另僅止兩菩薩例，同屬 Speelman 舊藏，售於香港蘇富比2006年10月7日，編號805，其鑄造與裝藏情況與此類同。此尊金剛瑜伽女立像，鑄造、鎏金等皆一絲不苟，成如此流麗動人之像，應為宣德帝御旨所造。

特別鳴謝 Jeff Watt 先生就此像之鑑識，以及金剛瑜伽女坦特羅修法的了解，提供了許多寶貴的意見及協助。

3124

AN OUTSTANDING AND EXTREMELY RARE GILT-BRONZE DANCING FIGURE OF VAJRAYOGINI INCISED MARK AND PERIOD OF XUANDE

dancing in *pratyalidhasana* and balancing on the left foot atop a crescent moon emerging from the *utpala* flower, the right foot raised with the sole of the foot exposed, with eight arms, the principle hands holding a *vajra* and *ghanta,* the auxillary hands folding a *khadga* sword, a blood-filled *kapala*, *damaru* drum, a *khatvanga,* and *triratna* flaming jewels on a slender stem, each of the four faces depicted with a third eye, the figure further adorned with *panchamudra* jewellery, her taut body bejewelled with beaded chains covering her chest and an elaborate beaded girdle suspending jewelled sashes worn over a tiger-skin skirt, her shoulders further draped with a garland of severed human heads, all upon a single lotus pedestal, inscribed with a six-character reign mark, the base engraved with a *vishvavajra*
36.1 cm, 14¼ in.

PROVENANCE

The Vérité collection, by repute.
Sotheby's Hong Kong, 8th April 2010, lot 1859.

HK$ 25,000,000-30,000,000
US$ 3,200,000-3,840,000

明宣德
鎏金銅四面八臂金剛瑜伽女立像
《大明宣德年施》款

來源：
傳 Vérité 收藏
香港蘇富比2010年4月8日，編號1859

MARK

The collection of Pierre and Suzanne Vérité was famous for its assemblage of tribal art, mostly from Africa and islands in the Pacific Ocean. Pierre and Suzanne Vérité opened their gallery in Paris in the 1930s, and it was frequented by the likes of Paul Guillaume, Charles Ratton, Pierre Loeb and André Portier, alongside members of the Parisian avant-garde – the Surrealists Paul Eluard, André Breton and Tristan Tzara – and the international avant-garde, including Helena Rubinstein and James J. Sweeney.

Pierre and Suzanne Vérité 伉儷典藏，尤以其非洲及太平洋島嶼民族藝術品著稱，三十年代於巴黎開設藝廊，常客包括保羅・紀庸（Paul Guillaume）、查爾斯・羅頓（Charles Ratton）、皮埃爾・勒布（Pierre Loeb）及安德烈・波特爾（André Portier），還有一眾前衛藝術倡行者，如巴黎超現實主義者保羅・艾呂雅（Paul Eluard）、安德烈・布勒東（André Breton）與特里斯坦・查拉（Tristan Tzara），甚至國外之前衛藝術者如 Helena Rubinstein 及 James J. Sweeney。

PROPERTY FROM AN EAST ASIAN PRIVATE COLLECTION

A COPPER ALLOY FIGURE OF PADMAPANI LOKESHVARA WEST TIBET, 10TH – 11TH CENTURY

the deity standing with the right arm raised in *abhayamudra*, the left hand lowered and holding a curved stem of *uptala* lotuses rising up to the shoulder, wearing a *dhoti* incised with foliate bands and fastened with a sash falling to the sides, further embellished with beaded jewellery, the face with a benevolent expression, the hair gathered into a high chignon with strands of braided hair falling down either side of the shoulders, surmounted by a tripartite crown, traces of blue polychromy in the hair

Himalayan Art Resources item no. 13436
25.3 cm, 10 in.

PROVENANCE

Collection of Nasli Heeramaneck, the Pan-Asian Collection, prior to 1972.
Collection of Robert Hatfield Ellsworth, New York.
Christie's New York, 30th March 2006, lot 164.

LITERATURE

Chandra Reedy, *Himalayan Bronzes: Technology, Style and Choices*, London, 1997, p. 187, cat. no. W130.

HK$ 260,000-360,000
US$ 33,300-46,100

十至十一世紀
西藏西部銅合金蓮花手觀音立像

喜瑪拉雅藝術資源網編號13436

來源：
納思禮．赫拉莫內克泛亞收藏，1972年以前
安思遠收藏，紐約
紐約佳士得2006年3月30日，編號164

出版：
Chandra Reedy，《Himalyan Bronzes: Technology, Style and Choices》，倫敦，1997年，頁187，編號W130

The following six lots emanate from the collection of a scholar who has formed his collection with a true eye for quality, acquiring sculptures of the highest quality in America, Europe and Asia, forming a truly comprehensive overview of Himalayan Buddhist art. From the outstanding and extremely rare Pala Kurukulla from Eastern India, through to the early Padmapani from Western Tibet, traversing past the fragmentary legacy of Densatil monastery, and finally to the extraordinarily powerful large figure of Yamantaka from Ming China, this is a journey that encapsulates the origin and path of the Tibetan Buddhist tradition. The collector was not only fastidious in selecting sculptures of a lustrous patina, as demonstrated by the rich copper body of the Kurukulla and the gorgeous Kashmiri-style patina of the Padmapani, but also perspicacious in acquiring those with truly illustrious provenances, which in this small section include the names of Heeramaneck, Ellsworth, Nitta and Capelo.

此尊以及下列五件拍品出自私人名家寶蓄，藏家飽覽萬卷，品味超卓，環蒐歐、美、亞洲，僅求佳例，其喜馬拉雅佛教藝術珍藏，琳瑯博深，自珍稀至極之東印度作明佛母像、藏西早期蓮花手觀音、丹薩替寺造像遺珍，至大明王朝造威武莊嚴之大威德金剛像，跨數百年藏傳佛教史，集各朝經典之粹，所呈拍品古雅隽美，多為名家遞藏，如新田棟一、安思遠、赫拉莫內克及 Capelo，源遠流長，非凡難得。

Previously part of the Pan-Asian collection of Nasli Heeramaneck (1902-1971), and later with Robert Hatsfield Ellsworth (1929-2014), this impressive, early figure has passed through the hands of some of the most significant Asian art dealers in North America.

This early sculpture of the bodhisattva Padmapani is cast in a lustrous bronze in the Kashmiri style. The style is based on the fabulous sculptural traditions imported into Western Tibet from North-Western India, the artistic traditions of which were all but wiped out by the later Islamic conquests in the medieval period.

Kashmiri artists were invited to establish ateliers in Western Tibet to ornament the burgeoning temples and monasteries as early as 980. These skilled artists were invited to the kingdom of Guge by the translator Rinchen Zangpo under the auspices of the Guge king, Yeshe-Ö, who was responsible for the second diffusion of Buddhism in Tibet. Thus a sophisticated Kashmiri-influenced style was established in Western Tibet, embodied in the current fine example, which set the local style for subsequent period throughout the region and informed later Central Tibetan sculpture.

The tripartite crown with aperture for an inlaid stone is a Kashmiri convention, as are the thickly coiled plaits which cascade elegantly down the shoulders. Traces of cold gold are visible at the back of the neck, as well as traces of blue polychromy in the hair. Compare the incised half-roundel motif on the *dhoti* with another twelfth century bronze depicting the bodhisattva Manjushri from Western Tibet, see Sotheby's New York, *Footsteps of the Buddha*, September 2013, cat. no. 10.

Compare also the crown and necklace square apertures for inlaid-stone with another eleventh/twelfth century bronze figure of Padmapani from the Robert Ellsworth collection, illustrated in Marylin M. Rhie and Robert Thurman, *The Sacred Art of Tibet*, New York, 1996, pp. 136-137, cat. no. 28.

此銅造像氣宇超凡，原屬傳奇亞洲骨董商納思禮．赫拉莫內克（Nasli Heeramaneck，1902-1971年）之泛亞洲收藏，後又為安思遠雅蓄，經數位馳譽北美之亞洲藝術骨董商遞藏。

此尊早期蓮華手菩薩像以青銅鑄造，光澤可鑑，呈迦濕彌羅式。該式所依之造像傳統由西北印度傳入藏西，後於中古時期隨伊斯蘭擴張幾近消亡。

早在公元980年，迦濕彌羅匠人便入藏西建立工坊，裝飾彼時新興之廟宇寺院。佛教於藏地二度弘揚，古格王益西沃（Yeshe-Ö）厥功甚偉；在其扶助下，眾巧匠應譯師仁欽桑波（Rinchen Zangpo）之邀赴古格王國。至此，藏西受迦濕彌羅影響，造像風格自成一家，本品即為證例；該風格傳承遍及藏西，繼而陶染藏中造像。

三重頭冠開孔嵌寶，濃密髮辮垂泄披肩，均乃迦濕彌羅之典型。後頸見冷金，髮絲見藍彩。腰布所刻半圓紋飾可比較一尊十二世紀藏西銅文殊菩薩像，見紐約蘇富比2013年9月，《佛相—佛教藝術經典之作展售會》，編號10。

頭冠及項鍊嵌寶方孔可另參考一尊十一、十二世紀銅蓮華手菩薩像，屬安思遠舊藏，錄於 Marylin M. Rhie 及 Robert Thurman，《The Sacred Art of Tibet》，紐約，1996年，頁136-137，編號28。

3126

PROPERTY FROM AN EAST ASIAN PRIVATE COLLECTION

A RARE SILVER AND COPPER-INLAID COPPER ALLOY FIGURE OF KURUKULLA EASTERN INDIA, PALA, 11TH – 12TH CENTURY

the four-armed goddess dancing in *pratyalidhasana* on a supine figure within a flaming *mandorla* atop a double-lotus base with beaded edges, depicted with a ferocious expression with silver-inlaid teeth and three copper-inlaid eyes, holding a bow and arrow in the upper left hand, above the principal left and right hands holding a hook and an *utpala* lotus curling upwards, the voluptuous body further adorned with a garland, an ornamental crown, armbands and earrings

Himalayan Art Resources item no. 13437
17.6 cm, 6⅞ in.

PROVENANCE

Sotheby's New York, 21st March 2002, lot 73.
Collection of Francisco Capelo.
Sotheby's New York, 24th March 2010, lot 28.

HK$ 1,000,000-1,500,000
US$ 128,000-192,000

十一至十二世紀 東印度帕拉銅合金錯銀及紅銅作明佛母像

喜瑪拉雅藝術資源網編號13437

來源：
紐約蘇富比2002年3月21日，編號73
Francisco Capelo 收藏
紐約蘇富比2010年3月24日，編號28

Kurukulla is associated with the Hevajra *tantra* and may also be regarded as a form of the goddess Tara, personifying the compassionate love of the goddess. This superb Pala example is one of the very few recorded bronzes of the deity from eastern India. The *tantra* originated in India but while Hevajra is relatively commonly depicted, Kurukulla is not. In von Schroeder's survey of Indian sculpture in Tibetan monastery collections there were no examples found. One eleventh century, somewhat provincial example was found at Achutrajpur and is now in the Orissa State Museum, Nihar Ranjan Ray, Karl Khandalavala and Sadashiv Gorakshekar, *Eastern Indian Bronzes*, New Delhi, 1986, pl. 295. The present example is a classic Pala sculpture and would have been made in one of the great bronze casting centres in Bengal or Bihar. Copper and silver inlay, one of the hallmarks of the best metalworkers of the region, is used to enhance the drama of the statue. The gleaming eyes and shining teeth of the Kurukulla capture the attention, red copper denoting bloodshot eyes and white silver the teeth. The artist has consummately captured the movement, the energy and the poise of her ritual dance. The construction of the figure was well planned and securely made to ensure survival. The dancing figure is separately cast and attached by a thick tang at her back passing through the flaming arch and rivetted over, allowing the goddess to appear to be lightly poised on the very tips of her toes, where the weight is actually taken by the arch. The arch and pedestal are cast as one unit. Another Pala dancing female figure is similarly attached to a flaming arch, see Ulrich von Schroeder, *Buddhist Sculptures in Tibet,* Hong Kong, 2001, vol. 1, pl. 94A.

作明佛母源於喜金剛密續，亦被奉為度母懷攝眾生之化身。東印度有載可循之神像寥寥可數，此帕拉式銅鑄作明佛母像便為其中之一，罕若辰星，超凡絕塵。喜金剛密續由印度發軔，雖多有造像，作明佛母卻不然。烏爾裡希・馮・施羅德研究西藏寺院藏印度造像，未見類例。比較一尊十一世紀例，發現於 Achutrajpur，現藏奧里沙邦邦立博物館（Orissa State Museum），錄於 Nihar Ranjan Ray、Karl Khandalavala 及 Sadashiv Gorakshekar，《Eastern Indian Bronzes》，新德里，1986年，圖版295。本品為典型帕拉式造像，當由孟加拉或比哈爾之鑄銅中心所作。銅錯銀乃該地金屬匠師之絕技，施於此像，更顯儀態。此尊作明佛母引人入勝，雙目炯炯，以紅銅塑造，齒牙熠熠，藉白銀突顯。舞姿之靈動泰然，經巧匠妙手呼之欲出。此像比例考究，做工牢固，歷千載而彌堅。其各部分鑄，背光及底座乃一體而鑄，於佛像身後以粗柄穿過火焰形背光銷接而成，由背光支撐，故而天女可單足掂立，步態輕盈。另比較一帕拉式天女像，銷接技法相類，見烏爾裡希・馮・施羅德，《西藏佛教雕塑》，香港，2001年，卷1，圖版94A。

3127

PROPERTY FROM AN EAST ASIAN PRIVATE COLLECTION

A RARE INLAID GILT-BRONZE FOUR-ARMED FIGURE OF AN OFFERING GODDESS TIBET, DENSATIL, 15TH CENTURY

dancing with the right foot behind the left, three of the four hands holding musical instruments, including a conch shell trumpet, *damaru* and *kapala*, the voluptuous nude torso adorned with inlaid beaded necklaces and armbands, the head gently tilted head and depicted with a serene expression, flanked by pendulous earlobes adorned with elaborate earrings and a five-leaf diadem enclosing neatly coiffed hair with two tresses falling to her shoulders

Himalayan Art Resources item no. 13438
24.7 cm, 9¾ in.

Gilt-bronze plaques of this form, decorated with offering goddesses, adorned the stupa at the Densatil monastery complex, as seen in the photographs taken by Pietry Francesco Mele when he accompanied Giuseppe Tucci on his 1948 expedition to Tibet. These are reproduced in Olaf Czaja and Adriana Proser, *Golden Visions of Densatil: A Tibetan Buddhist Monastery*, New York, 2014, pp. 38-39.

For a similar example, see Han Shuli, *Xizang yishu jicui* [A Treasury of Tibetan Art], Taipei, 1995, pl. 106.

HK$ 200,000-300,000
US$ 25,600-38,400

十五世紀
西藏丹薩替寺鎏金銅嵌寶四臂天女像

喜瑪拉雅藝術資源網編號13438

此類鎏金銅供養天女像，曾於丹薩替寺裝點佛塔；1948年，攝影師梅爾（Pietry Francesco Mele）隨朱塞佩．圖齊（Giuseppe Tucci）進藏考察，所攝圖片中可見相類造像。圖片載於 Olaf Czaja 及 Adriana Proser，《Golden Visions of Densatil: A Tibetan Buddhist Monastery》，紐約，2014年，頁38-39。另有類例，見韓書力，《西藏藝術集粹》，台北，1995年，圖版106。

3128

PROPERTY FROM AN EAST ASIAN PRIVATE COLLECTION

A LARGE AND POWERFULLY CAST GILT-BRONZE FIGURE OF YAMANTAKA VAJRABHAIRAVA AND VAJRAVETALI MING DYNASTY, MID 15TH CENTURY

the yidam and consort standing in *alidhasana* on a wood pedestal carved in the form of a double-lotus base with beaded edges below trampled figures, the yidam with a fierce buffalo head and seven human heads, each with a third eye and adorned with a skull crown, the buffalo head detailed with bulging eyes and a gaping mouth, all surmounted by the head of Manjushri, the yidam with thirty-four arms holding ritual weapons and implements aloft, the consort in ecstatic union with the left leg wrapped around the waist of the partner, holding in the raised right hand a *kartrika*
64 cm, 25⅛ in.

PROVENANCE

The Nitta Group Collection, Japan.

EXHIBITED

The Crucible of Compassion and Wisdom, *Exhibition of Buddhist Bronzes from the Nitta Group Collection*, National Palace Museum, Taipei, 1987, cat. no. 30.

LITERATURE

Zangchuan fojiao jin tong foxiang tudian [Encyclopedia of Sino-Tibetan gilt-bronze Buddhist figures], Beijing, 1996, pl. 285.

HK$ 2,600,000-3,600,000
US$ 333,000-461,000

明十五世紀中葉 鎏金銅大威德金剛像

來源：
新田集團收藏，日本

展覽：
《金銅佛造像特展》，國立故宮博物院，台北，1987年，編號30

出版：
《藏傳佛教金銅佛像圖典》，北京，1996年，圖版285

This magnificent sculpture of Yamantaka Vajrabharaiva and Vajravetali is closely related to a group of three larger fifteenth century Chinese gilt bronze figures of Vajrabhairava of monumental proportions, including two formerly in the Gumpel Collection, originally sold at Hôtel Drouot, Paris, in 1904, one more recently sold at Christie's Hong Kong, 30th November 2016, lot 3234, the other in our New York rooms, 25th March 1999, lot 122. The third example was offered by the New York dealership Rare Art Inc., see ad., *Arts of Asia*, November-December 1975, back cover. The current bronze, though smaller, is endowed with similarly powerful iconography, with the extremely unusual touch of the buffalo's tongue depicted coiling into the mouth of his consort.

While the iconography of the sculpture has its origins in the complex systems of Vajrayana Buddhism favoured by the Tibetans, the style is evolved from the artistic milieu created around the religious and political contact between China and Tibet during the early Ming dynasty. The patronage of Tibetan Buddhism at the early Ming imperial courts is well documented, reaching its apogee during the reign of the Yongle emperor Chengzu, where the Tibetan hierarch Dezhin Shegpa, the Fifth 'Black Hat' Karmapa, was especially favoured by the emperor. They established a patron-priest relationship (T. *cho-yon*) in much the same way as Kublai Khan (1215-1294) had done with the Tibetan Sakya order hierarch Phakpa (1235-1280) during the Yuan dynasty.

It was during the Yongle period that numerous gilt bronzes were produced as imperial gifts for visiting Tibetan dignitaries, or sent with emissaries to monasteries in Tibet. The majority of the bronzes from the Yongle workshops were thus small, easily transportable, personal meditation statues. The court annals of the Xuande period suggest that the production of bronzes as gifts to Tibetan monasteries and their hierarchs was curtailed. And the remaining corpus of Xuande Vajrayana gilt bronze sculpture bears this out, consisting mostly of larger bronzes made for use in Lamaist temples within China. This trend continued in the Zhengtong and Jingtai through to the reign of Chenghua, where the large scale of many of the known Vajrayana Buddhist gilt bronzes from these periods suggests they were commissioned for local temple worship.

Bronzes bearing inscriptions dating them to throughout the middle of the fifteenth century maintain the basic style founded in the Yongle/Xuande period. The loose fit and elegant undulations of the robes on a gilt bronze Bhaisajyaguru Buddha, dated by inscription to the first year of the Jingtai dynasty, 1450, echo the style of the earlier Ming examples, see *Gems of Beijing Cultural Relics Series: Buddhist Statues 1*, Beijing, 2001, pl. 115.

The pedestal of the large bronze figure of Vajrabhairava, offered by Rare Art, bears an inscription that dates the sculpture to 1474 of the Chenghua period, and the sculpture bears numerous stylistic references to the Yongle examples, such as the Vajrabharaiva from the Speelman collection, sold in these rooms, 7th October 2006, lot 812.

Vajrabhairava is a major deity in the pantheons of the Sakya and Kagyu orders of Tibetan Buddhism, both of which had significant influence at the courts of Yuan and early Ming dynasty emperors. The deity is represented in an imperial Yuan period Sakya order *kesi mandala* now in the Metropolitan Museum of Art, see Watt and Wardwell, *When Silk was Gold*, New York, 1997, cat. no. 25. In the Yongle period, the deity is the subject of a gilt bronze lotus *mandala*, see Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. II, pl. 350B.

In addition to the Sakya and Kagyu orders, Vajrabhairava is especially important to the Gelug order founded by Je Tsongkhapa (1357-1419), who was deemed to be Manjushri incarnate and for whom the wrathful form of the bodhisattva was thus highly significant. The head of the Gelug order received a number of imperial invitations, but was finally represented at the Yongle court by his disciple Sakya Yeshe (1355-1435), who was well received in Beijing and found much favour. Sakya Yeshe subsequently represented the Gelugpa at the court of the Xuande emperor. The Gelug order was the emergent religious denomination in Tibet as the fifteenth century progressed. Given the supreme importance of the deity to the powerful Gelugpa order it is more than likely that the Vajrabhairava was commissioned for a Gelug monastery in China, for which there would have been imperial endorsement. And as an important example of fifteenth century Chinese metalwork it is likely to have been cast in foundries closely associated with the political and spiritual centre of Tibeto-Chinese relations, Beijing.

It was not only the founder of the dominant Tibetan Gelug order, Tsongkhapa, who was identified with Manjushri. Emperors of China had long promoted the concept of themselves as the earthly form of the lord of transcendent wisdom. And thus Vajrabhairava, the all-powerful manifestation of Manjushri, is symbolic of the ultimate authority of the emperors. This awe-inspiring statue serves to enforce the imperial mandate while representing the highest ideals of the spiritual path to Buddhist enlightenment.

此尊鎏金銅大威德金剛像，近類於三尊十五世紀大型鎏金銅大威德金剛像，其中二尊出自 Gumpel 舊藏，曾於1904年售於巴黎德魯奧大樓，近年其一於2016年11月30日售於香港佳士得，編號3234，另一尊1999年3月25日售於紐約蘇富比，編號122。還有一尊曾為紐約古董商 Rare Art Inc. 所藏，刊載於《Arts of Asia》，1975年11月-12月，封底廣告。此像雖尺寸略小，法相造形威嚴有力，大威德金剛牛舌長伸直入明妃口唇，極為罕見。

大威德金剛，源自金剛乘體系，深植藏人宗教，然此造像風格可見明代早期，中國與西藏的政教交流之下衍生的藝術特徵。早明時期，宮廷已對藏傳佛教甚為重視，尤以明成祖永樂帝在位期間最盛，當時，西藏宗教領袖德銀協巴，第五世大寶黑帽法王噶瑪巴，特別受到皇帝青睞。如此建立了皇室贊助者與宗教領袖間的「供施關係」（藏語 cho-yon），接近於元代忽必烈與西藏薩迦派領袖八思巴（1235-1280年）之間的關係。

永樂一朝，宮廷訂造相當數量的鎏金銅佛，主用於賞賜西藏政要，及贈施西藏寺院，造像多數體積較小，適合隨身攜帶，用於個人禪定修行之用。宣德時期，造予西藏寺院之佛像數量減少，但宮廷持續詔造藏傳形式的佛像，形體較大，施予中國境內的喇嘛廟。此一傳統延續至正統、景泰、成化朝，許多已知的大型金剛乘鎏金銅佛，可推測原為供奉於中國境內之寺院。

Rare Art Inc. 舊藏大威德金剛像，明顯見有許多永樂佛像特徵，但台座銘紀為明成化十年（1474年）。相類之永樂例子可參見 Speelman 舊藏大威德金剛像，2006年10月7日售於香港蘇富比，編號812。

藏傳佛教體系中，大威德金剛是薩迦派與噶舉派中最主要的神祇，此二教派對於元代宮廷與明初皇帝都有深遠影響。紐約大都會博物館藏一件元御製薩迦緙絲壇城，主尊即是大威德金剛，載錄於屈志仁與 Ann E. Wardwell，《When Silk was Gold》，紐約，1997年，編號25。並參考一件永樂時期鎏金銅蓮花壇城，刊於烏爾裡希．馮．施羅德，《西藏佛教雕塑t》，香港，2001年，卷2，圖版350B。

大威德金剛之於宗喀巴大師（1357-1419年）創立的格魯派，甚是重要。宗喀巴大師被視為文殊菩薩轉世，大威德金剛是文殊菩薩的忿怒像，格外彰顯其重要性。永樂帝曾多次邀宗喀巴大師入朝，大師最後派遣弟子釋迦也失（1355-1435年）赴漢地，深得帝王垂青，宣德封其法王，為朝廷中格魯派代表。格魯傳承為西藏十五世紀新興教派，基於大威德金剛乃其重要神祇，此像或為奉朝廷之命為中國境內格魯寺院所造，鑄造工藝精湛成熟，應造於北京。

文殊菩薩乃宇宙智慧之象徵，不僅宗喀巴大師，中國帝王也自認為文殊菩薩化身。大威德金剛為全能文殊菩薩的顯身，也成為皇帝無上權威的表徵。其威武的造形強化皇室統治大權，並開啓通往佛教覺知的最高境界。

3129

PROPERTY FROM AN EAST ASIAN PRIVATE COLLECTION

A RARE POLYCHROME BLACK STONE STELE OF VAJRABHARAIVA TIBET, 15TH CENTURY

the intricately carved yidam striding in *pratyalidhasana* on a lotus throne, with sixteen feet trampling on numerous creatures and gods, the principal hands holding a *kapala and kartrika* flanked by thirty-two outstretched arms, within a fiery *mandorla* with a beaded arch, further portrayed with nine circular faces, the central buffalo head with large bulging eyes and gaping mouth baring teeth, fangs and tongue

Himalayan Art Resources item no. 13439
18.4 cm, 7¼ in.

PROVENANCE

Acquired in the late 1990s, by repute.
Christie's Paris, 7th June 2011, lot 397.

For a closely related black schist carving, depicting Mahakala and dated to the 15th century, see Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, p. 245, cat. no. 161. Compare also an earlier black schist carving in Sakya Monastery, depicting image of Ekavira-Vajrabharaiva, dated to the 13th century, illustrated in Ulrich Von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. II, no. 210C, pl. 901.

For another fifteenth century black stone stele sold at auction, see the carving of Vajravarahi sold at Christie's New York, 14th September 2010, lot 73.

HK$ 300,000-400,000
US$ 38,400-51,500

十五世紀 西藏石雕大威德金剛像

喜瑪拉雅藝術資源網編號13439

來源：
傳於1990年代末入藏
巴黎佳士得2011年6月7日，編號397

可比較一尊十五世紀黑色片岩瑪哈嘎拉像，極類本品，見Pratapaditya Pal，《Himalayas: An Aesthetic Adventure》，芝加哥，2003年，頁245，編號161。也可參考一尊十三世紀之薩迦寺黑色片岩大威德金剛像，錄於烏爾裡希．馮．施羅德，《西藏佛教雕塑》，卷2，香港，2001年，編號210C，圖版901。

另見一件十五世紀黑石造像碑，雕金剛亥母，售於紐約佳士得2010年9月14日，編號73。

3130

PROPERTY FROM AN EAST ASIAN PRIVATE COLLECTION

A LARGE GILT-COPPER AND SILVER STUPA INLAID WITH SEMI-PRECIOUS STONES TIBET, 18TH – 19TH CENTURY

the *stupa* with stepped lower base, adorned with figures of the Guardians of the Four Directions on each face flanked by addorsed snow lions, with inlaid semi-precious stones, the four-tiered steps inscribed in Lantsa script, the silver dome encircled with small pearls, a *mandorla* niche with repoussé scrolling motif and further adorned with inlaid stone exposing a small figure of Achala within, the spire with sun and crescent moon finial

Himalayan Art Resources item no. 13440
51 cm, 20 in.

HK$ 200,000-300,000
US$ 25,600-38,400

十八至十九世紀
西藏鎏金銅及銀嵌寶銀舍利塔

喜瑪拉雅藝術資源網編號13440

The creation of *stupa* or reliquaries as a means to preserve and glorify the remains of important religious figures is a common historical practice throughout the Buddhist (and pre-Buddhist) world, as architectural monuments and later, as portable shrines. Stupa derive from ancient Indian burial mounds and were incorporated into Buddhism as containers of the relics of the Buddha and other holy figures, as a reminder of his enlightenment and symbolic of his physical body and teachings. They portray cosmological representations of the Buddhist universe, and their forms are doctrinally regulated—the stepped plinths represent the stepped form of Mount Meru, the centre of the Buddhist cosmos, while the layers of the tall conical spire symbolise the states of enlightenment.

The design of a stupa, such as the current work, is based upon the three-dimensional *mandala*. The square stupa base is adorned with a single row of lotus petals. Above the double-step, on each face of the stupa is a niche with a corresponding repoussé image depicting the Guardians of the Four Directions—Dhritarashtra (East), Vaishravana (North), Virupaksha (West) and Virudhaka (South). The Four Guardians protect the four *torana* or gates of the outer level of the *stupa* as *mandala*. Each guardian is flanked by adorsed snow lions and filigree motifs, below a further single row of lotus petals. A further step is elegantly inlaid with semi-precious stones.

Rising from a further single row of lotus petals are four steps which represent the Four Immeasurables, adorned with a Lantsa inscription, likely a Buddhist invocation. A silver *garbhaya* or dome edged with lotus petals rests atop the four steps. This womb-shaped dome represents the original shape of reliquary mounds, later stylised to resemble an upside-down alms bowl. The ungilt *garbhaya* is delicately ornamented with a row of freshwater pearls and gilt-copper beading. Within the main face of the *garbhaya* is a gilt copper niche adorned with inlaid stone, revealing a copper repoussé protector deity with traces of gilding and red polychromy. The *harmika* or square railing marks the outer boundary of the *garbhaya,* further adorned with inlaid stone and a row of lotus petals, out of which arise the tiered spire representing the thirteen steps of enlightened consciousness of the Buddha. The parasol or *chattra* is depicted with undulating rows of copper beads, and surmounted by a crescent moon, sun and lotus bud.

Compare the *stupa* form and Lantsa inscription with an eighteenth century thangka depicting a *Vijaya Stupa*, see Gerd-Wolfgang Essen, et al., *Die Gotter des Himalaya: Buddhistische Kunst Tibets*, Munich, 1989, pp. 46-47, cat. no. I-17.

3131

AN INSCRIBED EARLY COPPER-INLAID BRONZE FIGURE OF SHAKYAMUNI BUDDHA
TIBET, 12TH – 13TH CENTURY

seated in *vajraparyankasana* on a double-lotus throne with beaded edges, the right hand extended in *bhumisparshamudra* and the left in *dhyanamudra*, wearing a *sanghati* gathered on one shoulder, the robe bordered with a copper hem incised with foliate scrolls, the serene face with a meditative expression and downcast eyes, flanked by a pair of long pendulous ears, the head and domed *ushnisha* covered with tight curls and surmounted by an ovoid jewel, with Tibetan inscriptions on the reverse of the base and the back of the figure

Himalayan Art Resources item no. 13433
29.8 cm, 11¾ in.

PROVENANCE

Arnold Lieberman, New York, mid 2000s.

EXHIBITED

Buddha: 2000 Years of Buddhist Art, 232 Masterpieces, Völklinger Hütte World Heritage, Völklingen, 25th June 2016-19th February 2017.
Buddha: 108 Encounters, Museum Angewandte Kunst, Frankfurt, 26th February-7th June 2015.

LITERATURE

Meinrad Maria Grewenig, et al., eds, *Buddha: 2000 Years of Buddhist Art, 232 Masterpieces,* Völklingen, 2016, pp. 358-359, cat. no. 152.
Stephan von der Schulenberg, et al., *Buddha: 108 Encounters*, Frankfurt, 2015, pp. 274-275, cat. no. 86.

HK$ 1,500,000-2,500,000
US$ 192,000-320,000

十二至十三世紀
西藏銅錯紅銅銘文釋迦牟尼佛坐像

喜瑪拉雅藝術資源網編號13433

來源：
Arnold Lieberman，紐約，2000年代中

展覽：
《Buddha: 2000 Years of Buddhist Art, 232 Masterpieces》，鋼鐵廠世界遺產區，弗爾克林根，2016年6月25日-2017年2月19日
《Buddha: 108 Encounters》，法蘭克福應用藝術博物館，法蘭克福，2015年2月26日-6月7日

出版：
Meinrad Maria Grewenig 等編，《Buddha: 2000 Years of Buddhist Art, 232 Masterpieces》，弗爾克林根，2016年，頁358-359，編號152
Stephan von der Schulenberg 等，《Buddha: 108 Encounters》，法蘭克福，2015年，頁274-275，編號86

Inscriptions 銘文

This early sculpture depicting Shakyamuni Buddha represents the early phase of Tibetan Buddhist art during the *Chidar*, the Later Diffusion of Faith, that took inspiration from eleventh and twelfth century Pala period (ca. 750-1200) sculptural traditions of eastern India. The figure is ungilded, in common with the majority of metal sculpture from eastern India and in contrast to the popular gilt copper medium of metal sculpture from Nepal. This iconographic form of Shakyamuni Buddha, in which the historical Buddha is presented in the earth-touching gesture (*bhumisparshamudra*), recalls an episode from his spiritual biography in which he triumphs over Mara (*maravijaya*) just prior to his enlightenment.

The verso of the figure has a double inscription. At the back of the figure at heart centre are the vertical consecration syllables *OM AH HUM*. The inscription on the lower throne reads:

"[*This is*] *the tutelary deity of the benefactor Tsül Seng*."

The Tibetan name Tsül Seng is an abbreviation, likely short for Tsültrim Senggé. It is possible that this may refer to an historical figure contemporaneous with the current work, Gyergom Tsültrim Senggé (1144-1204), which would support a thirteenth century dating. "The Great Gyer" Tsültrim Senggé was the founder of Shukseb Monastery and the Shukseb Kagyu lineage, and also the disciple of the renowned Phagmodrupa, the founder of Densatil Monastery.

Compare the elongated figure, narrow waist and tubular limbs; the distinctive double-tipped petal motif of each bulbous petal on the lotus throne; the copper-inlaid outer edge of the diaphanous *sanghati*; and the curled double-edges of the *sanghati* thrown over the proper left shoulder, with a thirteenth century bronze figure of Shakyamuni in the Jokhang/Tsuglakhang collection, see Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. II, p. 1173, cat. no. 313D. Also compare the gently sloping hairline, ovoid facial shape, raised *urna*, and the upward-curving eyes inlaid with silver with two further thirteenth century bronze figures of Shakyamuni, see *ibid*., p 1173, cat. nos 313B-C.

釋迦牟尼佛坐像背部中心銘文識「OM AH HUM」，蓮座背面銘文可譯為「Tsül Seng 之守護神祇」，Tsül Seng 應為藏文人名 Tsültrim Senggé 之縮寫，或為 Gyergom Tsültrim Senggé（1144-1204年），生卒年與此像風格時期相當，又稱「大噶爾」，創建修賽寺及修賽噶舉派，師從帕摩竹巴祖師。

參考 Jokhang/Tsuglakhang 收藏一尊十三世紀釋迦牟尼佛像，載於烏爾裡希・馮・施羅德，《西藏佛教雕塑》，香港，2001年，卷2，頁1173，編號313D，同錄二尊同時期之釋迦牟尼像，頁1173，編號313B-C。

3132

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

A GILT-BRONZE FIGURE OF USHNISHAVIJAYA QING DYNASTY, 18TH CENTURY

seated in *vajraparyankasana* on a double-lotus base with a beaded upper edge, with the primary of her eight hands held in *dharmachakramudra*, clad in a loose *dhoti* with finely detailed floral borders and billowing scarves entwined around the shoulders and arms, the chest and arms adorned with elaborate beaded jewellery, each of the three faces with three eyes and a serene expression, all below an intricate floral diadem enclosing the high coiffed double top-knot
25.2 cm, 9⅞ in.

PROVENANCE

Sotheby's New York, 7th December 1983, lot 88.
Eskenazi Ltd, London.

HK$ 400,000-600,000
US$ 51,500-77,000

清十八世紀 鎏金銅尊勝佛母像

來源：
紐約蘇富比1983年12月7日，編號88
埃斯卡納齊古董行，倫敦

Ushnishavijaya, 'Victorious Crown Ornament', the goddess of long-life, is one of three special long-life deities along with the Buddha Amitayus and White Tara. Together they are known as the Three Long-life Deities of Tantric Buddhism. In the words of Jamyang Kyentse Wangpo (1820-1892), Ushnishavijaya is "the colour of an autumn moon; with three faces, white, yellow and blue and eight hands. Each face has three very large eyes. The first right hand holds a *visvavajra*, second a white lotus with Amitabha residing, third an arrow and the fourth in supreme generosity. The first left holds a *vajra* lasso, second a bow, third bestowing protection and fourth in meditative equipoise holding an auspicious nectar vase; complete with silks and jewel ornaments, seated in [*vajra*] posture. Within the outer circle of the stupa, on the right [side of the *chaitya*], above a moon is Avalokiteshvara with a body white in colour; the left hand holds a lotus. On the left [of the *chaitya*], above a sun is Vajrapani, blue; the left hand holds an *utpala* with *vajra*; standing in a peaceful manner and adorned with silks and jewels."

A Central Tibetan prototype, a bronze figure of Ushnishavijaya from the 17th/early 18th century, is illustrated by Wang Jiapeng, *Buddhist Art from Rehol. Tibetan Buddhist Images and Ritual Objects from the Qing Dynasty Summer Palace at Chengde*, Taipei, 1999, p.92, pl. 26. The current figure closely adheres to the Tibetan example.

For gilt-bronze figures of Ushnishavijaya in Western collections, see an 18th century Tibetan figure in the Royal Ontario Museum, Toronto, illustrated on Himalayan Art Resources, item no. 77551, and a Chinese figure from the J.P.H.Y. collection, Belgium, illustrated by Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pl. 157C.

尊勝佛母，頂戴寶冠，與無量壽佛、白度母合稱密宗長壽三尊。據蔣揚欽哲旺波（1820-1892年）所述，尊勝佛母「身色淨白如秋月，三面八臂，正面白色，右面黃色，左面藍色，每面皆各具三目。其右第一手持十字羯磨金剛杵，二手持白蓮座，上為阿彌陀佛，三手持箭，四手作施願印；左第一手忿怒拳印持絹索，二手執弓，三手作施無畏印，四手持甘露寶瓶；珍寶嚴飾自身，足結金剛跏趺坐。右側月上為白色觀音菩薩，左手持蓮花；左側日上為藍色普賢菩薩，左手持青蓮花及金剛杵。兩者身披天衣，佩飾瓔珞，莊嚴而立，左右脇侍。」

此尊勝佛母像應以西藏例為模，參考一尊十七至十八世初西藏中部尊勝佛母像雛例，載於王家鵬，《清宮秘藏：承德避暑山莊藏傳佛教文物》，台北，1999年，頁92，圖版26。

西方收藏之鎏金銅尊勝佛母像，可見多倫多皇家安大略博物館藏一尊十八世紀西藏佛像，載於喜瑪拉雅藝術資源網，編號77551。另有一中原例子，屬比利時 J.P.H.Y. 收藏，載於烏爾裡希・馮・施羅德，《Indo-Tibetan Bronzes》，香港，1981年，圖版157C。

ADAMANTINE TERRIFIER

Displaying tremendous power and presence, this magnificent group of Yamantaka Vajrabhairava and Vajravetali, arguably the greatest example in private hands, demonstrates the marriage of Nepalese and Tibetan sculptural elements with its rich gilding, powerful and sensuous physical modelling, complex and sensitive casting and chasing, and masterful use of semi-precious stone inlay. On every area of the current sculpture, details are rendered with meticulous attention to detail. The iconography of the ferocious emanation is articulated with truly elegant proportions and elegant spacing.

The only other Tibetan fifteenth century gilt-bronze figure of this iconography of similar large size, elegance and proportion, is preserved in the Red Palace in the Potala collection, Lhasa, illustrated in Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. II, pp. 1050-1051, cat. no. 265B-C (**fig. 1**). It shares several features, including the bulbous petals with stylised tips and lower edge of tiny pearls along the base of the current figure. It is also applied with cold gold atop the gilded faces, with graceful draping of the bone ornaments inlaid with turquoise, and rows of supine animals, birds and figures trampled under the feet of the divine couple.

However, the structural quality and casting of the current figure transcends all other examples. Where typically the complex iconography of Yamantaka and Vajravetali is expressed in a formulaic manner, on the current sculpture every minute detail is conveyed with individual artistic quality, from the sharpness of the ferocious facial expressions, through to the opulent jewellery and the skilfully rendered attributes the figures are depicted holding, including the *kapala* and ritual chopper. Even the various beings which are depicted as being trampled upon retain their individual identities, each with varying expressions of discomfort and pain on their taut bodies. Unlike other recorded examples, including the Potala Yamantaka, the intricately cast base on the present lot has a superbly engraved scrolling cloud motif along the upper platform, edged with a row of tiny pearls above the double-lotus throne.

Gilt bronzes of this exceptional quality and size depicting Vajrabhairava and consort are extremely rare in the market, and no other figure of comparable quality has ever been offered at auction. The closest example sold at auction is the 16th century example from the Sporer collection, sold at Christie's New York, 15th September 2015, lot 18.

Yamantaka Vajrabhairava is one of the most formidable deities in the Tibetan Buddhist pantheon, the fearsome manifestation of the bodhisattva Manjushri, lord of transcendent wisdom. Vajrabhairava, the Adamantine Terrifier, stands in militant *alidhasana* with his eight legs planted on subdued gods, birds and animals, with a fan of thirty-four arms surrounding his massive bulk. He grasps a panoply of solidly cast ritual weapons and implements, including *kartrika* in the primary right hand and a *kapala* filled with *amrita* in the primary left hand. The buffalo-headed god of destruction bellows with flaming lips parted and fangs bared, proclaiming triumph over ignorance, suffering and death. The myriad arms and heads and trampling legs symbolise the deity's total mastery over all elements that bind sentient beings to the wheel of existence, the constant cycle of birth and death, passions, desires and fears. The bull's head signifies Vajrabhairava's conquest of the buffalo-headed god, Yama, the lord of death in ancient Indian mythology, thus eliminating the obstacle of death (*yama-antaka*) through the enlightened Buddhist state of transcendent wisdom.

The yidam and consort wear the tantric adornments of the six bone ornaments representing the six *paramitas* or perfections. These textural bone ornaments appear in beaded rows in the present work, and also represent the Five Dhyani Buddhas: (1) the crown of the head, symbolising *dhyana* or concentration and Buddha Akshobhya; (2) the earrings that symbolise *kshanti* or patience and the Buddha Amitabha; (3) the necklace that symbolises *dana* or generosity and Buddha Ratnasambhava; (4) the armlets and anklets that symbolise *shila* or discipline and the Buddha Vairocana; (5) the girdle and apron that symbolises *virya* or exertion and Buddha Amoghasiddhi; and (6) the crisscrossed torso ornament that symbolises prajña or wisdom and Buddha Vajradhara. From Vajrabhairava's neck hangs a garland of fifty-one severed heads strung on a length of human intestine and the hair of a corpse, signifying both the purification of speech and the purification of the fifty-one mental factors according to the *Chittamatra* or Mind-Only School as described by Asanga.

降魔怖畏

大威德金剛及明妃像，威嚴攝人，耀眼輝煌，融合尼泊爾及西藏造像藝術，形體自然逼真，線條流暢，細節精巧完整，鎏金厚實綴以寶石鑲嵌，比例優美且氣度非凡。

唯一一尊尺寸、造形、比例皆與此像相近之十五世紀鎏金銅大威德金剛像，現存於拉薩布達拉宮之紅宮，刊載於烏爾裡希．馮．施羅德，《西藏佛教雕塑》，香港，2001年，卷2，頁1050-1，編號265B-C（圖一）。布達拉宮藏品蓮座之仰覆蓮瓣紋與底沿的細珠設計，亦與此像一致，佛面塗泥金，帛帶飄垂嵌綠松石，足蹬眾生靈。

此尊大威德金剛像之工藝超卓至臻，遠勝同類造像，法相表情生動如真，法器、瓔珞等細節描寫精準細緻，足下踩踏之神祇表情猙獰，彼此相異，盡顯匠人巧能高藝。異於其他著錄作例與布達拉宮藏品，此像蓮座上沿，銘刻一圈雲紋，邊綴細圓珠，獨一無二。

如此尺寸、工藝之大威德金剛與明妃像，極為珍稀，拍賣會無見相類作例，最接近者應為 Sporer舊藏一件十六世紀造像，2015年9月15日售於紐約佳士得，編號18。

大威德金剛，乃文殊菩薩的佈畏像，是超越俗世智慧最具代表性的菩薩，屬藏傳佛教眾神殿中造形最讓人恐怖驚畏的神祇之一。大威德金剛原意「金剛怖畏」，以多足踩踏被降伏的神祇、鳥禽與動物，多手呈扇形環繞巨大身軀，分持各式法器，右手持彎刀，左手捧嘎巴拉盌，滿盛仙露。水牛首法相，可見烈焰般嘴唇，獠牙尖銳，象徵克服無知、痛苦與死亡。多面、多臂、多足的踩踏身形，代表擁有支配一切眾生之元素，由此連結至所有意識體的生命輪迴，誕生、死亡、激情、慾望和恐懼的無限循環。大威德金剛的水牛首，並象徵征服了同樣是水牛首的閻羅王（Yama），他是古印度神話中掌控死亡的神祇，以此代表大威德金剛以佛教超越俗世的智慧與覺知，移除了死亡的障礙（yama-antaka）。

3133

PROPERTY OF A GENTLEMAN

A MAGNIFICENT AND LARGE GILT-BRONZE GROUP OF YAMANTAKA VAJRABHAIRAVA AND VAJRAVETALI TIBET, 15TH CENTURY

standing in *alidhasana* atop a double-lotus throne, the male deity with the primary face of a buffalo and seven auxiliary human faces surmounted by the head of the bodhisattva Manjushri, the primary and auxiliary faces with flaming hair, fierce grimaces and third eyes, with thirty-four arms grasping ritual weapons and implements, wearing a garland of skulls and the six bone ornaments, in ecstatic union with the consort Vajravetali wearing the five-pointed crown, the right leg extended and the left wrapped around the waist of her partner, holding a *kapala* filled with *amrita* in the left hand and a *kartrika* in the right hand, both figures trampling underfoot a host of supine corpses, birds and animals

Himalayan Art Resources item no. 13442
30 cm, 12 in.

PROVENANCE

Acquired in Geneva, 30th January 2002.

HK$ 25,000,000-30,000,000
US$ 3,200,000-3,840,000

十五世紀
西藏鎏金銅大威德金剛像

喜瑪拉雅藝術資源網編號13442

來源：
2002年1月30日入藏於日內瓦

fig. 1
Vajrabhairava
Tibet, circa 15th century
Potala Blama Lhakhang inv. no. 807
Photograph by Ulrich von Schroeder, 1996

圖一
約十五世紀　西藏銅大威德金剛像
拉薩布達拉宮之紅宮，藏品編號807
烏爾裡希・馮・施羅德攝，1996年

3134

A MAGNIFICENT AND RARE LARGE GILT-BRONZE STANDING FIGURE OF VAJRASATTVA CENTRAL TIBET, 12TH CENTURY

standing with the right elbow bent and holding a *vajra i*n the right hand, the left hand holding a *ghanta* and gently resting on the hip, with a serene expression and with pendulous earlobes ornamented with earrings, surmounted by an elaborate five-pointed crown adorned with billowing ribbons and enclosing an image of Akshobya, the figure clad in a diaphanous *dhoti* delicately detailed with foliate motif and cascading in folds near the feet, stand

Himalayan Art Resources item no. 13443
47.4 cm, 18⅝ in.

PROVENANCE

C.T. Loo, Paris, 1930s, by repute.
A French private collection, Mayenne.

HK$ 5,000,000-8,000,000
US$ 640,000-1,030,000

十二世紀
西藏中部鎏金銅金剛薩埵立像

喜瑪拉雅藝術資源網編號13443

來源：
傳盧芹齋，巴黎，1930年代
法國私人收藏，馬耶訥

This outstanding large and richly gilded sculpture is a rare early image of Vajrasattva of majestic size and naturalistic detail of the highest quality. The bodhisattva is depicted standing tall in a regal poise, adorned in an elaborate crown enclosing an image of Akshobhya, and holding a *vajra* and *ghanta*. The aristocratic features of his countenance are enhanced by the opulent crown, jewellery and ribbons. Displaying tremendous power and presence, this figure demonstrates the marriage of Pala stylistic elements and the Tibetan sculptural tradition.

Vajrasattva is associated with the *sambhogakaya* and is invoked as a support for purification practices to dispel obstacles in tantric practice. The bodhisattva is depicted here standing holding a *vajra* in his right hand and a *ghanta* in his left. The elaborate crown with beaded border is surmounted by a superbly rendered five-pointed crown. The broad, square forehead is offset by the gentle curves of the face. The hair, piled high atop the head, cascades over the powerfully moulded shoulders.

The current figure is one of a group of three which are very closely matched in style, iconography and size. The first, in the British Museum, is another image of Vajrasattva, the second, in the Cleveland Museum of Art, is an image of Maitreya, both illustrated in Pratapaditya Pal, *The Arts of Nepal*, Leiden, 1974, pls 213 and 214, and discussed by Pal, pp. 214-215, where he notes the 'smooth fluidity that makes the figures exceptionally graceful', a description which applies equally to the current sculpture. All three share the same combination of powerful standing posture and graceful curving form, and similar design motifs including the jewellery and other adornments and the intricate floral designs on the *dhoti.*

See also similar iconography on a larger figure of Vajrasattva, from the collection of A. and J. Speelman assigned to Central or Western Tibet, eleventh to twelfth century, illustrated in Marylin M. Rhie, and Robert A. F. Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, London, 1996, p. 464, pl. 219. A possible origin of the unusual three-leaf crown type can be seen on an eleventh century Nepalese figure of Padmapani in the Cincinnati Art Museum, illustrated by Ulrich von Schroder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 329, pl. 86E.

此尊金剛薩埵，採早期形像，尺寸碩大，鎏金厚重，細節自然，結合帕拉式風格元素及西藏雕塑傳統，極為罕見，誠為珍品。菩薩坐姿莊嚴，頂冠華美，上飾阿閦佛像，手持金剛橛與金剛鈴。華麗頂冠及珠寶華帶，更顯面相雍容。

風格、造型及尺寸與此接近者有二，其一為大英博物館藏金剛薩埵像，其二乃克里夫蘭美術館藏彌勒菩薩像，圖均載於 Pratapaditya Pal，《The Arts of Nepal》，萊頓，1974年，圖版213及214，作者於頁214-215指，兩尊銅像造工圓潤流暢，極盡優雅。如此描述，亦適用於此尊。三尊銅像，同樣姿態雄渾，曲線流麗，瓔珞衣飾風格相近，華帶花紋更是細膩精巧。

還可參考一尺寸較大之金剛薩埵像，為 Speelman 典藏，定為十一至十二世紀西藏中或西部之作，圖載於 Marylin M. Rhie 及 Robert A.F. Thurman，《Wisdom and Compassion: The Sacred Art of Tibet》，倫敦，1996年，頁464，圖版219。

THE BUDDHA OF THE FUTURE
A BEACON OF BRIGHTNESS IN A TURBULENT ERA

"The empire is in utter chaos. Maitreya Buddha has incarnated, and the Manichaean King of Light has appeared in this world."

As the Yuan dynasty crumbled amidst famine, floods and general unrest, the anti-Mongol slogan of Han Shantong, Grand Patriarch of the White Lotus sect, was a call to arms and rebellion. Central to Han's belief structure was the idea that Maitreya Buddha had finally manifested in the world as the successor to Shakyamuni Buddha. Shortly after his demise in 1351, Zhu Yuanzhan, originally a member of the White Lotus sect, emerged as the leader of ethnic Han Chinese rebelling against the Mongol-led Yuan dynasty. In 1368, he proclaimed himself the Hongwu Emperor of the newly established Ming dynasty, taking the dynasty's name from Han's slogan.

This monumental bronze sculpture, which can be pinpointed by radiocarbon dating of organic material in its core to a period from the late Yuan to the Hongwu period, is an outstanding legacy of this turbulent age. Magnificently cast in the Udayana style, evoking the traditions of Buddhist art from Gandhara, it is a work of extraordinary presence. Little is recorded from this chaotic period, and so much of what was created must have been destroyed or melted down, but it seems likely that there was a heightened interest in the cult of Maitreya Buddha at this time, reflecting the prevailing belief structures. This inspired the creation of large-scale figures of Maitreya, of which this is a pre-eminent example. In the Buddhist tradition, Maitreya is said to reside in the perfected world of Tushita Heaven, but in the future age it is believed that he will descend as teacher and saviour of an earthly paradise known as Ketumati.

The iconography of the sculpture places it in the rich historic tradition of depicting Maitreya, the Buddha of the Future, standing with hands held in *abhaya* and *varada mudra*, and robed in a style known in China from the late fourth or early fifth century as *Udayana*, where the Buddha's outer garment covers both shoulders and falls in stylised undulations. The style is derived from the Buddhist sculpture of ancient Gandhara and early Central Asian cultures, where images of Buddha so successfully fused influences from the Hellenistic world with the rich artistic tradition of Indian sculpture.

Udayana is the ancient name of an area thought to be present-day Swat Valley, Pakistan, which was part of the early Gandhara region. Buddhist images displaying robes with pronounced folds, such as the colossal third or fourth century sculptures once standing at Bamiyan, were accessible to pilgrims via the Silk Road and the style thus found its way to China. It is recorded that the Chinese traveller Faxian visited this site sometime around the beginning of the fifth century. Testimony to this migration of style is seen in the famous gilt-bronze figure in the Metropolitan Museum of Art, dated 486 and identified by inscription as Maitreya, where the Buddha's hands are held in *abhaya* and *varada mudra*, with the robe falling from the shoulders in stylised undulations, see Denise Patry Leidy, *Notes on a Buddha Maitreya sculpture dated 486 in the Metropolitan Museum of Art, New York,* Oriental Art Magazine, vol. LV no. 3, 2005/6, pp. 22-32 (**fig. 1**) .

fig. 1
Buddha Maitreya, dated 486. China (Shanxi). Northern Wei dynasty (386-534). Gilt bronze, H. 55 ¼ in. (140.3 cm); W. 24 ½ in. (62.2 cm); D. 19 ¼ in.(48.9 cm).
John Stewart Kennedy Fund, 1926 (26.123).
© The Metropolitan Museum of Art. Image source: Art Resource, NY

fig. 2
Bronze figure of Matreiya
Sotheby's New York, 16th September 2009, lot 12

Another gilt-bronze standing figure of Maitreya of identical structure and iconography, clearly from the same workshop but much smaller in size (50.2 cm high), was sold in our New York rooms, 16th September 2009, lot 12. (**fig. 2**). Acquired from Yamanaka Sokai, Osaka in the early 20th century, it is stylistically very close, and stands securely on a similar wood stand as the current figure, suggesting that it too may also originally have been with Yamanaka. The tradition of depicting Maitreya Buddha standing in the Udayana style continued to the Yongle period, as demonstrated by the iconography of the Yongle reign-marked Maitreya from the Speelman collection, sold in these rooms, 7th October 2006, lot 803. In contrast to the current sculpture, bronze Buddhist sculptures from the late Ming period generally show the concurrent fashions of loose and flowing outer garments with no stylised undulations. They also lack the distinctive feature of webbed hands, one of the *lakshana* or identifying marks of a Buddha, visible on earlier examples including the current figure.

亂世明燈未來佛

「天下大亂，彌勒下生，明王出世。」

元末飽受旱荒水災之苦，社會動盪不安，白蓮教教主韓山童打著以上口號反元，鼓吹起事。韓氏主張之中心教義乃彌勒佛，承繼釋迦牟尼佛，下世救渡眾生。1351年，韓氏過世不久後，教徒之一朱元璋竄升為漢軍領袖，對抗蒙元，1368年創立大明，稱帝洪武，「明」取自韓氏口號。

鎏金彌勒立像，莊嚴碩大，慈輝耀人，其鑄造芯材經年代測試確認為元末至洪武時期，亂世遺珍，實屬不易。造像為印度優填王朝為烏仗那式風格，傳承犍陀羅佛教造像藝術，殊勝非凡。元末明初，時局紛亂，留存史料鮮少，多數造像已毀佚，據當時各宗教派推論，可見彌勒佛信仰曾盛極一時，而如此巨碩之造像應運而生。彌勒佛身居淨土兜率天，未來將下生人間教化眾生。

此像風格近類紐約大都會藝術博物館藏一尊鎏金銅彌勒造像，紀年486年，手作無畏印和與願印，身著由雙肩下垂之典型僧袍，衣褶如波浪流動，見 Denise Patry Leidy，〈Notes on a Buddha Maitreya sculpture dated 486 in the Metropolitan Museum of Art, New York〉，《Oriental Art Magazine》，卷15，第3期，2005/6年，頁22-32（圖一）。

圖一
北魏　鎏金銅彌勒佛像
140.3 x 62.2 x 48.9 公分
John Stewart Kennedy 基金，1926年（26.123）
© 紐約大都會藝術博物館　圖像出處：Art Resource, NY

圖二
銅彌勒佛像
紐約蘇富比2009年9月16日，編號12

一尊造形、法相均與此像甚為相近之鎏金銅彌勒立像，尺寸較小（50.2公分高），應出自同一作坊，2009年9月16日售於紐約蘇富比，編號12（圖二），二十世紀初購自大阪山中商會，不僅風格類同，且配有相似木座，可推測本像或也曾為山中商會經手。烏仗那式彌勒造像傳統延續至永樂時期，Speelman 舊藏一像，銘永樂年款，2006年10月7日售於香港蘇富比，編號803。晚明銅製佛像，風格與此大相逕庭，衣袍多作自然飄動之姿，無規整波浪衣褶。手蹼特徵亦失，僅能見於如同此例之早期造像。

3135

PROPERTY OF A PRIVATE COLLECTOR

A MAGNIFICENT AND MONUMENTAL GILT-BRONZE STANDING FIGURE OF MAITREYA
YUAN DYNASTY – HONGWU PERIOD

superbly cast in the Udayana style, depicted standing with the right and left hands held in *abhayamudra* and *varadamudra* respectively, the deity portrayed with a serene and meditative countenance below an *urna*, framed by a pair of long pendulous earlobes and hair neatly swept over the mound of the *ushnisha*, further rendered clad in a long robe with elongated sleeve openings and accentuated overall with pronounced folds and undulations, the garment loosely clinging to the gently rounded outlines of his stomach and legs and ending in a flaring hem above the bare feet, Japanese wood stand
116.8 cm, 46 in.

The outcome of the Carbon-14 testing of the core is consistent with the dating of this lot.

PROVENANCE

Sotheby's New York, 21st September 2007, lot 24.

HK$ 20,000,000-30,000,000
US$ 2,560,000-3,840,000

元至明洪武
鎏金銅彌勒佛立像

經碳十四測驗，結果與斷代相吻合。

來源：
紐約蘇富比2007年9月21日，編號24

A YONGLE IMPERIAL STONE BUDDHA

This extremely rare limestone stele is intricately carved in varying levels of relief with a resonant image of Shakyamuni Buddha seated on a lotus throne, surrounded by exotic imagery of Indian origin. It is preserved in extraordinarily good condition, retaining extensive traces of its original red pigments and gilding. Created in the Yongle period, probably for a pagoda or other ceremonial building, either at Nanjing or the new capital that the emperor established at Beijing, it is a historically important legacy of a golden age in China's illustrious history.

This iconographic form in which the historical Buddha is seated with his right hand in the earth-touching position, *bhumisparsha* mudra, recalls a momentous episode from his spiritual biography in which he triumphs over Mara just prior to his enlightenment. Having vowed to remain in meditation until he penetrated the mystery of existence, Shakyamuni was visited by Mara, a demon associated with the veils and distractions of mundane existence. The Buddha remained unmoved by all the pleasant and unpleasant distractions with which Mara sought to deflect him from his goal. According to some traditional accounts, Mara's final assault consisted of an attempt to undermine the bodhisattva's sense of worthiness by questioning Shakyamuni's entitlement to seek the lofty goal of spiritual enlightenment and the consequent freedom from rebirth. Aided by spirits who reminded him of the countless compassionate efforts he had made on behalf of sentient beings throughout his numerous animal and human incarnations, Shakyamuni recognised that it was his destiny to be poised on the threshold of enlightenment. In response to Mara's query Shakyamuni moved his right hand from the meditation position in his lap and touched the ground stating "the earth is my witness". This act of unwavering resolve caused Mara and his army of demons and temptresses to disperse, leaving Shakyamuni to experience his great enlightenment. The episode took place at the adamantine throne, *vajrasana*, beneath the *bhodi* tree at Bodh Gaya, eastern India, a location said to have been especially empowered to expedite the Buddha's enlightenment.

Close comparisons with dated Yongle statuary and calligraphy enable a firm attribution of the current stele to the Yongle period. The style and iconography of the Shakyamuni Buddha is closely related to that on two famous Yongle reign-marked gilt-bronze figures of Shakyamuni Buddha, one in the British Museum, illustrated in *Ming. Fifty Years that Changed China*, British Museum, London, 2014, fig. 195, the other from the Speelman collection, included in James Watt and Denise Patry Leiden, *Defining Yongle: Imperial Art in Early Fifteenth-Century China*, The Metropolitan Museum of Art, New York, 2005, pl. 24 and sold in these rooms, 7th October 2006, lot 808 (**fig. 1**). The images of the Buddha on the current stele and on both gilt-bronzes are depicted seated on similar lotus pedestals on elaborate square thrones. They all share the

fig. 1
Gilt-bronze figure of Shakyamuni Buddha,
mark and period of Yongle,
from the Speelman collection,
Sotheby's Hong Kong, 7th October 2006, lot 808

fig. 2
Collection of Buddhist sutras, mark and period of Yongle, detail
Sotheby's New York 19th March 2015, lot 427.

same structure of the flame-shaped mandorla, filled with dense scroll containing luxuriant blossoms of Indian lotus. The same treatment of the throne, mandorla and Indian lotus decoration can also be clearly seen on an image of a Bodhisattva on one of the leaves of the album, *Collection of Buddhist Sutras*, dated twelfth year of the Yongle reign (1414), sold in our New York rooms, 19th March 2015, lot 427, and now in the Long Museum, Shanghai (**fig. 2**).

A Yuan dynasty prototype for the current stele can be seen in a sculpture on the so-called Cloud Platform at the Juyongguan, created between 1343 to 1353, at a mountain pass northwest of Beijing through which the Great Wall passes, illustrated in *Defining Yongle: Imperial Art in Early Fifteenth-Century China*, *op. cit.*, fig. 14. The iconography is almost identical, with matching elements including the throne and lotus pedestal, but the depiction of the Buddha on the current Yongle stele is more at ease, with softer contours and a greater degree of naturalism in the freely draping robes. The unusual carved imagery on the current stele of a *garuda* depicted biting *nagas* (snake deities) reveals the influence of Indian and Nepalese motifs introduced to China via Tibet during the Yuan dynasty. Such images of Garuda continued to be used in the Yongle period, as shown by an extant brightly-coloured earthenware figure of Garuda now preserved in the Nanjing Municipal Museum, originally created to adorn one of the arched doorways of the pagoda at Da Baoensi commissioned by the Yongle Emperor in Nanjing to commemorate his parents, illustrated in *Ming. Fifty Years that Changed China*, *op. cit.*, fig. 190.

No other comparable Yongle stele appears to be preserved in any museum collection. The only other example recorded in private hands is a stylistically identical limestone stele of Shakyamuni Buddha of matching size and iconography, marginally differing in the depiction of the mythical animals enclosed within the mandorla, illustrated in Kaikodo Journal, no. 5, Autumn, 1997, no. 88, and sold at Christie's New York, 21st September 2004, lot 139. This stele, formerly in the collection of Emmanuel Dimitri Gran (1894-1969), was reputed to have come from a pagoda in Nanjing. Emmanuel Gran, an architect from St Petersburg who escaped the Russian Revolution and moved to Shanghai after 1917, amassed a collection of Chinese art in the 1920s and 30s. After moving to California in 1948, he eventually in New York, where he worked as an architect for the Hilton hotels. It seems highly possible that the current stele, acquired in San Francisco in 1948, was originally collected together. Certainly, the historical context, combined with the precise iconography and artistic style of the current stele, would support it being the legacy of an Imperial project by the Yongle Emperor at Nanjing.

永樂御雕弘佛恩

這尊石灰岩碑以精巧的深淺浮雕刻作，中心的釋迦牟尼像結跏趺坐於蓮花座上，周圍有印度風格紋飾，非常罕見。其品相保存極佳，尚存原來紅彩與貼金之痕跡。製於永樂年間，應奉於南京或新帝定都的北京之佛塔或寺廟中，見證中國歷史上之輝煌盛世。

這尊釋迦牟尼像右手下垂持觸地印，並維持在禪定冥想的坐姿之中，訴說著佛陀證悟真理之前戰勝魔羅的事蹟。佛陀立下誓約將保持禪定冥想的坐姿，直到透悟真理實相為止。但他遇到了魔羅，那是一位試圖讓佛陀分心，阻礙佛陀證悟真理實相的惡魔。對於一切試圖破壞佛陀追求理想的種種誘惑，無論是喜悅或是厭惡的干擾，佛陀均不為所動。依據傳統記載，魔羅展開最後的攻擊，試圖動搖佛陀慈悲的菩薩胸懷。對佛陀追求心靈覺醒的理想與脫離輪迴獲得最後的解脫，魔羅提出了質疑。在精神毅力的支持下，釋迦牟尼想起自己在多次以動物與人類身形的轉世過程中，曾以無量的慈悲願力幫助一切的有情眾生。於此覺悟的關鍵時刻，釋迦牟尼理解並坦然地面對命運。為了回應魔羅的質疑，禪定坐姿的釋迦牟尼移動膝上的右手，觸碰大地，並說「大地是我的證人」。以此堅定不移搖的動作使得魔羅、魔軍與女色誘惑潰散敗逃，留下釋迦牟尼獨自在菩提樹下的金剛座體驗偉大的覺悟。佛陀悟道於印度東部的菩提迦耶，據說該地擁有神奇的力量，促成了祂的覺悟。

若仔細對比其他永樂紀年佛像及銘文，可證此佛像為永樂年作。本尊釋迦牟尼佛像之風格及造型，與兩尊永樂年號鎏金銅釋迦牟尼佛像相近，其中一例大英博物館藏，圖見《明：皇朝盛世五十年》展覽圖錄，大英博物館，倫敦，2014年，圖195，另一件出自 Speelman 收藏，見於屈志仁及 Denise Patry Leiden，《Defining Yongle: Imperial Art in Early Fifteenth-Century China》，大都會藝術博物館，紐約，2005年，圖版24，後售於香港蘇富比2006年10月7日，編號808（**圖一**）。此像與上述兩尊鎏金銅佛像，皆坐於蓮花座上，下承紋飾精緻繁麗之方形台座。三尊佛像身後皆有火焰形背光，滿綴纏枝印度蓮花。紐約蘇富比曾售出一冊永樂十二年（1414年）楷書佛經，內頁一幅菩薩像之台座、背光、印度蓮花紋飾與上述相同，2015年3月19日，編號427，現藏於上海龍美術館（**圖二**）。

位於北京西北方之長城要塞居庸關雲台有佛像雕刻，建造於元末至正年間，是本尊佛像的原型，圖載於《Defining Yongle: Imperial Art in Early Fifteenth-Century China》，前述出處，圖14。兩尊佛像造型幾乎相同，台座與蓮花座紋飾相同，但本尊面容更自在祥和，輪廓較柔膩，衣褶自然垂落，掀掀欲飄。此外，本品罕有地描繪迦樓羅咬噬蛇神娜迦的形象，可證印度和尼泊爾神祇形象在元代經西藏傳入中原。永樂年間，仍見有迦樓羅之踪，南京市博物館藏一件迦樓羅陶像，色彩至今仍奪目鮮豔，原為南京大報恩寺塔內之拱門裝飾，錄於《明：皇朝盛世五十年》，前述出處，圖190；該塔為永樂皇帝為報父母生養之恩而建。

當今各地博物館皆無收藏與本品可比的永樂石灰岩佛像。據載，僅有一例私人收藏釋迦牟尼石灰岩雕像，風格與本尊相同，尺寸、造型亦相近，稍異之處為背光內所飾的神獸形象，載於《懷古堂》，第5期，1997年秋，編號88，後售於紐約佳士得2004年9月21日，編號139。本尊佛像據傳出自南京一座佛塔，曾屬 Emmanuel Dimitri Gran（1894-1969年）收藏。Emmanuel Gran為建築師，原駐居聖彼得堡，1917年逃難俄國革命後遷往上海，並於上世紀二十至三十年代四處搜求中國收藏品。其於1948年移居加州，後再於紐約定居，擔任當地希爾頓酒店的建築師。此石碑1948年得自舊金山，很可能為當時所收。誠然，經歷史考據，結合本品之造像及藝術風格，可推證本尊佛像乃永樂帝在南京建造的皇家建築之存世遺物。

圖一
明永樂　鎏金銅釋迦牟尼坐像　《大明永樂年施》款
Speelman 舊藏
香港蘇富比2006年10月7日，編號808

圖二
明永樂　磁青紙本描金楷書佛經冊　三十九開　局部
紐約蘇富比2015年3月19日，編號427

3136

PROPERTY FROM THE LE CONG TANG COLLECTION

AN EXTREMELY RARE AND SUPERBLY CARVED LIMESTONE STELE OF SHAKYAMUNI BUDDHA MING DYNASTY, YONGLE PERIOD

of rectangular form, meticulously and skilfully carved on one side with Shakyamuni Buddha seated in *vajraparyankasana* on a double-lotus pedestal above a waisted multi-tiered base, the deity portrayed with the right hand held in *blumisparshamuda* and the left in *dhyanamudra*, depicted clad in a pleated robe draped over the left shoulder, the meditative expression accentuated with downcast eyes below thin arched brows, flanked by long pendulous earlobes pierced with vertical slots, surmounted by hair arranged in rows of small whorls and a conical bud-shaped *ushnisha*, the head and torso framed by a halo and surrounded by a *mandorla* crested with a soaring dragon flanked by a pair of *makara* above a lappet-bordered beam, the lower section of the *mandorla* with two rams supported on two elephants hands, all within a border of flaming wisps and above registers detailed with circular motifs, lotus petals and keyfret adorning the base, all against a ground of dense lotus scrolls issuing from two vases raised on stands flanking the figure, each vessel rendered with a broad rounded shoulder and decorated on the exterior with petal lappets, the scene further adorned with *ruyi*-shaped cloud scrolls flanking the base of the deity, traces of gilding and red pigment

49 by 34.3 cm, 19¼ by 13½ in.

PROVENANCE

Acquired in San Francisco shortly after 1945.
Christie's New York, 22nd March 2007, lot 226.

HK$ 8,000,000-12,000,000
US$ 1,030,000-1,540,000

明永樂　釋迦牟尼佛坐像石碑

來源：
1945年後購於舊金山
紐約佳士得2007年3月22日，編號226
樂從堂收藏

3137

PROPERTY OF A GENTLEMAN

A GILT-BRONZE FIGURE OF SHADAKSHARI LOKESHVARA MARK AND PERIOD OF YONGLE

seated in *vajraparyankasana* on a double lotus-base, the principal hands in *namaskaramudra*, the secondary hands raised to the shoulders holding a flower and a *bodhi* bead respectively, wearing elaborate beaded jewellery, a shawl, flowing *dhoti* and a billowing celestial scarf around his shoulders and arms, the serene face bearing a compassionate expression with eyes cast downwards, flanked by long pendulous ears suspending large earrings, the hair neatly drawn up in a chignon under an elaborate diadem, the front edge of the lotus pedestal inscribed with a six-character reign mark reading *Da Ming Yongle nian shi* (bestowed in the Yongle era of the great Ming), the interior with sutra scrolls
21 cm, 8¼ in.

PROVENANCE

Acquired in Hong Kong, 1991.

HK$ 1,500,000-2,500,000
US$ 192,000-320,000

明永樂　鎏金銅四臂觀音坐像《大明永樂年施》款

來源：
1991年於香港入藏

Mark

fig. 1
Sadaksari-Lokesvara, Ming dynasty, Yongle period
Jokhang inv. no. 257(B)
Photograph by Ulrich von Schroeder, 1996

圖一
明永樂　喀什米爾鎏金銅四臂觀音
拉薩大昭寺，藏品編號. 257(B)
烏爾裡希・馮・施羅德攝，1996年

This finely cast gilt-bronze sculpture of Sadaksari Avalokiteshvara is a personification of the bodhisattva Avalokiteshvara's six syllable (*sadaksari*) mantra, *om mani padme hum* (homage to the jewel in the lotus). The first known description of the mantra appears in the Karandavyuha Sutra compiled at the end of the 4th century or beginning of the 5th century AD, where Shakyamuni Buddha introduces Avalokiteshvara, and praises the mantra as being the most beneficial. The popularity of this mantra led to its personification and this form of Avalokiteshvara is the patron, and one of the most popular deities in Tibet. All Dalai Lamas are believed to be earthly manifestations of this deity.

For a closely related Yongle gilt-bronze figure of Sadakshari Avalokiteshvara in the Jokhang, Lhasa, with cold-painted face, see Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. II, p. 1275, pl. 355B-C (**fig. 1**). Other examples include one of the same size from the Berti Aschmann Collection in the Museum Rietberg, illustrated in Helmut Uhlig, *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg*, Zurich, pp. 100-101, pl. 53, and a smaller example, illustrated in *Buddhist Images in Gilt Metal*, Chang Foundation, Taipei, 1993, p. 75, no. 30. For Yongle gilt-bronze figures of Sadakshari Avalokiteshvara sold at auction, see the example sold in our New York rooms, 20th March 2002, lot 171, and another at Christie's Hong Kong, 30th May 2005, lot 1245.

參考拉薩大昭寺藏二件近類永樂鎏金銅四臂觀音，面塗泥金，錄於烏爾裡希・馮・施羅德，《西藏佛教雕塑》，香港，2001年，卷2，頁1275，圖版355B-C（**圖一**）。Berti Aschmann 舊藏一例，現存雷特伯格博物館，刊於 Helmut Uhlig，《On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg》，蘇黎世，頁100-101，圖版53，另一件尺寸較小，載於《金銅佛造像圖錄》，鴻禧美術館，台北，1993年，頁75，編號30。並參考一件永樂鎏金銅四臂觀音像，2002年3月20日售於紐約蘇富比，編號171，及另一件2005年5月30日售於香港佳士得，編號1245。

3138

PROPERTY OF A GENTLEMAN

A SUPERBLY CAST GILT-BRONZE FIGURE OF AVALOKITESHVARA MING DYNASTY, XUANDE PERIOD

seated in *rajalilasana* with the right arm rested on the raised right leg, wearing an ornate *dhoti* tied with a bejewelled belt with radiating tassels, falling into a voluminous hem heavily embellished with bands of florets and foliate scrolls, the chest similarly adorned with beaded necklaces, draped around the shoulders and arms with a goat pelt falling into heavy swags on the reverse, the face with a benevolent expression detailed with downcast eyes and a benign smile, crowned by a five-leaf diadem before a high chignon set with a seated figure of Amitabha Buddha, stand
26 cm, 10¼ in.

PROVENANCE

Collection of Colonel Robert Coleman Hall Brock (1861-1909) and Alice Gibson (1861-1925), Philadelphia, Pennsylvania.
Collection of Henry Gibson Brock (1886-1940) and Margaret Cust Burgwin (1926-1961), Muncy, Pennsylvania, and thence by family descent.
Christie's New York, 18th/19th September 2014, lot 1025.

HK$ 8,000,000-12,000,000
US$ 1,030,000-1,540,000

明宣德　鎏金銅觀音菩薩坐像

來源：
Colonel Robert Coleman Hall Brock（1861-1909年）及 Alice Gibson（1861-1925年）收藏，費城，賓夕法尼亞州
Henry Gibson Brock（1886-1940年）及 Margaret Cust Burgwin（1926-1961年）收藏，Muncy，賓夕法尼亞州，後於家族傳承
紐約佳士得2014年9月18/19日，編號1025

fig. 1
Gilt-bronze figure of Bodhisattva Manjushri, mark and period of Xuande
Berti Aschmann Foundation
© Rietberg Museum, Zurich

This finely cast sculpture of Avalokiteshvara embodies the sophisticated nuances of expression in the Buddhist imagery created in the workshops of the early Ming court. The figure radiates compassion with his downward gaze and gentle smile - the essential quality of the bodhisattva. Avalokitesvara, known as the 'infinitely compassionate being' and 'protector of the world' is the subject of the twenty-fifth chapter of the *Lotus* Sutra, in which he attempts to save all beings from the suffering of the world. The image of the now fragmentary Amitabha Buddha, the Buddha of Infinite Light, in the fragile headdress of this exquisite sculpture enables a clear attribution.

Tibetan iconography and artistic traditions, partly derived from the rich legacy of Newari craftsmen, had a significant influence on Chinese Buddhist art of the Yuan dynasty, and even more so at the courts of the Yongle and Xuande emperors. This influence manifests itself in a departure from the more rigid sinicised style to greater movement in the body, with S-curved posture, refined gestures and decoration of the body in opulent jewellery, as seen here.

Earlier Tibetan representations of Avalokiteshvara in relaxed 'royal ease' posture are rare, but a Central Tibetan fourteenth century bronze figure in the Royal Ontario Museum may be a possible prototype. Illustrated on Himalayan Art Resources, item no. 77540, it displays the same posture of royal ease, but is less lavishly decorated than the current figure, without such opulent jewellery.

The current figure can be attributed to the Xuande period due to its distinct stylistic similarities to Xuande reign-marked figures, including the figure of a kneeling Bodhisattva in the Berti Aschmann Foundation at the Rietberg Museum (**fig. 1**), illustrated in Helmut Uhlig, *On the Path to Enlightenment, The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, no. 72. Both figures share the same distinct facial expression, with similar pronounced mastery of movement and lavish treatment of the crown, jewellery and robes. See also the similarities on a Xuande reign-marked gilt-bronze figure of Avalokiteshvara in the Victoria & Albert Museum, illustrated in the exhibition catalogue *Ming: Fifty Years that Changed China*, the British Museum, London, 2014, fig. 203.

Similar depictions of elaborate festoons of jewelled chains can be found on other gilt-bronze images of Guanyin dated to the late Yuan-early Ming period, such as the figure from the Oppenheim Collection, now in the British Museum, illustrated by Wladimir Zwalf, ed., *Buddhism: Art and Faith*, London, 1985, no. 298. Compare also the similar treatment of the jewellery on a Yongle reign-marked gilt-bronze figure of Avalokiteshvara, sold in our London rooms, 7th November 2007, lot 362.

圖一
明宣德　西藏鎏金銅跪姿文殊菩薩像
《大明宣德年施》款
Berti Aschmann 基金會
© 蘇黎世雷特伯格博物館

觀世音菩薩坐像，靜謐詳和，華麗尊貴，盡顯明初宮廷佛教造像風格。鳳目低垂，唇角微揚，呈現菩薩慈悲憐生之情。《蓮華經》第二十五品〈觀世音菩薩普門品〉述觀世音菩薩慈悲為懷，願救渡眾生離苦得樂。此像頭冠中央之無量光佛，為觀世音菩薩的明確特徵。

藏傳佛教造像風格，深得紐瓦爾工藝影響，進而傳至中國，元代及明初永樂、宣德二朝之造像藝術均可見其風範，原本較為端正拘謹之漢傳風格，逐漸融入更多動態，突顯身形曲線，姿態更顯柔和，細緻自然，滿綴瓔珞華飾，如同此像。

藏傳早期觀世音菩薩自在坐像，極是罕見，皇家安大略博物館藏一件十四世紀西藏中部造銅坐像，或為雛本，載於喜瑪拉雅藝術資源網，編號77540，同為自在坐姿，然較為素樸，瓔飾不及現例富麗華貴。

此像風格細節與銘年款之宣德朝造像相似，應屬同期，如雷特伯格博物館 Berti Aschmann 基金會藏一件跪姿菩薩（圖一），錄於 Helmut Uhlig，《On the Path to Enlightenment, The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich》，蘇黎世，1995年，編號72。本品與雷特伯格博物館藏品面容法相如出一轍，動態、頭冠、瓔珞、衣袍均極為相似。並參考維多利亞與艾爾伯特博物館藏一件鎏金銅觀世音菩薩像，銘大明宣德年款，刊載於展覽圖錄《明：皇朝盛世五十年》，大英博物館，倫敦，2014年，圖203。

Oppenheim 舊藏一尊元末明初鎏金銅菩薩像，亦見類同披垂滿掛之繁麗寶飾，現藏倫敦大英博物館，刊錄於 Wladimir Zwalf 編，《Buddhism: Art and Faith》，倫敦，1985年，編號298。另一尊永樂年款鎏金銅觀世音菩薩像，瓔飾風格相近，2007年11月7日售於倫敦蘇富比，編號362。

3139

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

A GILT-BRONZE GROUP OF YAMANTAKA VAJRABHAIRAVA AND VAJRAVETALI QING DYNASTY, 18TH CENTURY

the yidam and consort standing in *alidhasana* on a lotus throne, the yidam with fierce buffalo head, seven human heads and crowned with the head of the bodhisattva Manjushri and a *vishvavajra* finial, all heads with a third eye, fiery tresses and wearing the skull crown, with thirty-four arms holding ritual weapons and implements aloft, wearing the six bone ornaments and a garland of severed skulls, the consort in ecstatic union with the left leg wrapped around the waist of her partner, wearing a skull crown and the six bone ornaments, holding a *kapala* filled with *amrita* in the raised left hand and *kartrika* in the right

Himalayan Art Resources item no. 13444
34.8 cm, 13¾ in.

PROVENANCE

Galaxie Company, Hong Kong, ca. 1990.

HK$ 600,000-800,000
US$ 77,000-103,000

清十八世紀 鎏金銅大威德金剛像

喜瑪拉雅藝術資源網編號13444

來源：
香港家適公司，約1990年

The complex and powerfully modelled sculpture depicts Yamantaka Vajrabhairava, the wrathful manifestation of Manjushri, the bodhisattva of Discriminating Wisdom, together with his consort Vajravetali in ecstatic union. The large and ferocious buffalo head of Vajrabhairava with towering, fiery tresses coiled into thick ropes dominate the sculpture and commands the focal point, as it is the same size as the torso and legs. Six fierce human faces wrap around the back of the buffalo head, and are surmounted by a further fierce human face and the head of wrathful Manjushri.

Vajrabhairava, or Adamantine Anger, the destroyer of ignorance and fear of death, is one of the principal yidams of the Geluk sect, the Tibetan Buddhist order founded by Tsong Khapa (1357-1419) that was later favoured at the Qing court. The Geluk sect enjoyed increased importance amongst the emperors of the Ming dynasty. From the mid-17th century on, The Geluk lineage were the dominant theocratic power in Tibet through the Dalai Lama, and the sole represented Tibetan Buddhist lineage within China.

Tsong Khapa, as well as the Manchu emperors, were additionally considered manifestations of the bodhisattva Manjushri, explaining in part the popularity of Vajrabhairava within China. The Qing emperors maintained direct links with the Dalai and Panchen Lamas and propagated the Geluk lineage of Buddhism within China, sponsoring the construction of numerous monasteries and temples around the capital of Beijing. Vajrabhairava, the all-powerful manifestation of Manjushri, was thereby symbolic of the ultimate imperial authority. This awe-inspiring statue serves to enforce the imperial mandate while representing the highest ideals of the spiritual path to Buddhist enlightenment.

Compare the triple-looped beaded girdle and short *dhoti* of Vajravetali with another eighteenth century bronze figure of the yidam and consort, sold at Christie's London, 6th November 2012, lot 94.

大威德金剛，乃大智文殊菩薩之忿怒相，與其明妃金剛露漩結合，造像精細複雜，莊嚴威武。頭上牛首高聳，碩大兇猛，怒髮上衝，盤為粗索，大如其身，尤見矚目。牛首後方，圍繞六忿怒人面。六面之頂，又見一忿怒人面與文殊菩薩忿怒相。

大威德金剛，亦稱怖畏金剛，意為勝伏死主，消愚昧，除恐懼，乃藏傳佛教格魯派密宗所修本尊之一。此派由宗喀巴大師（1357-1419年）創立，後由清廷確立尊崇。明代君主對格魯派已愈加重視。十七世紀中葉以來，格魯派歷代以達賴喇嘛為首，成為西藏教權之主流，亦為中國唯一傳承的藏傳佛教宗派。

歷朝君主與宗喀巴大師，被視為文殊菩薩化身，大威德金剛因而備受尊崇，威震中國。清代皇帝大興格魯派，冊封達賴與班禪，於京城修建大量寺廟。大威德金剛，文殊菩薩威德至上之相，代表至尊皇權。此像大氣凜然，執掌聖訓，象徵覺悟佛法之最高境界。

金剛露漩之三環串珠腰帶與短腰布，可與一例比較，十八世紀本尊及明妃銅像，售於倫敦佳士得，2012年11月6日，編號94。

3140

A RARE SILVER AND GILT-COPPER BUDDHIST TRIAD WITH SEMI-PRECIOUS STONE INLAY
EASTERN INDIA, PALA, 12TH CENTURY

the three deities seated atop lotus thrones with a single supporting stalk, with stepped base heightened with a single row of beaded pearls, the central deity Shadakshari Lokeshvara with flaming mandorla and high *jatamukata* adorned with jewel finial, wearing the bodhisattva jewellery and striped diaphanous *dhoti*, the primary hands in *anjalimudra* and secondary hands holding a lotus and *mala*, Manidhara seated in *rajalilasana* holding a vertical *vajra* in the right hand with the left hand holding a lotus, Shadakshari Lokeshvara or Mahavidya seated in *vajraparyankasa* holding a *mala* in the right hand and a lotus in the left

Himalayan Art Resources item no. 13441
19 cm, 7½ in.

HK$ 4,000,000-6,000,000
US$ 515,000-770,000

十二世紀
東印度帕拉銀及鎏金佛教造像

喜瑪拉雅藝術資源網編號13441

This rare sculpture highlights the finesse of the medieval eastern Indian sculptors and metalworkers with its attention to miniature detail and mastery of poise. The complex and delicately modelled Buddhist triad is an excellent example of the refinement of Pala figuration. Executed during the height of Bengal's Golden Age, the current work demonstrates the elegance and artistic innovation for which art from the Pala period is renowned: the relaxed plasticity of form; the slender physiognomy and elaborate jewellery; the highly stylised floral and vegetative motifs; and the diverse application of precious metals and semi-precious stones.

The three seated deities are cast in silver, their faces heightened with cold gold and with traces of polychromy to the faces and hair. The stepped base, lotus stalk and triple thrones are cast in copper, then gilded and inlaid with semi-precious stones in the numerous apertures at the base and central deity. Compare the stepped base and triple stalk elements with a slightly earlier eleventh century Pala-period bronze triad from the Red Palace in Lhasa, see Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. I, pp. 272-273, cat. nos 88C-D (**fig. 1**); and also the tall, ribbed *jatamukata*, crown, finial, and fanning sash with an eleventh/twelfth century Pala-period bronze triad also in the Red Palace, *ibid*., pp. 270-271, cat. no. 87B.

The deities depicted in the current work represent the archetypal Buddhist triad of the deities of the *shadakshari* or six-syllabled mantra "*om mani padme hum*." The central figure is Shadakshari Lokeshvara, holding the primary hands in *anjalimudra* at the heart center and clutching a wish-fulfilling gem between them. The secondary left hand holds a lotus flower, and the right hand holds a *mala* or rosary. He wears the bodhisattva jewellery, a *yagñopavitum* across the left shoulder, and an ankle-length striped *dhoti* secured with an elegant flourish at the back. To the proper left of Shadakshari Lokeshvara appears to be a smaller Shadakshari Lokeshvara or Shadakshari Mahavidya, whose posture and attributes mirror those of the central deity. To the proper right of Shadakshari Lokeshvara is Manidhara, the holder (*dhara*) of the jewel (*mani*), seated in *rajalilasana*, or the posture of royal ease. His left hand rests on his knee, holding the stem of a stylised lotus flower. The elbow of the left arm rests of the raised left knee, and the left hand holds his characteristic jewel.

fig. 1
Manjughosa, Shakyamuni and probably Yama
North-Eastern India, Late Pala Style, 11th century
Potala inv. no. 227
Photograph by Ulrich von Schroeder, 1996

圖一
十一世紀　印度東北部帕拉式晚期文殊菩薩、釋迦牟尼及或為閻摩
布達拉宮藏品編號227
烏爾裡希・馮・施羅德攝，1996年

本像精細入微，造型優雅，甚為罕見，彰顯中世紀東印度造像及金屬工藝之超卓。製於孟加拉黃金時代高峰，三佛以銀鑄成，刻劃細緻，面容泥金，昔日彩料依稀尚存，佈局精巧，誠帕拉造型典範。

參考拉薩布達拉宮紅宮藏十一世紀帕拉銅像，其年代略此為早，佛像以三岔式枝莖承托，底座呈台階式，與此相近，見於烏爾裡希・馮・施羅德，《西藏佛教雕塑》，香港，2001年，卷1，頁272-273，編號88C-D。另參考紅宮所藏十一至十二世紀帕拉銅像之冠飾，出處同上，頁270-271，編號87B。

3141

A LARGE GILT-BRONZE FIGURE OF SEATED SHAKYAMUNI BUDDHA 17TH CENTURY

seated in *vajraparyankasana* on a double-lotus pedestal with a beaded upper edge, his hands held in *dharmacakra mudra*, wearing a loose robe exposing his chest, the robe elaborately accented with fine incisions of chrysanthemum blooms and scrollwork, the serene face with downcast eyes and a meditative expression, flanked by a pair of long pendulous earlobes, the head and domed *ushnisha* covered with tight curls and surmounted by an ovoid jewel
39.9 cm, 15⅝ in.

PROVENANCE

A Swiss private collection.
Sotheby's Hong Kong, 8th April 2014, lot 3058.

HK$ 3,000,000-5,000,000
US$ 384,000-640,000

十七世紀　鎏金銅釋迦牟尼坐像

來源：
瑞士私人收藏
香港蘇富比2014年4月8日，編號3058

The image represents a transitional sculptural style from the late Ming into the early Qing dynasty, with the heavily lidded eyes remaining reminiscent of Ming works while the robe style with engraved decoration relates to Qing stylistic developments; see a lacquered wood Buddha in the British Museum containing a dedicatory inscription dated 1692, illustrated in Wladimir Zwalf, ed., *Buddhism: Art and Faith*, London, 1985, pl. 309.

此尊釋迦牟尼坐像展現明末至清初之造像風格轉變，慈目低垂，眼瞼厚實，顯明代特徵，袈裟錦緞刻劃細緻，則屬清式風格，參考大英博物館藏一件木胎髹漆佛像，裝藏經卷紀年1692年，刊載於 Wladimir Zwalf 編，《Buddhism: Art and Faith》，倫敦，1985年，圖版309。

3142

A RARE GILT-BRONZE FIGURE OF VAJRAVARAHI MONGOLIA, 17TH CENTURY

dancing in *ardhaparyankasana* with the bent right knee resting on a floral bloom, the right arm bent and holding a *kartrika* in the right hand, the left hand holding a blood-filled *kapala* before the chest, with a fierce expression and three glaring eyes, pendulous earlobes adorned with elaborate earrings, hair flowing upwards and a five-skull crown issuing a boar's head on one side, the long hair trailing down the back and legs on the reverse to the base, the voluptuous torso further adorned with jewellery, a beaded girdle and and garland of severed heads, a *khatvanga* staff resting in the bend of the left elbow

Himalayan Art Resources item no. 13445
23.1 cm, 9 in.

PROVENANCE

A European private collection, formed in the 1970s and 1980s.
Rossi & Rossi Ltd, Hong Kong, 2007.

HK$ 2,600,000-3,200,000
US$ 333,000-410,000

十七世紀
蒙古鎏金銅金剛亥母像

喜瑪拉雅藝術資源網編號13445

來源：
歐洲私人收藏，蒐集於1970及1980年代
Rossi & Rossi Ltd，香港，2007年

Depicted dancing on one foot, trampling on Black Bhairava holding a blood filled skullcap in one hand, the other a *khatvanga*, and adorned with a crown of dry human skulls and additional skulls draped around the body, with an elaborate *karttrika* balance against the arm, this sensitively cast and richly gilded figure of Vajrayogini is a rare bronze sculpture from Mongolian. The characteristic Mongolian base, with exaggerated lotus petals, is an immediate clue to its origin. The sleekness of form of the gently curved body and the calm, gentle demeanour is apparent. The characteristic sharpness of form in Tibetan sculpture is absent here. The iconography and form, however, is wholly derived from Tibetan Buddhism. Compare the similar iconography on the large gilt-copper figure of Vajrayogini in the collection of the Musee Guimet, dated circa 1700, illustrated in Marylin M. Rhie, and Robert A. F. Thurman, *Wisdom and Compassion: The Sacred Art of Tibet,* New York, 1996, p. 261, pl. 94.

For examples of other Mongolian gilt-bronze sculptures with similar characteristic lotus bases, see the two figures of Manjushri and Shadakshari Avalokiteshvara from Chahar, Inner Mongolia, circa 1700, now in the Folkens Museum Etnografiska, Stockholm, illustrated *ibid.*, pp. 144-145, pls 35 and 36. See also an 18th century Mongolian gilt-bronze figure of Chakrasamvara, cast with similar lotus base and sharing the same treatment of the body and similar expression, sold in our London rooms, 9th November 2016, lot 132.

For a later Mongolian sculpture of Vajrayogini, see a 19th century gilt-bronze example in the Jacques Marchais Museum of Tibetan Art illustrated in Barbara Lipton and Nima Dorjee Ragnubs, *Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art*, New York, 1996, no. 53.

此尊鎏金蒙古金剛佛母銅像，甚為罕見，底座蓮瓣造型誇張，乃蒙古典型，從中可知其源。本尊形像圓潤，軀體曲線柔和，面容慈悲，有別於西藏造像輪廓分明之特質。然而本像造型，全皆出自藏傳佛教。比較一例，造型相近，現藏於巴黎吉美國立亞洲藝術博物館，約製於1700年，圖載於 Marylin M. Rhie 及 Robert A.F. Thurman，《Wisdom and Compassion: The Sacred Art of Tibet》，紐約，1991年，頁261，圖版94。

比較數例，蓮座相近，包括內蒙古察哈爾約製於1700年之文殊菩薩及觀音坐像各一，現藏斯德哥爾摩 Folkens Museum Etnografiska，出處同上，頁144-145，圖版35及36。再比較一蒙古十八世紀鎏金銅勝樂金剛立像，蓮座及軀體造型與面容刻劃均與本像相近，售於倫敦蘇富比2016年11月9日，編號132。

另可比較十九世紀蒙古鎏金銅例，現藏 Jacques Marchais Museum of Tibetan Art，圖載於 Barbara Lipton 及 Nima Dorjee Ragnubs，《Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art》，紐約，1996年，編號53。

3143

A GILT-BRONZE FIGURE OF SHAKYAMUNI BUDDHA MARK AND PERIOD OF YONGLE

seated in *vajraparyankasana* with hands in *bhumishparsha mudra* on a double-lotus base with slender pointed petals between beaded edges, the deity rendered clad in a robe loosely draped over the left shoulder and cascading in voluminous folds around the feet, further portrayed with a serene countenance framed by a pair of pierced long pendulous earlobes, all below an *ushnisha* atop hair neatly arranged in rows of small whorls, the upper surface of the base incised with a six-character reign mark
20.2 cm, 7⅞ in.

PROVENANCE

Sarkisian's Oriental Rugs & Fine Art, Denver, Colorado, acquired in India, early 1960s.
An American private collection, acquired 7th July 1980.

HK$ 6,000,000-8,000,000
US$ 770,000-1,030,000

明永樂　鎏金銅釋迦牟尼佛坐像《大明永樂年施》款

來源：
Sarkisian's Oriental Rugs & Fine Art，科羅拉多州丹佛，1960年代初入藏於印度
美國私人收藏，1980年7月7日入藏

Mark

fig. 1
Gilt-bronze figure of Shakyamuni Buddha, mark and period of Yongle,
from the Tuyet Nguyet and Stephen Markbreiter collection, Sotheby's Hong Kong, 7th October 2010, lot 2142

The historical Shakyamuni Buddha is envisaged in this statue seated at Bodh Gaya in eastern India, having vowed to remain in meditation to penetrate the mystery of samsara. He was interrupted by the demon hordes of Mara, the 'lord of the senses'. The Buddha overcame their attempts at seduction and distraction, and in defiance moved his right hand from the meditation position to touch the ground before him. The gesture, *bhumishparsha mudra*, signifies the moment of triumph over Mara in calling the earth spirit to witness his claim to enlightenment.

This classic iconography of Shakyamuni Buddha is famously represented in two complete Yongle altar shrines, one in the British Museum, illustrated in Wladimir Zwalf, ed., *Buddhism: Art and Faith*, London, 1985, cat. 305, and the other from the Speelman Collection, sold in these rooms, 7th October 2006, lot 808. Yongle reign-marked images of Shakyamuni Buddha in this smaller scale are relatively rare. Only one was recorded in Ulrich von Schroeder's survey of Tibetan monastery collections, preserved in the Potala Palace, illustrated in *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. II, pl. 358A; another, with the reign mark erased, is now in a private collection, Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong 1981, pl. 146D.

A closely related Yongle gilt-bronze Shakyamuni from the Tuyet Nguyet and Stephen Markbreiter collection was sold in these rooms, 7th October 2010, lot 2142 (**fig.1**). The size and iconography of the current figure is identical, but the form of the current figure slightly differs, more slender in proportion with higher sloping shoulders. The treatment of the elegant lotus pedestal also departs from the standard convention of Yongle bronzes, more sharply defined and curving out at the tips. The overall condition is good, and it retains the consecration plate beneath engraved with the designated visvavajra.

Other Yongle reign-marked gilt-bronze figures of Shakyamuni include a classic version in the Palace Museum, Beijing, illustrated in *Splendors from the Yongle (1403-1424) and Xuande (1426-1435) Reigns of China's Ming Dynasty*, Beijing, 2010, p. 244, pl. 118, and the large example (55 cm) sold in these rooms, 8th October 2013, lot 3075.

圖一
明永樂　鎏金銅釋迦牟尼佛坐像　《大明永樂年製》款
Tuyet Nguyet 及 Stephen Markbreiter 伉儷舊藏
香港蘇富比2010年10月7日，編號2142

釋迦牟尼佛為參透輪迴，於印度東部菩提伽耶盤坐冥想，摩羅王率領群魔阻撓，經歷誘惑干擾，釋尊右手從禪定印轉觸地降魔印，地神出，見證得道。

釋迦牟尼佛作觸地印之形像經典，永樂佛像近例有二，皆連完整背光，其一現藏大英博物館，圖載於 Wladimir Zwalf 編，《Buddhism: Art and Faith》，倫敦，1985年，編號305，另一例原屬 Speelman 收藏，售於香港蘇富比2006年10月7日，編號808。如本尊尺寸小巧之永樂釋迦牟尼佛坐像，甚為罕見，烏爾裡希．馮．施羅德西藏寺廟典藏報告僅錄一例，現存布達拉宮，圖載於《西藏佛教雕塑》，香港，2001年，卷2，圖版358A。另一例永樂款已磨，現為私人收藏，見烏爾裡希．馮．施羅德，《Indo-Tibetan Bronzes》，香港，1981年，編號146D。另一永樂釋迦牟尼佛坐像例，則出自 Tuyet Nguyet 及 Stephen Markbreiter 伉儷收藏，與本品尺寸、造型相同，售於香港蘇富比2010年10月7日，編號2142（**圖一**）。相較前例，本像身軀較形修長，肩膀更垂傾蓮座造型優雅，有別於永樂銅像典型，輪廓也更為分明，蓮座瓣尖端外撇更明顯，且整體品相良好，底座仍存刻十字金鋼杵之封板，實屬難得。

且有數例，可資比較，如北京故宮博物院藏像，載於《明永樂宣德文物特展》，北京，2010年，頁244，圖版118，以及另一較大（55 公分）之例，售於香港蘇富比2013年10月8日，編號3075。

3144

AN EXTREMELY RARE LARGE GILT-BRONZE FIGURE DEPICTING A CHITIPATI OR KINKARA
TIBET OR HIMALAYAS, 17TH – 18TH CENTURY

standing in *ardhaparyankasana* with the right knee bent and raised, the left knee turned outward in dancing posture, the right arm raised and the left arm akimbo, the pointed skull with bone fissures, the two large eye sockets vacant, with fierce grimace and fangs bared, wearing a heavy necklace and decorative breastplate with cloud motif, with protruding ribs and spine, with a short pleated *dhoti* secured at the waist, standing atop an associated stepped rectangular base adorned with a *vishvavajra*

Himalayan Art Resources item no. 13446
73.8 cm, 29 in.

EXHIBITED

Demonic Divine, Rubin Museum of Art, New York, 2004.

LITERATURE

Rob Linrothe and Jeff Watt, *Demonic Divine*, New York, 2004, pp. 134-135, cat. no. 14.

HK$ 8,000,000-10,000,000
US$ 1,030,000-1,280,000

十七至十八世紀
西藏或喜瑪拉雅屍陀林像

喜瑪拉雅藝術資源網編號13446

展覽：

《Demonic Divine》，魯賓藝術博物館，紐約，2004年

出版：

Rob Linrothe 及 Jeff Watt，《Demonic Divine》，紐約，2004年，頁134-135，編號14

fig. 1
Thangka depicting Smashana Adipati, Lords of the Charnel Ground, Tibet, 15th century, pigments on cloth
Gift of Shelly & Donald Rubin Foundation, F1996.16.5 (HAR 462)
© Rubin Museum of Art, New York

Highly unusual in its powerful scale, electrifying in its energy and movement, this large and lithe bronze figure depicts a dancing *Chitipati* or *kinkara*. Charnal ground figures including *kinkara* (skeleton) and *Chitipati* (Lord of the Funeral Pyre), are commonly depicted in Vajrayana Buddhist imagery and ritual as the fierce protectors of tantric practitioners, especially in thangkas. However, this is the only large freestanding sculpture of this form recorded in any private or museum collection.

For a representation of the Chitipati, see a 15th century thangka in the Rubin Museum of Art, New York, illustrated in Rob Linrothe and Jeff Watt, *loc.cit.*, pp. 126-127, cat. no. 10 (**fig. 1**). See also a detail on an 18th century thangka of Vajrayogini, sold in our Paris rooms, 10th June 2014, lot 69. These images demonstrate how the current figure may originally have appeared as a pair, depicted dancing alongside each other in a temple or other ritual setting.

In the Tantric context, the charnal ground is both a literal and metaphorical arena for Buddhist practice—a potent reminder of the impermanence of life; the mental constructs of aversion and impurity; and the craving for a human body and future rebirths. There are subtle iconographical differences between the *kinkara* and *Chitipati*. The *kinkara* is depicted in a dancing posture, with a prominent and pointed skull with curvilinear bone fissures; hollow eye sockets; the gaping mouth with teeth bared and vicious fangs. A decorative necklace and breastplate or textile adorns the upper body, and a short *dhoti* adorns the lower body. Further decorative bone fissures are visible at the back of the skull, the wrist, knees and ankles.

The skeletal torso reveals the bony rib cage at the front, and the ribs with protruding spinal column at the back. The iconography of the *Chitipati* is almost identical, however, the *kinkara* has two eye sockets and a human-like body, with flesh-covered hands and feet and delicately articulated nails.

Chitipati are associated with the eight great charnel grounds (*astamahasmashana*) of the Chakrasamvara and Vajrayogini mandalas, and invoked as the skeletal protectors of Tantric practitioners. *Chitipati* are typically depicted completely denuded of flesh, with a third eye, wearing a five-leaf or five-skull crown, holding *kinkara-danda* (skeleton clubs) or other ritual implements aloft, and with knees intertwined. The ghouls and spirits of the charnal ground, including the *kinkara*, are governed by the *Chitipati.*

It has been speculated in the past that this sculpture may have been used to support the oversized Tibetan ritual long horn known as *dungchen.* Found throughout the greater Tibetan Buddhist cultural region, *dungchen* are long, telescoping bronze or mixed metal trumpets often more than three meters in length, used in a ritual context and always played in pairs. The wide ends of the *dungchen* typically rest on mounted stands, and are held aloft by a handheld mount, or rested on the ground. In the current example, it is possible that a curved mount for the wide end of a *dungchen* would have fit into the figure's raised proper right palm, as it also would in that of its pair. For further discussion, see Linrothe and Watt, *Demonic Divine: Himalayan Art and Beyond*, New York, 2004, p. 134, cat. no. 14.

圖一
十五世紀　西藏屍陀林唐卡
布本設色
雪莉及羅納德魯賓基金會饋贈，F1996.16.5 (HAR 462)
© 紐約魯賓藝術博物

鎏金銅屍陀林像，巨大威武，舞姿躍然如生，震撼攝人。屍陀林像多見伴隨於金剛乘教圖像，尤以唐卡為最，為修持人護法。此件大型立像，為現知私人及博物館收藏中獨一無二之例。

屍陀林之形貌，參考紐約魯賓藝術博物館藏一件十五世紀唐卡，刊於 Rob Linrothe 及 Jeff Watt，前述出處，頁126-127，編號10（圖一）。參考另一件十八世紀金剛亥母唐卡，2014年6月10日售於巴黎蘇富比，編號69，觀該唐卡細節可推測，此尊屍陀林像或原為一對，相對起舞，置於寺院或祭壇二側。

屍陀林為勝樂金剛與金剛亥母壇城中八大寒林之護法神，多乾枯無肉，三眼，著五葉或五骷髏冠，手持法器，兩膝交錯，寒林中的鬼神，均為屍陀林所掌管。

3145

A RARE LARGE IMPERIAL THANGKA DEPICTING YAMA DHARMARAJA QING DYNASTY, 18TH CENTURY

the deity standing in *alidhasana* within a flaming *mandorla*, holding a *kartrika* in the right hand and a *kapala* filled with *amrita* in the left hand, wearing a five-skull crown, with flaming hair, eyebrows and beard and three bulging eyes, the mouth agape and teeth bared, trampling a corpse on a lotus throne atop a triangular *agni-kunda* filled with roiling blood, surrounded by six wrathful deities in the upper and lower registers

Himalayan Art Resources item no. 13447
145.7 by 75 cm, 57⅜ by 29½ in.

EXHIBITED

Buddha: 2000 Years of Buddhist Art, 232 Masterpieces, Völklinger Hütte World Heritage, Völklingen, 25th June 2016-19th February 2017.

LITERATURE

Meinrad Maria Grewenig, et al., eds, ***Buddha: 2000 Years of Buddhist Art, 232 Masterpieces,*** Völklingen, 2016, pp. 480-481, cat. no. 213.

HK$ 2,500,000-3,500,000
US$ 320,000-448,000

清十八世紀 御製閻魔法王唐卡 布本設色　鏡框

喜瑪拉雅藝術資源網編號13447

展覽：

《Buddha: 2000 Years of Buddhist Art, 232 Masterpieces》，鋼鐵廠世界遺產區，弗爾克林根，2016年6月25日-2017年2月19日

出版：

Meinrad Maria Grewenig 等編，《Buddha: 2000 Years of Buddhist Art, 232 Masterpieces》，弗爾克林根，2016年，頁480-481，編號213

The meticulous detailing and precision of the rare and present thangka depicting Yama Dharmaraja reflects the spectacular skill of the artists and ateliers associated with the Qing Imperial court.

Yama Dharmaraja, protector of the Vajrabhairava cycle of Tantras, strides in fierce *alidhasana* within a fiery halo, surrounded by a terrifying retinue in the upper and lower registers. The lotus platform upon which Yama Dharmaraja stands rests upon a triangular *agni-kunda* or brazier filled with roiling blood. The *agni-kunda* is associated with Vajrabhairava, and represents the "clear light" or essence of all phenomena, wherein all objects put into the sacred fire burn with the same flame and are reduced to the same remains. Yama Dharmaraja arises from this clear light.

Directly above the central deity is Vajrabhairava, the wrathful manifestation of the *bodhisattva* Manjushri. who assumes a variety of terrifying forms to subdue Yama, the personification of death and a spiritual metaphor for perpetuating *samsara*, or cyclical existence. Four further aspects of Yama Dharmaraja surround the central deity in the upper and lower registers, the colors of which correspond to four of the five Buddha Families: the red *avatar* of Magnetising Activity and the blue-black *avatar* of Wrathful Activity presiding in the upper register; and the yellow *avatar* of Increasing Activity and the white *avatar* of Peaceful Activity presiding in the lower register.

The open sky behind the central deities and the expanse of rolling clouds above the moody landscape in the lower register are both indicative of the syncretic Tibeto-Chinese style which developed throughout the 17th and 18th centuries. Another large-scale thangka depicting Green Mahakala from the Qing Court Collection demonstrates a similar composition to the present lot; see *The Complete Collection of Treasures of the Palace Museum: Tangka-Buddhist Painting of Tibet*, Hong Kong, 1995, vol. 59, p. 171, cat. no. 158. Both works exhibit the primary hallmarks of the elegant and embellished Qing Court style—the fabulous landscape elements with lush green mountains, rocky escarpments, meandering streams, leafy trees and flowering gardens; all unfolding under the vivid cobalt sky above, filled with rolling clouds in delicate shades of rose, lavender and cerulean. In both paintings, the central deities dominate the composition from within their fiery *mandorlas,* emanating a fierce crimson halo heightened with golden curvilinear arcs which extend into the flames. The whorling golden tongues of flame mirror the whorling clouds and golden tips of the lotus petals; whilst six deities fill the heavenly upper and earthly lower registers of the paintings.

Compare the characteristic treatment of the flames and clouds of the present lot to another Qing masterwork of monumental proportion, a finely embroidered thangka depicting Chakrasamvara and Vajravarahi sold in our New York rooms, 16th September 2015, lot 405 (**fig. 1**). Exquisite detailing in both works extend to the richly patterned shawls which encircle the heads of the central deities and flutter behind their legs, echoing the motifs of sumptuously embroidered Imperial silks. This graceful patterning is further expressed in both works on the sun disk platforms upon which the central deities stand.

fig. 1
Thangka depicting Chakrasamvara and Vajravarahi, Qing dynasty, 18th Century
Sotheby's New York, 16th September 2015, lot 405

圖一
清十八世紀　刺繡勝樂金剛與金剛亥母唐卡
紐約蘇富比2015年9月16日，編號405

閻魔法王唐卡，富麗莊嚴，精繪嚴謹，展現畫師之絕巧高技，應出自清代宮廷畫院。

主尊身後藍天開闊，祥雲相綴，對比群山峻嶺，崢嶸重重，屬十七至十八世紀間之漢藏繪畫風格。清宮舊藏一件大黑天唐卡，構圖近似本品，錄於《故宮博物院藏文物珍品全集．藏傳佛教唐卡》，香港，1995年，卷59，頁171，編號158，與此例同顯清廷華貴風格。

參考另一件大型清代刺繡勝樂金剛與金剛亥母唐卡，火焰與雲紋近類現例，2015年9月16日售於紐約蘇富比，編號405（**圖一**）。

3146

PROPERTY OF A GENTLEMAN

A MAGNIFICENT AND RARE LARGE GILT-BRONZE FIGURE OF ELEVEN-HEADED AVALOKITESHVARA QING DYNASTY, KANGXI PERIOD

清康熙
鎏金銅嵌寶十一面觀音立像

the standing deity with eight arms and eleven heads, arranged in three tiers, surmounted by one head with a wrathful countenance topped by a small head of Amitabha, the principal hands held in *anjalimudra*, the figure adorned with inlaid jewellery with a deer skin draped over the left shoulder, clad in a shawl and a two-layered *dhoti* with finely chased borders, all raised on an elaborate lotus flower base with individual petals arranged in five rows
37.3 cm, 14¼ in.

HK$ 1,800,000-2,500,000
US$ 231,000-320,000

This magnificent and unusually large gilt-bronze would originally have been created for an Imperial temple in Beijing. Richly gilded and inset with semi-precious stones, and cast with precise delineation of the body, the eleven heads, and intricate detailing of floral designs at the hems of the robes, it is a fine example of an early Qing Imperial bronze.

The eleven-headed form of the popular bodhisattva Avalokiteshvara has been revered in China from the late Ming dynasty through the Qing. The distinctive lotus base, consisting of bands of raised lotus flowers skilfully cast in repoussé, can be seen on three other Imperial Kangxi gilt-bronze figures of Amitayus, Vajradhara and Green Tara, all from the Qing court collection and preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet*, Hong Kong, 2008, pp. 239-241, pls. 228-230.

此鎏金銅像體幅碩大，誠為罕見，或為北京某皇家寺廟所製。佛身通體鎏金厚重，鑲寶石，身軀及十一面塑形輪廓精細、佛袍下擺刻花細膩，乃清初御製銅像之典範。

十一面觀音，自晚明至清代一朝在中國備受民間崇拜。台座鏨飾重重蓮瓣，相同工藝見於另外三尊康熙御製銅鎏金無量壽佛、金剛持及綠度母像，全部出自清宮舊藏，現存北京故宮博物院，圖載於《故宮博物院藏文物珍品全集．藏傳佛教造像》，香港，2008年，頁239-241，圖版228-230。

3147

PROPERTY FROM A HAMPSTEAD COLLECTION

AN INSCRIBED GILT-BRONZE PORTRAIT OF YANG GÖNPA TIBET, 15TH – 16TH CENTURY

the lama seated in *vajraparyankasana* on a double-lotus throne with the right hand lowered in *bhumisparshamudra* and the left hand held in *dhyanamudra* at the lap, depicted with a joyful countenance below a distinctive receding hairline with polychromy, wearing a patchwork inner vest and outer robe heightened with rows of beaded pearls and incised with sunburst and foliate motifs, the lotus throne with Tibetan inscription

Himalayan Art Resources item no. 13448
20.5 cm, 8 in.

PROVENANCE

Christie's London, 11th December 1973, lot 34.

LITERATURE

Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 445, no. 120D.

HK$ 180,000-250,000
US$ 23,100-32,000

十五至十六世紀 西藏鎏金銅銘文陽衮巴坐像

喜瑪拉雅藝術資源網編號13448

來源：
倫敦佳士得1973年12月11日，編號34

出版：
烏爾裡希・馮・施羅德，《Indo-Tibetan Bronzes》，香港，1981年，頁445，編號120D

The Tibetan inscription on the lotus platform identifies this as Yang Gönpa (Tibetan: *Homage to Yang Gönpa*), as it is likely that this refers to Gyalwa Yang Gönpa Gyaltsen Pal (1213-1258), a beloved yogi in the Drukpa Kagyü lineage. He was known as one of the "Three Victorious Ones", together with his teacher Gyalwa Götsangpa, a Drukpa lineage master, and Gyalwa Lorepa, for their contributions to the rising wave of non-sectarian practice. As is so common in the Tibetan tradition, his name derives from the name of his first retreat hermitage, Yang Gön, where he engaged in his first retreat on female deity Vajravarahi. Yang Gönpa wrote a number of significant esoteric treatises on retreat practice, *Mahamudra* hermeneutics, and a commentary on the Six Yogas on Naropa, amongst others, which are still in use today and are the basis of a number of commentaries by such historical Tibetan luminaries as Jigme Lingpa, the Eight Karmapa Mikyö Dorje, and Tsongkhapa.

This beautiful portrait appears to be a tender representation of Yang Gönpa. He sits cross-legged and vividly alert, his round eyes looking straight ahead, with a gentle smile on his lips. His receding hairline and square jaw are poignantly captured. He wears an inner patchwork robe, incised with an abstract sunburst motif at the shoulder and back. This outer patchwork robe is heightened with beaded pearls and incised with three flowers—one at the verso behind the left shoulder, and two at the corner hems of the robe, by the shins.

Compare the base elements of upper and lower rows of thick beaded pearls and double row of ovoid petals with upturned tips and leaves with another fifteenth century gilt bronze figure of an unidentified lama, see Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. II, pp. 1062-1063, cat. no. 271E.

Inscription 銘文

Rooms with a View: Property from a Hampstead Collection
地靈人傑：漢普斯特德收藏

All collections are imbued with the personality of their owners. And sometimes there is a further distinctive dimension: a sense of the place in which they were brought together. Besides being a collection of great character and discrimination, this is also in many ways a specifically Hampstead collection, assembled and enjoyed over many years in a beautiful house in this leafy and still Bohemian corner of London, that since the 18th century has been home to artists, poets and writers, and which today still remains home to actors, film directors, architects and designers.

I knew the owners of this collection well, and remember the warm and civilised atmosphere of their house. They were in the art world, and as such they bought works with an insider's knowledge as well as with natural good taste. Their appreciation of British art of the twentieth century is self-evident and based on a deep understanding of its place in European modern art of the same period. What is surprising, perhaps, is their appreciation of Tibetan portrait lamas, which they collected long before they became the global phenomenon we know today.

Collections that evolve and live in specific houses have a unique magic. Great things sit alongside lesser things in easy harmony, reflecting the equal aesthetic and emotional value placed on them by their owners. These are works that have been lived with and appreciated in their relationship to each other over many years. 'Only Connect', wrote the British novelist E. M. Forster in *Howard's End*, 'Only Connect the prose and the passion and both will be exalted... Live in fragments no longer.' The owners of this collection most emphatically did that.

Philip Hook, Senior Director of Modern & Impressionist Art, Sotheby's London

所謂「觀其器，如見其人矣」，有時收藏更能反映出其所在地的風土人情。此漢普斯特德收藏不但展現出藏家超卓的鑑賞品味，更能體現當地文化，多年來藏於倫敦漢普斯特德的美麗宅邸內，四周綠樹成蔭，充滿波希米亞主義氣息。漢普斯特德自十八世紀以來成為藝術家、詩人與作家的聚居之地，而時至今日仍有不少演員、電影導演、建築師及設計師在當地居住。

筆者與藏家本人私交甚厚，其宅邸內的溫馨氣氛和高雅格調令人印象深刻。他們從事藝術，以行內人的真知灼見以及天生的高雅品味蒐集珍品。收藏盡顯其對二十世紀英國藝術的欣賞之情，並體現出藏家對當時英國藝術在同時期歐洲現代藝術中的地位有深切了解。不過更令人讚嘆的是藏家對於藏傳佛教祖師造像的遠見卓識，早在藏傳佛教藝術成為國際藝壇焦點前開始收藏。

來自同一宅邸的收藏擁有一種與眾不同的魔力。珍貴傑作與其他藏品和諧共存，顯示出藏家在審美觀及情感上都對它們一視同仁。多年來這些藝術品一直共存，彼此影響。英國小說家E.M.福斯特在《霍華德莊園》上寫道：「只有聯繫……只有聯繫平淡和激情，兩者才會昇華……再也不要生活在碎片裡了。」此漢普斯特德收藏之無疑將當中深意表現得淋漓盡致。

倫敦蘇富比印象派及現代藝術部高級董事 Philip Hook

Interior of the collector's home, Hampstead, London.
收藏家於倫敦漢普斯特德之大宅陳設

3148

PROPERTY FROM A HAMPSTEAD COLLECTION

AN INSCRIBED GILT-BRONZE PORTRAIT OF THE FIFTH SHAMARPA, KÖNCHOK YENLAK
TIBET, 16TH – 17TH CENTURY

the lama seated cross-legged on a lotus throne, both hands resting on the knees, wearing a patchwork inner vest heightened with foliate motif, the skirt fastened high around the waist and secured with a thick belt, with heavy outer robe further heightened with foliate motif and wrapped around both shoulders to fall in vertical pleats down the back, the reverse with Tibetan inscription

Himalayan Art Resources item no. 13449
18.5 cm, 7¼ in.

PROVENANCE

Christie's London, 11th December 1973, lot 35.

HK$ 120,000-180,000
US$ 15,400-23,100

十六至十七世紀
西藏鎏金銅銘文五世夏瑪巴袞秋顏拉坐像

喜瑪拉雅藝術資源網編號13449

來源：
倫敦佳士得1973年12月11日，編號35

The Tibetan inscription on the reverse of this elegant bronze identifies this figure as the Fifth Shamar Rinpoche, Könchok Yenlak (1525-1583). The inscription reads:

Homage to the victorious Shamar-chöpen-dzinpa Könchok Yenlak!

The first Shamar tulku, Kedrub Dragpa Senggé, was recognised by the third Karmapa Rangjung Dorje in 1283, and presented with a red replica of the unique, double-peaked black hat for which the Karmapa was known. From this point the incarnation lineage of Kedrub Dragpa Senggé was known as the Shamar or Red Hat lineage. Könchok Yenlak was a disciple of the Eighth Karmapa Mikyö Dorje, who identified the latter as a child and passed on the entirety of the Karma Kagyü transmission.

Recognisable themes and stylistic tropes emerged from the Karma Kagyü metal casting ateliers, and many sixteenth and seventeenth century bronzes depicting Karma Kagyü lineage holders bear striking similarities. Compare the rounded lotus petals and interspersed leaf motif, and stepped base with single row of beaded pearls with a small protruding lower lip, with a seventeenth century gilt-bronze figure of the Kagyü poet-saint Milarepa, see Donald Dinwiddie, et al., *Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages*, Chicago, 2003, pp. 144-145, cat. no. 20; and on another seventeenth century gilt-bronze figure depicting a Shamarpa, likely Konchog Yanlag, sold in our New York rooms, 15th March 2017, lot 220. Compare also the concentric sunburst pattern incised on the outer robes of both Shamar bronzes, the distinctive treatment of the robe hanging in a tight arc across the knees and tucked neatly under the feet, and the vertical folds on the back of the robe.

Sotheby's is extremely grateful for the assistance of Yannick Laurent, Wolfson College, Oxford University, in translating the Tibetan and providing the research for this lot.

Inscription 銘文

3149

PROPERTY FROM A HAMPSTEAD COLLECTION

A GILT-BRONZE PORTRAIT OF A KARMA KAGYÜ HIERARCH TIBET, 16TH – 17TH CENTURY

the lama seated in *vajraparyankasana* atop an antelope skin and large cushion, with downcast eyes and a meditative expression, the right hand resting on the right knee and the left hand holding a flaming jewel, wearing inner and outer patchwork robes incised with geometric and foliate motifs

Himalayan Art Resources item no. 13450
19.8 cm, 7¾ in.

PROVENANCE

Christie's London, 11th December 1973, lot 36.

HK$ 120,000-180,000
US$ 15,400-23,100

十六至十七世紀
西藏鎏金銅噶瑪迦珠高僧坐像

喜瑪拉雅藝術資源網編號13450

來源：
倫敦佳士得1973年12月11日，編號36

This majestic figure of an unknown lama, possibly a hierarch from the Kagyü lineage, is a very fine example of Tibetan portraiture. Historical figures depicted in bronze can be identified through a dedicatory inscription; through distinguishing physical characteristics commonly associated with canonized figures; through their clothing or personal attributes; through iconography including *mudra,* posture or attribute; or, most often, through a combination of all of these.

The large cushion upon which the lama sits atop an antelope skin indicates that the sculpture was made during his lifetime or shortly after his death, as it was the convention to portray living figures seated on a cushion rather than on a lotus throne. The richly embellished hems of the outer robe on the current work, heightened with geometric and foliate motif, indicate an important ordained or monastic figure. Further, the depiction atop a deer or antelope skin indicates the *mahasiddha* appearance and the attainment of *mahamudra*. The flaming jewel in the left hand provides an identifying attribute, often associated with lamas in the Karma Kagyü tradition. Further, Karma Kagyü lamas are frequently depicted with a particular kind of foliate motif in the embellished hems of their outer robes, such as in the present lot.

Compare the cushion on the present lot with a sixteenth century bronze portrait depicting the Fifth Karmapa, Deshin Shekpa, see Donald Dinwiddie, et al., *Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages*, Chicago, 2003, pp. 166-9, cat. no. 31. Compare also a sixteenth century bronze portrait of a Kagyü lama with rounded cushion atop an antelope skin from the Carolyn and Wesley Halpert Collection, see Himalayan Art Resources item no. 90810.

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CHRONOLOGY 中國歷代年表

新石器時代			NEOLITHIC	10th-early 1st millennium BC
商			SHANG DYNASTY	16th century - c.1046 BC
周			ZHOU DYNASTY	c.1046 - 221 BC
	西周		Western Zhou	c.1046 - 771 BC
	東周		Eastern Zhou	770 - 256 BC
		春秋	Spring and Autumn	770 - 476 BC
		戰國	Warring States	475 - 221 BC
秦			QIN DYNASTY	221 - 206 BC
漢			HAN DYNASTY	206 BC - AD 220
	西漢		Western Han	206 BC - AD 9
	東漢		Eastern Han	AD 25 - 220
三國			THREE KINGDOMS	220 - 265
晉			JIN DYNASTY	265 - 420
	西晉		Western Jin	265 - 316
	東晉		Eastern Jin	317 - 420
南北朝			SOUTHERN AND NORTHERN DYNASTIES	420 - 589
	宋		Song	420 - 479
	齊		Qi	479 - 502
	梁		Liang	502 - 557
	陳		Chen	557 - 589
	北魏		Northern Wei	386 - 534
	東魏		Eastern Wei	534 - 550
	西魏		Western Wei	535 - 557
	北齊		Northern Qi	550 - 577
	北周		Northern Zhou	557 - 581
隋			SUI DYNASTY	581 - 618
唐			TANG DYNASTY	618 - 907
五代			FIVE DYNASTIES	907 - 960
遼			LIAO DYNASTY	907 - 1125
宋			SONG DYNASTY	960 - 1279
	北宋		Northern Song	960 - 1127
	南宋		Southern Song	1127 - 1279
夏			XIA DYNASTY	1038 - 1227
金			JIN DYNASTY	1115 - 1234
元			YUAN DYNASTY	1279 - 1368
明			MING DYNASTY	1368 - 1644
	洪武		Hongwu	1368 - 1398
	永樂		Yongle	1403 - 1424
	宣德		Xuande	1426 - 1435
	正統		Zhengtong	1436 - 1449
	景泰		Jingtai	1450 - 1456
	天順		Tianshun	1457 - 1464
	成化		Chenghua	1465 - 1487
	弘治		Hongzhi	1488 - 1505
	正德		Zhengde	1506 - 1521
	嘉靖		Jiajing	1522 - 1566
	隆慶		Longqing	1567 - 1572
	萬曆		Wanli	1573 - 1620
	天啟		Tianqi	1621 - 1627
	崇禎		Chongzhen	1628 - 1644
清			QING DYNASTY	1644 - 1911
	順治		Shunzhi	1644 - 1661
	康熙		Kangxi	1662 - 1722
	雍正		Yongzheng	1723 - 1735
	乾隆		Qianlong	1736 - 1795
	嘉慶		Jiaqing	1796 - 1820
	道光		Daoguang	1821 - 1850
	咸豐		Xianfeng	1851 - 1861
	同治		Tongzhi	1862 - 1874
	光緒		Guangxu	1875 - 1908
	宣統		Xuantong	1909 - 1911
中華民國			REPUBLIC OF CHINA	1912 -
	洪憲		Hongxian	1915 - 1916
中華人民共和國			PEOPLE'S REPUBLIC OF CHINA	1949 -

GLOSSARY FOR CHINESE WORKS OF ART

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

1. When a piece is in our opinion of a certain period, reign or dynasty, this attribution appears in bold type, directly below the heading of the catalogue entry for every lot

e.g. A blue and white dish in our opinion of the Jiajing period of the Ming dynasty is catalogued as:
A Blue and White Dish, Ming Dynasty, Jiajing period

2. No firm attribution to a period is intended by any work in a description not confirmed by an attribution in bold type after the heading of the lot.

3. Where attribution is given in the heading for a lot and there is more than one piece in the lot, all the pieces in the lot belong in our opinion to the period in bold unless specifically stated to be otherwise.

4. Where no attribution is given to a piece, it is of doubtful period in our opinion or of 19th or 20th century date.

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

IMPORTANT NOTICE

Please note that all lots are sold subject to our Conditions of Business for Buyers and Authenticity Guarantee, which are set forth at the back of this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Guide for Prospective Buyers. Nevertheless, prospective buyers are reminded that all lots are sold as shown and their attention is drawn to Condition 3 of Conditions of Business for Buyers printed in this catalogue.

Ivory Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.

GUIDE FOR PROSPECTIVE BUYERS

Buying at Auction The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

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

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including HK$2,000,000, 20% of any amount in excess of HK$2,000,000 up to and including HK$22,500,000, and 12.5% of any amount in excess of HK$22,500,000.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring (852) 2822 8142.

Deposit If you wish to bid on (🌩) lots in the printed catalogue and (✧) lots in the eCatalogue, you may be requested by Sotheby's to deliver to Sotheby's a deposit of HK$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK$2,000,000 or such higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. For any lots other than Premium Lots, regardless of the low pre-sale estimate for the lot, Sotheby's reserves the right to request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK$1,000,000 or such higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK$500,000 or such other higher amount as maybe determined by Sotheby's (for any items in other categories) and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, all lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium.

Symbol Key The following key explains the symbols you may see inside this catalogue.

🌩 Premium Lots
In order to bid on "Premium Lots" (🌩 in print catalogue, ✧ in eCatalogue), Sotheby's may request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK$2,000,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's, by a third party or jointly by Sotheby's and a third party. A guarantee may be in the form of an irrevocable bid provided by a third party. Third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot. If a third party providing or participating in a guarantee is the successful bidder for the guaranteed lot, they will be required to pay the full Buyer's Premium.

△ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest. If all lots in the catalogue are lots in which Sotheby's has an ownership interest, a Special Notice will be included to this effect and the triangle symbol will not be used.

Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

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

□ No Reserve
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

2. BIDDING IN THE SALE

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or by BID[LIVE].
Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.
Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Identification Card, it will facilitate the registration process. If you wish to register to bid on a Premium Lot, please see the paragraph above.
Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.
All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.
Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf. A bidding form can be

found at the back of this catalogue. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids, the reserves and Sotheby's commissions. In the event of identical bids, the earliest received will take precedence. Always indicate a "top limit" - the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue. Telephoned absentee bids must be confirmed before the sale by letter or fax. Fax number for bids only: (852) 2522 1063.
To ensure a satisfactory service, please ensure that we receive your bids at least 24 hours before the sale.

Bidding by Telephone If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of HK$40,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale.
We also suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Multi-lingual staff are available to execute bids for you. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

Online Bidding via BID^{now} If you cannot attend the auction, it may be possible to bid online via BID^{now} for selected sales. This service is free and confidential. For information about registering to bid via BID^{now}, please refer to sothebys.com. Bidders using the BID^{now} service are subject to the Additional Terms and Conditions for Live Online Bidding via BID^{now}, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BID^{now} online bidding service is not avaliable for premium lots.

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

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. US buyers will please note that US persons are generally prohibited from selling, buying or otherwise dealing with property belonging to members, residents, nationals or the governments of these countries, organisations or groups.

3. THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business for Sellers and Buyers and the Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the sale room that interested parties may bid on the lot. In certain circumstances, interested parties may have knowledge of the reserves.

Consecutive and Responsive Bidding
The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

4. AFTER THE AUCTION

Payment Payment is due in HKdollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Travellers Cheque, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa).
It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK$80,000.
It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation. Cheques and drafts should be made payable to Sotheby's Hong Kong Limited.
Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong.
If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK$1,000,000.
Please note that Sotheby's reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Client Accounts Department if you have any questions concerning clearance.

Collection and Storage All items from this sale must be collected from HKCEC within one hour after the sale finishes on the last day of sale, failing which, the items will be sent back to Sotheby's where they will incur storage charge one month after the date of the auction at the following rate:
Storage charge: HK$1,200 per lot per month.
To arrange shipping or collection, please contact:
Sale Administrator / Shipping Administrator
As printed in front of this catalogue

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm).
Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's Shipping Department can advise buyers on exporting and shipping property. Our office is open between the hours of 9.30am and 6.00pm and you can contact the Shipping advisor on the number set out in the front of this catalogue.
Purchases will be despatched as soon as possible upon clearance from the Accounts department and receipt of your written despatch instructions and of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may receive a fee for its own account from the agent arranging the despatch. Estimates and information on all methods can be provided upon request and enquiries should be marked for the attention of Sotheby's Shipping Department and faxed to (852) 2523 6489.
Your shipper will include a quote for transit insurance. All shipments should be unpacked and checked on delivery and any discrepancies notified to the transit insurer or shipper immediately.

Export The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.
Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong.
Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as rosewood, coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside Hong Kong. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, For example, it is illegal to import African elephant ivory into the United States. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue).

5. ADDITIONAL SERVICES

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For further information please contact Sotheby's Financial Services in Hong Kong at +852 2822 8188 or in London at +44 20 7293 6005

Pre-sale Auction Estimates Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from Sotheby's experts in Hong Kong on week days between 9.30am and 4.30pm. We advise you to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

Valuations The Valuation department provides written inventories and valuations for many purposes including insurance, probate and succession division, asset management and tax planning. Valuations can be tailored to suit most needs. Fees are highly competitive. For further information please contact the relevant Expert department on (852) 2524 8121, Fax (852) 2810 6238.

中國工藝品詞彙

以下為本圖錄內所使用的詞彙示例。請注意，所有陳述乃根據業務規則及保證書的條文作出。

1. 倘蘇富比認為某物品屬於某一期間、統治時期或朝代，則每件拍賣品的分類會以粗體字直接標示在圖錄條目的標題下方

例如：蘇富比會標示明朝嘉靖年間之青花盤如下：
明嘉靖年間青花盤

2. 如該拍賣品的標題下方的描述中沒有以粗體字確認有關工藝品之分類，則表示無法確定該工藝品的所屬年代。

3. 倘某批拍賣品之標題有提供分類且該批拍賣品多於一件物品，除非另有指明，否則蘇富比認為該批拍賣品全部屬於以粗體字所標示的時期。

4. 倘物品並無分類，則蘇富比對其所屬期間存疑或認為其屬於 19 或 20 世紀。

5. 有關亞洲硬木，『黃花梨』、『花梨』、『紅木』、『紫檀』等在標題中以單引號加粗或大寫的術語均為基於外觀而做出的描述性鑑定，並非指某一特定科學物種。

重要通知

請注意，所有拍賣品均須按載於本圖錄背面之買家業務規則及保證書及賣家業務規則出售，有關業務規則及保證書可向蘇富比辦事處索取。準買家應省閱業務規則、保證書及給準買家之指引。然而，謹此提醒準買家，所有拍賣品均按本圖錄所載之買家業務規則第 3 條出售，務請垂注有關業務規則。
保存狀況報告請參閱英文註解

象牙 本拍賣有部分拍品包含象牙，其出口及進口可能受到限制。此外，非洲象牙不能進口至美國。請參閱圖錄內「給準買家之指引」下的「瀕危物種」條目。另務請閣下細閱「買家之業務規則」第10條。

給準買家之指引

於拍賣會上購買 下文旨在給予閣下有關如何在拍賣會上購買之實用資料。於本圖錄前部份所列之蘇富比職員將樂意協助閣下。然而，閣下務須詳閱下列資料，並須注意蘇富比乃為賣方行事；閣下尤其應省閱載於本圖錄之業務規則第 3 條及第 4 條。
準買家應參閱 sothebys.com 有關此圖錄的拍賣品之最新資料。

展品之出處 在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，「蘇富比」會在圖錄內刊印有關資料。但基於不同理由，賣方或上手物主之身份或不會被揭露，如因應賣方要求將其身份保密或因展品年代久遠以致上手物主之身份不詳等。

買家支付之酬金 買家應支付本公司酬金。拍賣品「成交價」為2,000,000港元或以

下，酬金以「成交價」之25%計算：超過2,000,000港元至22,500,000港元之部份，則以20%計算；超過22,500,000港元之部份，則以12.5%計算。

1. 拍賣前

訂閱圖錄　閣下如欲訂閱圖錄，請致電(852) 2822 8142。

訂金　如閣下有意競投目錄中 (🌩) 或電子目錄中 (✧) 所載的拍賣品，蘇富比可要求閣下，就高估價拍賣品交付蘇富比港幣5,000,000元的訂金或其他更大金額的訂金（此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣2,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況証明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

除高估價拍賣品外之其他拍賣品，不論拍賣品估計之預售低價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣1,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣500,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況証明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

拍賣前估價　拍賣前估價用意在於為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家支付之酬金。

符號表示

以下為本圖錄所載符號之說明：

🌩 高估價拍賣品

蘇富比可要求競投高估價拍賣品（在目錄內標有🌩符號或網上目錄內標有 ✧ 符號）的準競投人完成預先登記程序及交付蘇富比港幣5,000,000元或其他由蘇富比決定之更大金額的訂金(此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣)及交付港幣2,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況証明，擔保或/及其他由蘇富比可全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

○ 保證項目　附上○符號之拍賣品表示賣家獲本公司保證可在一次或一連串拍賣中得到最低售出價。此保證可由蘇富比、第三方或由蘇富比與第三方共同提供。保證可為由第三方提供之不可撤銷競投之形式作出。若成功售出保證拍賣品，提供或參與提供保證之第三方可能會取得財務利益；惟銷售不成功則可能會產生虧損。若在同一圖錄中之所有拍賣品均得到此保證，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與保證之第三方成功競投保證項目，他們需支付全數買家支付之酬金。

△ 蘇富比擁有業權權益之拍賣品　附有△符號之拍賣品表示蘇富比擁有該拍賣品全部或部份之業權，或在拍賣品中擁有相等於業權權益之經濟利益。若在同一圖錄中之所有拍賣品均為蘇富比擁有業權權益，則會就此作出特別提示而不會使用此符號。

⟐ 不可撤銷投標　附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確保拍賣品定能拍出之價格執行。

該不可撤銷競投方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到已最後成交價作基準的補償。倘不可撤銷競投方競投成功，則須支付之酬金及不會得到任何其他報酬補償。倘不可撤銷投標於在拍賣圖錄印製後才接獲，一則示意該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。

如不可撤銷競投方向任何人士對拍賣品作出建議，蘇富比要求不可撤銷競投方必須向該人士披露己方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

⊻ 有利害關係的各方　附有⊻符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投，包括(i)提供全部或部份保證的一方，(ii)出售拍賣品之遺產之受益人，或(iii)拍賣品之聯權共有人。

倘有利害關係的一方為成功競投人，他們須支付全部買家支付之酬金。在某些情況下，有利害關係的各方可能知悉底價。倘在拍賣圖錄印製後才獲悉有利害關係的一方可能參與拍賣，一則示意有利害關係的各方可能對拍賣品作出競投之公告將於該拍賣品拍賣前作出。

□ 無底價　除以□符號另作註明外，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和賣家共同設定之成交價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低位估價之一定比例來設定，且拍賣品不會以低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以□符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

⍟ 受限制物料

附有此符號之拍賣品於編制目錄當時已識別為含有有機物料，而有關物料可能受到進出口之限制。有關資料為方便買家查閱，而無附有該符號並非保證該拍賣品並無進出口之限制。競投人應參閱買家之業務規則第10條，亦請參閱拍賣會購買資訊中有關瀕臨絕種物種一節。

拍賣品之狀況　準買家應於拍賣前之展覽會上視察拍賣品。純為方便買家，蘇富比亦會提供拍賣品狀況報告。如圖錄中未說明拍賣品之狀況，不表示該拍賣品沒有缺陷或瑕疵。請參閱印於本圖錄之買家業務規則第3條。

電器及機械貨品　所有電器及機械貨品只按其裝飾價值出售，不應假設其可運作。電器在作任何用途前必須經合格電器技師檢驗和批核。

2. 拍賣之競投

在拍賣會中競投　競投可以由個人親臨拍賣會上舉板進行，亦可在拍賣前以書面形式參加或通過電話或BID[now]網上競投服務進行競投。

拍賣過程需時各有不同，但平均為每小時50至120件拍賣品。每次出價通常較前一次出價高約10%。

請參閱印於本圖錄之買家業務規則第5及6條。

親身競投　親身競投之人士須在拍賣會開始前登記及領取號碼板，並須出示身份證明文件。如閣下持有蘇富比卡則更有助登記程序之進行。如閣下希望登記競投高估價拍賣品，請參考上述段落。如閣下成功購得拍賣品，請確定拍賣官看到閣下之號碼板及叫出 閣下之號碼。如對叫價或買家有任何疑問，請立即向拍賣官示意。所有售出之拍賣品發票抬頭人均會為登記號碼板之人士及其地址，而不得轉讓至他人及其他地址。請勿隨意放置閣下之號碼板；如有遺失，立即通知拍賣主任。拍賣完結時，請將號碼板交回登記席。

缺席競投　如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」—即閣下如親身出席拍賣會將會作出之成交價。「購買」和無限價競投標將不獲接納。請參閱本圖錄所載之買家業務規則第5條。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為：(852) 25221063。為確保獲得滿意之服務，請確保本公司在拍賣前最少24小時收到閣下確認競投之指示。

電話競投　如閣下未能出席拍賣會，可透過電話競投底位估價最低為40,000港元之拍賣品。由於電話線路有限，因此必須於拍賣前24小時安排此項服務。本公司亦建議閣下表明最高限價，以便當本公司不能以電話聯絡閣下時可代表閣下競投。本公司有多位通曉多國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第5條。

透過BID[now]網上競投服務進行網上競投　若閣下未能出席拍賣會，或可透過BID[now]網上競投服務於網上競投特定之拍賣。此項服務乃免費及保密。有關透過BID[now]網上競投服務登記進行網上競投之詳情，請參考蘇富比網頁www.sothebys.com。使用BID[now]網上競投服務之競投人受透過BID[now]網上競投服務進行即時網上競投之附加條款（可參閱蘇富比網頁www.sothebys.com），以及適用於該拍賣之業務規則所規限。

僱員競投　蘇富比之僱員只可在不知底價及全面遵守蘇富比監管僱員競投之內部規例之情況下於蘇富比拍賣會上競投。

美國經濟制裁　美國維持對目標海外國家、集團及組織之經濟及貿易制裁。美國買家務請注意，美國人士一般不得買賣或以其他方式處置該等國家、組織或集團之成員、居民、公民或政府擁有之物品。

3. 拍賣

業務規則　拍賣會受賣方及買家業務規則及真實性保證所規限。該等業務規則及保證適用於蘇富比與實際或準競投者及準買家之間之各方面的關係。任何考慮於拍賣會競投之人士，務須詳閱該等業務規則及保證。該等業務規則及保證可經在拍賣會場張貼通告或由拍賣官作出公佈之方式進行修改。

有利害關係各方之公告　倘獲准競投拍賣品之人士直接或間接擁有該拍賣品之權益，如為出售拍賣品之遺產受益人或執行人，或為拍賣品之共同擁有人，或提供或參與拍賣品擔保人士，蘇富比將會在拍賣會場發表公告表示有利害關係各方可能競投拍賣品。在某些情況下，有利害關係的各方可能知悉底價。

接連投標及競投　拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式，就拍賣品作出競投直至達到底價。請參閱載於本圖錄之買家業務規則第6條。

4. 拍賣後

付款　拍賣後須即時以下列方法以港元付款：現金、銀行匯票、旅行支票、支票、電匯、信用咭（American Express, MasterCard, Union Pay & Visa）。

蘇富比之一般政策是不會以現金或現金等值形式接納逾80,000港元之一項或多項相關付款。

蘇富比之政策是要求選擇以現金付款之任何新客戶或買家提供身份證明（通過出示帶有照片並由政府發出之證明，如護照、身份證或駕駛執照）並確認固定地址。多謝合作。

支票及匯票請以蘇富比為抬頭人。雖然以香港銀行港元開出之個人及公司支票均獲接納，惟敬請留意，除非閣下已預先安排支票受納設施，否則本公司須待支票兑現後方會將閣下所購得之物品交付。如欲作出是項安排，請向位於香港之財務部索取表格辦理。

若以信用咭（American Express, MasterCard, Union Pay & Visa）結賬，請親身持咭到本公司付款。本公司及信用咭公司保留是否接納該等付款之權利。如該等付款不被接納或撤回，閣下仍須承擔付款責任。信用咭付款之上限為1,000,000港元。

請注意除記錄上的買家之外，蘇富比有權拒絕接納任何其他人仕的付款，而此等付款須先經過帳。如閣下就有關付款過帳有任何問題，請聯絡本公司之會計部。

收取及儲存貨品　拍品必須於本季最後一日拍賣結束後一小時內於香港會議展覽中心領取，否則將轉運至蘇富比，而由拍賣後一個月起，閣下須支付儲存費，儲存費以下列計算：

儲存費：每件每月港幣1,200元。

如欲安排付運或收取貨品，請聯絡：

行政助理 / 運輸助理

列印於此圖錄之前部份

蘇富比收到全數結清之貨款、附有相片之身份證明文件，及蘇富比提供之領貨單，會將拍賣品交付予閣下或閣下所授權之代表。(辦公時間為星期一至五上午9時30分至下午6時）請預先致電以節省等候時間。請參閱載於本圖錄之買家業務規則第7條。

損失或損壞　買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多為及至拍賣後三十（30）天。請參閱載於本圖錄之買家業務規則第7條。

付運　蘇富比裝運部可就拍賣品之出口及付運向買家提供意見。辦事處之辦公時間為上午九時三十分至下午六時，閣下可按載於圖錄前部分之電話號碼聯絡裝運顧問。已購物品將於會計部收到結清貨款後及取得閣下之書面付運指示及任何出口許可證或可能需要之證書後儘快付運。付運所需費用概由買家支付。蘇富比可從安排付運之代理人收取費用。如有要求，蘇富比可提供報價及所有運送方式之資料。如有垂詢，請聯絡蘇富比裝運部，並傳真至（852）25236489。閣下之承運人將對運送保險作出報價。所有付運貨品交貨之時應打開包裝檢查，如有任何不符之處，請立即通知運送保險商或承運人。

出口　任何拍賣品都可能需要一或多個許可證方可自香港出口或由其他國家進口。買家須負責取得任何有關之進出口許可證。即使未能取得任何許可證或延遲取得該許可證，均不能構成取消成交或任何延遲支付到期應付總額之理由。蘇富比可應要求申領牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件（包括許可證），在某些國家閣下可能須向政府當局出示此類文件。

瀕危物種　由植物或動物材料（如紅木、珊瑚、鱷魚、象牙、鯨骨、玳瑁等）製成或含有植物或動物材料之物品，不論其年份或價值，均可能須申領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須申領其他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。例如，進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動植物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及／或證書，以及任何其他所需文件（請參閱載於本圖錄之買家業務規則第10條）。

5. 其他服務

財務服務　蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款、及以不擬出售之藝術收藏品作為抵押之貸款。本文並不構成建議或要約。本文所述之服務均須受制於該服務地區之法律及法規司法管轄。有關進一步資料，請致電香港的蘇富比財務服務部，電話號碼是+852 2822 8188，或倫敦的蘇富比財務服務部，電話號碼是+44 20 7293 5273。

拍賣前估價 蘇富比樂意為閣下之物品提供拍賣前初步估價，此項免費服務由香港蘇富比之專家提供，服務時間為周一至五上午九時三十分至下午四時三十分。本公司建議閣下與有關之專家部門作預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

估值 估值部門就保險、遺囑認證及承繼權劃分、資產管理及稅務方案需要提供物品之書面清單及估值。估值費用相宜，可因應不同要求而作出，並能切合大部份需要。如欲索取更多資料，請與有關之專家部門聯絡，電話號碼為(852) 2524 8121，傳真號碼為：(852) 2810 6238。

TAX INFORMATION FOR BUYERS

Buyers from outside Hong Kong should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA).

Sotheby's is currently registered to collect USA sales tax in the states of California and New York. If the property is delivered into any of the states in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Buyers should obtain their own tax advice from their tax advisors in this regard.

買家稅務信息

香港以外之買家應注意，當進口購買品時，或須繳付當地之銷售稅或使用稅（例如進口購買品至美國並付運到某些州份時，所需繳付之銷售稅或使用稅）。

蘇富比現時已在美國加利福尼亞州及紐約州登記為美國銷售稅納稅人。根據有關法律，蘇富比付運購買品至已登記為美國銷售稅納稅人之州份時，必須徵收並繳交相關之稅項。

買家應自行向稅務顧問就此方面尋求稅務意見。

CONDITIONS OF BUSINESS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;
(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's Hong Kong salerooms or by telephoning (852) 2524 8121;
(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
(iv) any additional notices and terms printed in the sale catalogue including the Guide for Prospective Buyers; and
(v) in respect of online bidding via the internet, the BID[now] Conditions on the Sotheby's website,
in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer;
Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;
Counterfeit is as defined in Sotheby's Authenticity Guarantee;
Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;
Purchase Price is the Hammer Price and applicable Buyer's Premium;
Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;
Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);
Sotheby's means Sotheby's Hong Kong Ltd., which has its registered office at Level 54, Hopewell Centre, 183 Queen's Road East, Hong Kong;
Sotheby's Company means Sotheby's in the USA and any of its subsidiaries (including Sotheby's) and Sotheby's Diamonds SA and its subsidiaries (in each case 'subsidiary' having the meaning of Section 2 of the Companies Ordinance Cap.32).

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of

(i) the information provided to it by the Seller;
(ii) scholarship and technical knowledge; and
(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in Hong Kong dollars and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and internet bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and internet bids may be recorded. Internet bids ("BID[now]") are made subject to the BID[now] Conditions available on the Sotheby's website or upon request. The BID[now] Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has absolute discretion at any time to refuse or accept any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer), and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due in Hong Kong dollars immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of

(i) collection or
(ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment in full for the lot within five days of the auction, or in accordance with any payment schedule agreed with Sotheby's, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) terminate the contract of the sale of the lot, retaining the right to damages for the Buyer's breach of contract;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(d) apply as Sotheby's sees fit any payments, including deposits, made by or on behalf of the Buyer in respect of this transaction or otherwise, towards (i) any costs, Buyer's Expenses or debts owed by the Buyer to any Sotheby's Company, and/or (ii) any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or (iii) any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract). For the avoidance of doubt, if more than one lot is purchased by the Buyer at the auction and the Buyer makes a partial payment but fails to pay in full the Purchase Price of all lots purchased by him within five days of the auction or in accordance with any payment schedule agreed with Sotheby's, Sotheby's is entitled, at its absolute discretion, to reject any instruction or request that the whole or a part of such partial payment be applied towards the Purchase Price of, and/or the shortfall and/or Sotheby's claim for damages in respect of, any particular lot(s) purchased by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit; such deposit to be applied at Sotheby's discretion in the event of subsequent non-payment or late payment;

(f) charge interest at a rate not exceeding 2% per month from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due or claim damages for the Buyer's breach of contract and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot and to complete any required export or import manifest, list or documentation. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment. We shall not be responsible for any liability arising from any failure to complete or submit the required export or import manifest, list or documentation.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If clients provide Sotheby's with information that is defined by law as "sensitive", they agree that Sotheby's Companies may use it for the above purposes. Sotheby's Companies will not use or process sensitive information for any other purpose without the client's express consent.

If you would like further information on Sotheby's policies on personal data, or to make corrections to your information, please contact us on (852) 2524 8121.

If you would prefer not to receive details of future events please tick here. ☐

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within Hong Kong. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within Hong Kong, whether or not they are located in a country that offers equivalent legal protection of personal information. By agreeing to these Conditions of Business, clients agree to such disclosure.

Clients will please note that for security purposes, Sotheby's premises are subject to video recording. Telephone calls e.g. telephone and internet bidding/voicemail messages may also be recorded.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by and interpreted in accordance with Hong Kong law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Hong Kong Courts are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Hong Kong Courts.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

General Authenticity Guarantee:

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.
For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinions of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

蘇富比之香港業務規則

買家之業務規則
蘇富比、賣家及競投人之關係性質及蘇富比（作為拍賣官）及賣家與競投人所訂立合約之條款於下文載列。
競投人務請細閱下文規則第3及4條，該兩條要求競投人在投標前檢查拍賣品，並闡述了蘇富比及賣家之法律責任之具體限制及豁免。有關蘇富比所持有之限制及豁免符合其作為大量不同種類貨品拍賣官之身份，競投人應特別注意該等規則。

1. 序言
(a) 蘇富比及賣家與準買家之合約關係受下列各項規管：

(i) 本業務規則；
(ii) 賣家在銷售處展示之業務規則（可於蘇富比之香港銷售處或致電(852) 2524 8121索取）；
(iii) 銷售目錄所載之蘇富比保證書；及
(iv) 銷售目錄所載之任何附加通知及條款，包括「給準買家指引」；
(v) 就透過互聯網進行網上競投而言，蘇富比網頁之BID^now網上競投服務規則。
在各情況下按任何銷售通知或拍賣官於拍賣時所公佈所修訂。

(b) 蘇富比作為拍賣官，以賣家之代理身份行事。賣家及買家直接訂立銷售合約。然而，蘇富比可能擁有拍賣品（及在該情況下以委託人之身份作為賣家行事）及／或可能以抵押債權人或其他身份擁有拍賣品之法律、實益或財務利益。

2. 一般條款
於本業務規則：

「競投人」指以任何方式考慮、作出或嘗試競投之任何人士，包括買家在內；
「買家」指拍賣官所接納最高競投價或要約之人士，包括以代理人身份競投之人士之委託人；
「買家之費用」指買家應向蘇富比支付之任何成本或費用；
「買家支付之酬金」指根據準買家指引所載費率買家按成交價應付之佣金；
「膺品」指蘇富比保證書所定之涵義；
「成交價」指拍賣官以擊槌接納之最高競投價，（倘為葡萄酒，則參考該批拍賣品內可個別識別之物品數目按合適比例），或倘為拍賣後銷售，則為協定出售價；
「買入價」指成交價及合適之買家支付之酬金；
「底價」指賣家同意出售拍賣品之最低成交價（保密）；
「賣家」指提供拍賣品出售之人士（包括其代理（不計蘇富比在內）、遺囑執行人或遺產代理人）；
「蘇富比」指Sotheby's Hong Kong Ltd.，其註冊辦事處位於香港皇后大道東183號合和中心54樓；
「蘇富比公司」指於美國的蘇富比；其任何附屬公司（包括蘇富比）；Sotheby's Diamonds SA及其任何附屬公司（定義見公司條例第32章第2節）。

3. 競投人及蘇富比有關出售物品之責任
(a) 蘇富比對各拍賣品之認識部份依賴賣家向其提供之資料，蘇富比無法及不會就各拍賣品進行全面盡職審查。競投人知悉此事，並承擔檢查及檢驗之責任，以使彼等滿意彼等可能感興趣之拍賣品。

(b) 蘇富比提呈出售之各拍賣品於出售前可供競投人檢查。在競投人（鑑於有關拍賣品之性質及價值及競投人之專業知識而言屬合適者，以及代表彼等之獨立專家）已當作在投標前全面檢驗拍賣品，並滿意拍賣品之狀況及其描述之準確性，蘇富比方會接受競投人對拍賣品之投標。

(c) 競投人確認眾多拍賣品年代久遠及種類特殊，意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售（無論競投人是否出席拍賣）。狀況報告或可於檢查拍賣品時提供。目錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考，然而，競投人應注意，拍賣品可能存在其他在目錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途，將不會當作為拍賣品真實狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何預測資料(無論為書面或口述)及包括任何目錄所載之資料、規則或其他報告、評論或估值，該等資料並非事實之陳述，而是蘇富比所持有之確實意見之聲明，故不應依賴任何預測作為拍賣品售價或價值之預測，且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概無就任何拍賣品是否受任何版權所限或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

(f) 受上文規則第3(a)至3(e)條所載事項及下文規則第4條所載特定豁免所規限，蘇富比在目錄描述或狀況報告作出之明示聲明，應以該等規則有關之出售中有關拍賣品之拍賣官身份相符之合理審慎態度作出；以及基於(i)賣家向其提供之資料；(ii)學術及技術知識；及(iii)相關專家普遍接納之意見作出之明示聲明，在各情況下應以合理審慎態度作出明示。

4. 對買家之責任豁免及限制
(a) 倘蘇富比視拍賣品為膺品並符合保證書內之各條件，將退回買入價予買家。

(b) 就上文規則第3條之事項而言及受規則第4(a)及4(e)條所規限，蘇富比或賣家均毋須：

(i) 對蘇富比（或任何蘇富比公司）向競投人以口述或書面提供之資料之任何錯誤或遺漏負責，無論是由於疏忽或因其他原因引致，惟上文規則第3(f)條所載者則除外；
(ii) 向競投人作出任何擔保或保證，於賣家之業務規則第2條中賣家向買家作出之明示保證以外之任何暗示保證及規則則不包括在內（惟法律規定不可免除之該等責任除外）；
(iii) 就蘇富比有關拍賣或有關出售任何拍賣品之任何事宜之行動或遺漏（無論是由於疏忽或其他原因引致）向任何競投人負責。

(c) 除非蘇富比擁有出售之拍賣品，否則毋須就賣家違反該等規則而負責。

(d) 在不影響規則第4(b)條之情況下，競投人向蘇富比或賣家提出之任何索賠以該拍賣品之買入價為限。蘇富比或賣家在任何情況下均毋須承擔任何相因而產生的損失。

(e) 規則第4條概無免除或限制蘇富比有關蘇富比或賣家作出之任何具欺詐成份之失實聲明，或有關蘇富比或賣家之疏忽行為或遺漏而導致之人身傷亡之責任。

5. 拍賣會上競投出價
(a) 蘇富比可全權酌情決定拒絕參與拍賣。競投人必須填妥競投登記表格，並提供蘇富比所需資料及參考。除獲蘇富比書面同意以另一方之代表身份出價，否則競投人必須以主事人身份行動。競投人親自負責出價，倘為代理，則視作共同及分別為其主事人負責。

(b) 蘇富比建議競投人出席拍賣會，但將尋求進行缺席者以港元作出之書面出價競投，而蘇富比認為，有關款項在出售拍賣品前已預先付清，以確保首先接收之書面競投享有優先權。

(c) 如有提供，可免費提供書面、電話及網上競投之附加服務，惟風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之規限下，以合理審慎態度提供；因此，除非不合理地未能作出該競投，否則蘇富比毋須就未能作出該競投承擔責任。電話及網上競投可能會被紀錄。網上競投(BID^now)受BID^now網上競投服務規則（可瀏覽蘇富比網頁或要求索取）所規限。BID^now網上競投服務規則連同業務規則適用於網上競投。

6. 拍賣之行動
(a) 除另有訂明外，否則所有拍賣品均以底價出售，該價格不得高於拍賣時估計之預售低價。

(b) 拍賣官可隨時絕對酌情決定拒絕或接受任何競投、撤回任何拍賣品、重新出售拍賣品(包括在擊槌後)，以及採取其合理地認為是合適之其他行動。

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投，並有權代表賣家作出競投或一連串競投，惟以底價為限，而毋須表示彼正進行該等行動及是否已作出其他競投。

(d) 受規則第6(b)條所限，買家及賣家之合約於拍賣官擊槌時訂立，據此買家須支付買入價。

(e) 於拍賣會後出售任何在拍賣會上發售之拍賣品時應包括該等規則，猶如已在拍賣會出售一樣。

7. 付款及領取
(a) 除非另有協定，否則不論拍賣品之出口、進口或其他許可證之任何規定為何，均必須於拍賣會結束（「到期日」）後立即以港元支付拍賣品之買入價及任何買家之費用。

(b) 所購拍賣品之擁有權將於蘇富比悉數收取買入價及買家之費用後方可轉移。蘇富比概無責任將拍賣品交給買家直至拍賣品之擁有權已轉移，且已獲提供適當確認而提早交付不會影響擁有權之轉移或買家支付買入價及買家之費用之無條件責任。

(c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已買之拍賣品由(i)領取；或(ii)拍賣會後第三十一天（以較早日期為準）起之風險由買家承擔（因此，由彼等自行負責投保）。直到風險轉移，蘇富比將就拍賣品之任何損失或損毀向買家支付賠償，惟以所付之買入價為最高限額。買家應注意，蘇富比對損失或損毀責任之承擔須受賣家之業務規則第6條所載之豁免情況所限。

8. 欠繳款之補償方法
在不影響賣家可能擁有之任何權利之情況下，倘買家在未預先協定之情況下未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項，蘇富比可全權決定（在已知會賣家之情況下）行使以下一項或多項補救方法：

(a) 將拍賣品貯存在其處所或其他地方，風險及費用完全由買家承擔；

(b) 終止拍賣品之買賣合約，並就買家違約保留追究損害賠償之權利；

(c) 以蘇富比公司結欠買家之任何金額抵銷買家就拍賣品結欠蘇富比之任何金額，及／或抵銷拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及／或抵銷蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

(d) 按蘇富比認為合適將買家或買家透過代表就本交易或在其他情況下支付之任何款項（包括訂金）用以支付(i)買家結欠任何蘇富比公司之任何成本、買家之費用或債務，及／或(ii)拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及／或(iii)蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）。為避免疑問，倘買家於拍賣會中買入多於一項拍賣品並已支付部分款項，惟未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就其買入之所有拍賣品悉數支付買入價，蘇富比有權絕對酌情決定拒絕有關將上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價，及／或差價及／或蘇富比所提出之損害賠償申索之任何指示或請求；

(e) 拒絕買家未來作出之競投或使其就未來之競投須支付訂金，該訂金在買家隨後拒絕付款或延期付款時，蘇富比有權自行處理；

(f) 收取由到期日至悉數收取買入價及有關買家之費用當日期間按不超過每月2%之利率計算之利息；

(g) 對買家由蘇富比公司管有之任何物品行使留置權。蘇富比於行使任何此等留置權時應知會買家，並在發出該通知之十四天內可安排出售該物品，以及將所得項用以支付結欠蘇富比之金額，及或拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及

／或蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

(h) 透過拍賣或私人出售重售拍賣品，並由蘇富比酌情決定預測價格及底價。倘該重售之價格低於該拍賣品之買入價及買家之費用，買家將仍須承擔該差額，連同該重售產生之所有費用；

(i) 展開法律訴訟，以收回該拍賣品之買入價及買家之費用，或就買家違約申索損害賠償，連同利息及完全彌償基準上該訴訟之費用；或

(j) 向賣家透露買家之名稱及地址，使賣家可展開法律訴訟，以收回欠款，或就買家違約申索損害賠償，及申索法律費用。蘇富比在向賣家透露該等資料前，將採取合理步驟通知買家。

9. 未領取購置品

(a) 倘買家支付買入價及買家之費用，但未於拍賣會後三十天內領取已購買之拍賣品，拍賣品將收藏於蘇富比或其他第三方，費用（及風險）由買家承擔。

(b) 倘已支付所購拍賣品之費用，但未於拍賣會後六個月內領取該拍賣品，則買家授權蘇富比（在通知買家後）安排以拍賣或私人出售重售該物品，而預測價格及底價將由蘇富比酌情決定。除非買家在該拍賣會後兩年內收取該出售之所得款項扣除蘇富比產生之所有費用，否則該筆款項將被沒收。

10. 出口及許可證

買家須自行負責識別及領取拍賣品之任何必要之進出口、軍火槍械、瀕臨絕種生物或其他方面之許可證，以及完成任何必要進出口提單、清單或文件。銷售目錄中任何符號或提示反映蘇富比於編制目錄時所持之合理意見，並僅為競投人提供一般指引而已。在不影響上文規則第3及4條之情況下，蘇富比及賣家概無就任何拍賣品是否受進出口限制或任何禁運作出聲明或保證。不獲發任何許可證或執照並非取消或撤銷銷售合約或任何延遲付款之充分理由。吾等概不會就任何無法完成或遞交所需進出口提單、清單或文件而產生之任何責任負責。

11. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售圖錄開端指定之參考號碼。給予蘇富比客戶之通知應以彼等正式通知蘇富比之最新地址為收件地址。

(c) 倘因任何理由無法執行該等業務規則之任何條文，則餘下條文應仍然具有十足效力及作用。

(d) 未經蘇富比之事先書面同意前，任何買家不得轉讓該等業務規則，但對買家之繼承人、承付人及遺產執行人具有約束力。蘇富比之行動、遺漏或延遲不應視為豁免或解除其任何權利。

(e) 上文規則第1(a)條所載之資料列明了有關本文主題之整份協議及各方之間就此方面之諒解。各方已協定，除有關具欺詐成分之失實聲明之責任以外，概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

12. 資料保護

因應蘇富比業務管理運作，以及蘇富比公司服務的市場和供應，或根據法律規定，我們可能要求客戶提供私人資料或自第三方取得客戶資料（如信用信息）。如果客戶將法律認定為「敏感」的信息提供予蘇富比，等於同意蘇富比公司可以使用此信息作上述用途。沒有客戶明確同意時，蘇富比公司將不會以任何其他目的使用或處理敏感信息。

如果您欲了解更多蘇富比關於個人資料的政策，或修改您的個人資料，請致電(852) 2524 8121 聯絡我們。

如果您未來不希望收到此類活動詳情，請勾選此處。☐

為滿足客戶服務需要，蘇富比可能將資料透露給第三方（如承運人）。一些國家對於個人資料的法律保護與香港不同。蘇富比的政策要求此類第三方尊重客戶資料私隱及機密，並對客戶資料提供與香港法律同等的保護措施，不論承運人是否位於與香港提供同等法律保護予個人資料的國家。客戶同意此業務規則，即同意此信息披露。

客戶敬請注意，為安全起見，蘇富比營業場所備有錄影設施。電話如電話及網絡競投、語音信息等也可能被錄音。

13. 法例及司法權

監管法例 該等業務規則及其有關或適用之所有事宜、交易或紛爭之各方面須受香港法例規管並按其詮釋。

司法權 就蘇富比之利益而言，所有競投人及賣家同意香港法院擁有專有司法權，調解所有因與該等業務規則有關或適用之所有事宜或交易之各方面而產生之紛爭。各方均同意蘇富比將保留權利在香港法院以外之任何法院提出訴訟。

送達法律程序文件 所有競投人及賣家不可撤回地同意透過傳真、面送方式、郵寄或香港法例、送達地點之法例或提出訴訟之司法權區之法例允許之其他方式，將有關任何法院訴訟之法律程序文件或任何其他文件送發至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

保證書

本公司對閣下提供之一般保證：

倘蘇富比所出售之物品其後被發現為「贋品」，根據下文之條款，蘇富比將取消該銷售，並將買家就該物品支付予蘇富比之總金額，以原銷售之貨幣退還予買家。

就此而言，根據蘇富比合理之意見，「贋品」指仿製之拍賣品，欺騙作品出處、原產地、日期、產出年數、年期、文化或來源等各方面，而上述各項之正確描述並無收錄於目錄內容（考慮任何專有詞彙）。拍賣品之任何損毀及／或任何類型之復元品及／或修改品（包括重新塗漆或在其上塗漆），不應視為贋品。

謹請注意，倘發生以下任何一種情況，本保證將不適用：－

(i) 目錄內容乃根據學者及專家於銷售日期獲普遍接納之意見，或該目錄內容顯示該等意見存在衝突；或
(ii) 於銷售日期，證明該物品乃贋品之唯一方法，是有關工序並非當時普遍可用或認可、價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據蘇富比合理之意見）已令拍賣品喪失價值之方法；或
(iii) 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

本保證所規定之年期為有關拍賣日期後五(5)年，純粹提供給買家之獨享利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：－

(i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贋品之理由；及
(ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自銷售日期後並無出現任何第三方申索之物品退還予蘇富比。

蘇富比可酌情決定豁免上述任何規定。蘇富比可要求買家索取兩名為蘇富比及買家雙方接納之獨立及行內認可專家之報告，費用由買家承擔。蘇富比毋須受買家出示之任何報告所規限，並保留權利尋求額外之專家意見，費用由蘇富比自行承擔。倘蘇富比決定根據本保證取消銷售，蘇富比或會將最多為兩份經雙方審批之獨立專家報告所需之合理費用退還予買家。

GUIDE FOR ABSENTEE BIDDERS

ABSENTEE BIDS

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby's will not responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

USING THE ABSENTEE BIDS

Please use the absentee bid form provided and be sure to record accurately the lot numbers and descriptions and the top hammer price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers. Bids must be placed in the same order as the lot numbers appear in the catalogue.

Each absentee bid form should contain bids for one sale only; the sale number and code name should appear at the top of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments.

SUCCESSFUL BIDS

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.

DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). Sotheby's Companies will not use or process sensitive information for any other purpose without the client's express consent. In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within Hong Kong. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within Hong Kong, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee Bid Form you agree to such disclosure.

給缺席競投人指引

缺席競投

閣下如未能親身出席拍賣會但欲作出競投，可向蘇富比之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不超出閣下所指示之最高價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為 (852) 2522 1063。

使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高成交價。「購買」或無限價競投將不獲接納。可於拍賣品編號之間以「或」字作兩者中擇一競投。競投須根據圖錄內所示拍賣品編號之相同次序作出。

每份缺席競投表應僅供填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

成功競投

成功競投人將收到發票，上面載有其購買品之資料及付款及交收貨品之指示。未能成功競投之缺席競投人將收到通知。

資料保障

基於蘇富比公司之管理、經營業務、市場推廣與服務，或因法律規定之需要，蘇富比可能向客戶要求提供其個人資料或向第三方索取有關資料，如信貸資料等。蘇富比公司在未獲得客戶明確同意前將不會將該等敏感性資料作其他用途。為履行客戶所要求之服務，蘇富比有可能向第三方，如付運人披露資料。部份國家不會提供與香港相同之個人資料法律保障。根據蘇富比之公司政策，將要求該第三方尊重客戶之私隱，將客戶資料保密並提供與香港相同程度之個人資料保障，不論他們所處國家能否提供對個人資料之相同法律保障。閣下簽署本缺席競投表，即同意有關披露。

（本中文譯本僅供參考之用，中文譯本如與英文原本有任何抵觸，將以英文原本為準。）

SHIPPING INSTRUCTIONS

SHIPPING INFORMATION

Please complete this form and we shall arrange for the despatch of all your purchases through one of our nominated shipping agents, at your expense. For advice on shipping your purchases please call Sotheby's Shipping department on (852) 28225507.

Sale Details

Please complete this section and delete where applicable

Sale # Lot # Account #

Delivery Address

Telephone Email

Invoice Address *if different from above*

Telephone Fax

Special instructions:

Signed Date

Photography
Chau Studio
Nicolas Chow

Repro
BORN Group

Print
Artron Art Group

Sotheby's EST. 1744

ABSENTEE/TELEPHONE BIDDING FORM

FORMS SHOULD BE COMPLETED IN INK AND EMAILED, MAILED OR FAXED TO THE BIDS DEPARTMENT AT THE DETAILS BELOW

Sale Number HK0749 | **Sale Title** THE HEART OF TANTRA | **Sale Date** 3 OCTOBER 2017

*TITLE OR COMPANY NAME IF APPLICABLE	*FIRST NAME	*LAST NAME
SOTHEBY'S CLIENT ACCOUNT NO. (IF KNOWN)		
*ADDRESS		
	POSTCODE	
*TELEPHONE (HOME)	(BUSINESS)	MOBILE NO
*EMAIL		FAX

PLEASE INDICATE HOW YOU WOULD LIKE TO RECEIVE YOUR SALE CORRESPONDENCE (PLEASE TICK ONE ONLY): ❑ EMAIL ❑ POST/MAIL

PLEASE TICK IF THIS IS A NEW ADDRESS & GIVE PREVIOUS FULL POSTCODE: ❑ _____

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. BIDS SHOULD BE SUBMITTED IN HONG KONG DOLLAR AT LEAST 24 HOURS BEFORE THE AUCTION.

IMPORTANT

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or ot herwise.

Please note that we may contact new clients to request a bank reference.

Sotheby's will require sight of government issued ID and proof of address prior to collection of purchases (do not send originals).

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

FOR WRITTEN/FIXED BIDS

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

FOR TELEPHONE BIDS

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

LOT NUMBER	LOT DESCRIPTION	MAXIMUM HONG KONG DOLLAR PRICE (EXCLUDING PREMIUM) OR TICK FOR PHONE BID
		HK$
		HK$
		HK$
		HK$
		HK$
		HK$
		HK$
		HK$

IMPORTANT NOTICE – PREMIUM LOT (♢)
In order to bid on "Premium Lots" (♢) you must complete the required pre-registration application and deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require for your bid. Sotheby's decision whether to accept any pre-registration application shall be final. We recommend you complete and return the pre-registration form in this catalogue in the manner required therein or contact Sotheby's at least 3 working days prior to the relevant sale in order to process the pre-registration. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and the paddle symbol will not be used. The BID[now] online bidding service is not available for premium lots.

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) _____

I agree to be bound by Sotheby's "Conditions of Business for Buyers" and the information set out in the Guide for Prospective Buyers and the Guide for Absentee Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Prospective Buyers, the Guide for Absentee Bidders, and Conditions of Business for Buyers.

Please note that it is mandatory for you to provide personal data marked with asterisks (*). In the event you do not provide such personal data, we may not be able to provide you with our products.

We may not so use your personal data unless we have received your consent. By signing this form you agree to our use of the Data as set out in clause 12 "Data Protection" of the Conditions of Business for Buyers. If not, please √ the box below before signing this form.

❑ I object to the use of my personal data by Sotheby's Companies and its business partners for direct marketing (eg: promotional materials, event invitations and **catalogues**).

SIGNED _____ DATED _____

ARRANGING PAYMENT

Payment is due in HK dollars immediately after the sale and may be made the following methods: Cash, Banker's Draft, Traveler's Cheque, Cheque, Wire Transfer and Credit card (American Express, MasterCard, Union Pay and Visa).

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US$10,000.

It is Sotheby's policy to request any purchaser preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification with a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

If you wish to pay for any purchase with your American Express, MasterCard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong.

BIDS DEPARTMENT, 5TH FLOOR, ONE PACIFIC PLACE, 88 QUEENSWAY, HONG KONG
TEL (852) 2822 8142 I FAX (852) 2522 1063 I EMAIL BIDS.HONGKONG@SOTHEBYS.COM

Sotheby's | 蘇富比 EST. 1744

競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0749 | **拍賣名稱** 密慧禪心－菩薩道珍藏及其他佛教藝術精品 | **拍賣日期** 2017年10月3日

* 稱謂（如先生，女士）或公司名稱（如適用）	* 姓	* 名
蘇富比賬號		
* 地址		
	郵編	
* 住宅電話	公司電話	手機號碼
* 電子郵箱		傳真號碼

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個): ❑ 電郵 ❑ 郵寄

❑ 如上述為新地址，請在方格內 ✓ (並提供舊有郵編以核對) _____

重要事項

請注意書面及電話競投是免費提供之附加服務，風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之限下進行; 因此，無論是由於疏忽或其他原因引致，蘇富比毋須就未能作出該競投承擔責任。

請注意蘇富比或會向新客戶索取銀行證明。

新客戶須向蘇富比提供政府發出附有閣下照片之証明文件及住址証明 (請勿郵寄原件)。

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

書面競投

- 競投將以最盡可能低之價格進行。
- "購買"或無限價競投標將不獲接納，及我們不接受"加一口價"競投標。請根據圖錄內之指示投標。
- 可於拍賣編號之間以"或"字 兩者(或若干)中擇一競投。
- 如適當時，閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

電話競投

- 請清楚注明於拍賣期間可聯絡閣下之電話號碼，包括國家號碼。我們會於閣下之拍賣品競投前致電給閣下。

拍賣品編號	名稱	最高競投價（港元） （佣金不計在內） 或以 ✓ 代表電話競投
		HK$
		HK$
		HK$
		HK$
		HK$
		HK$
		HK$
		HK$

重要通告—估價拍賣品（♢）

為對「高估價拍賣品」(♢) 作出競投，閣下必須填妥拍賣品預先登記申請表，並向蘇富比交付所需的財政狀況證明、擔保、存款證明及/ 或蘇富比可絕對酌情要求閣下為競投須作出的其他抵押。蘇富比對是否接受任何預先登記申請有最終決定權。

本公司建議閣下按照本圖錄內的拍賣品預先登記申請表中指示填妥及交回表格，或在有關出售日期至少三個工作天前聯絡蘇富比以進行預先登記。請注意本公司不能在週末或公眾假期期間取得財政狀況證明。若在同一圖錄中之所有拍賣品均為高估價拍賣品，則會就此作出特別提示而不會使用此符號。

網上競投服務並不適用於高估價拍賣品。

拍賣期間之聯絡電話 (只限電話競投) _____

本人同意接受蘇富比拍賣圖冊內列明之買家業務規則、給準買家之指引及給缺席競投人指引。本人同意蘇富比使用本人資料及根據給準買家之指引、給缺席競投人指引與買家業務規則而取得之其他資料。

請閣下務必在注有 (*) 的欄目內填寫個人資料，否則我們可能無法為您提供產品及服務。

除非得到閣下同意，我們不會使用閣下的個人資料。如閣下在本表格的末端簽署，即表明同意我們依據敝公司業務規則第十二條「資料保障」使用閣下的個人資料作直接促銷。若反對我們使用閣下的個人資料為此用途，請在方格內 ✓ 以表示反對

❑ 本人反對蘇富比公司及其業務合作夥伴使用本人資料作直接促銷（如宣傳資料、活動請柬及**圖錄**）。

簽署 _____ **日期** _____

付款方式

拍賣後須即時以下列方法以港元付款：現金、銀行匯票、旅行支票、支票、電匯、信用咭（美國運通、萬事達、銀聯或維薩卡）。

蘇富比不會接納逾一萬美元（或相等貨幣）之現金款項。應蘇富比業務規則，本公司有權向支付現金的賣家索取：身份證明文件（政府發出附有照片之身份證明文件，如護照、身份證或駕駛執照）及通訊地址證明。我們保留查驗所收到款項來源的權利。感謝閣下的合作。

若以信用咭（美國運通、萬事達、銀聯或維薩卡）結賬，請親攜咭到本公司付款。

（以英文本為準）

PREMIUM LOT PRE-REGISTRATION APPLICATION FORM
高估價拍賣品預先登記申請表

SALE # 拍賣編號 HK _____ LOT # 拍賣品編號 _____

*First Name 名 *Last Name 姓 Client Account # 蘇富比賬戶號碼

*Address 通訊地址

*City 城市 Country 國家

*Telephone 電話 Fax 傳真 *Email Address 電子郵箱

Client I.D./Passport 身份證或護照編號 Please attach a copy of your ID Card/Passport for identification purpose
請附上身份證或護照影印本以作核對用途

Have you registered to bid at Sotheby's before? ❑ Yes ❑ No
閣下曾否於蘇富比登記投標？ ❑ 有 ❑ 沒有

If you plan to attend the sale and bid on a lot, please fill out this form and fax it to (852) 2810 6238 or mail to the following address in either case to reach Sotheby's no later than 3 working days prior to the day of sale:

Sotheby's Hong Kong Limited
5th Floor, One Pacific Place
88 Queensway, Hong Kong
Tel: (852) 2822 8142
Fax: (852) 2810 6238

如閣下計劃出席是次拍賣並投標拍賣品，請填妥以下表格及於拍賣日前3個工作天傳真至(852) 2810 6238或郵寄到：

香港蘇富比有限公司
香港金鐘道88號
太古廣場一期5樓
電話：(852) 2822 8142
傳真：(852) 2810 6238

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

I hereby confirm my intention and application to bid on the above lot. I agree to deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require as security for my bid. Please refer to the "Guide for Prospective Buyers" and "Important Notices to Buyers" for details of the requirement. I agree that Sotheby's has no obligation to accept this pre-registration application and that Sotheby's decision in this regard shall be final. I shall not assume Sotheby's acceptance of my pre-registration application unless I have received a written confirmation from Sotheby's to that effect or a bidding paddle.

本人特此確定申請競投拍賣品。本人同意向蘇富比交付所需的財政狀況證明、擔保、存款證明及/ 或蘇富比可絕對酌情要求本人為競投須作出的其他抵押。有關細則請參閱本圖錄內 " 給準買家之指引 " 及 " 給予買家的重要告示 "。本人同意蘇富比並無責任接受此拍賣品預先登記申請表及蘇富比對此有最終決定權。除收到蘇富比之書面通知確定此申請表有效或發給之投標板，本人並不應假設蘇富比已接納此拍賣品預先登記申請表。

Please note that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve, by placing responsive or consecutive bids for a lot.
拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式就拍賣品作出競投直至達到底價。

You authorise Sotheby's to request a financial reference from your bank.
閣下授權蘇富比向銀行索取有關本人之財務資料。

Please note that it is mandatory for you to provide personal data marked with asterisks. In the event you do not provide such personal data, we may not be able to provide you with our products.

We may not so use your personal data unless we have received your consent. By signing this form you agree to our use of the Data as set out in clause 12 "Data Protection" of the Conditions of Business for Buyers. If not, please √ the box below before signing this form.

❑ I object to the use of my personal data by Sotheby's Companies and its business partners for direct marketing (eg: promotional materials, event invitations and **catalogues**).

你必須在註明 (*) 的欄目，提供所需的個人資料。如你未能提供，我們未必可以向你提供我們的產品或服務。

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