

THE JONGEN-SCHLEIPER COLLECTION OF FINE THANGKAS

Thursday 11 May 2017



Bonhams

LONDON







**THE JONGEN-SCHLEIPER
COLLECTION OF FINE THANGKAS**

戎根 · 史奈普珍藏西藏唐卡瑰寶

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THE JONGEN-SCHLEIPER COLLECTION OF FINE THANGKAS

Thursday 11 May 2017 at 10.30am

101 New Bond Street, London

Lots 1 - 49

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Saturday 6 May 11am - 3pm
Sunday 7 May 11am - 3pm
Monday 8 May 9am - 7.30pm
(limited viewing 5pm - 7.30pm)
Tuesday 9 May 9am - 4.30pm
Wednesday 10 May 9am - 4.30pm

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Monday 8 May 6pm
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We would like to thank
Diana Makejeva and
Nathan Brown for the design
of the catalogue.

**Please note Thangkas A and
B are for exhibition only.**

**A及B號唐卡均為非賣品,
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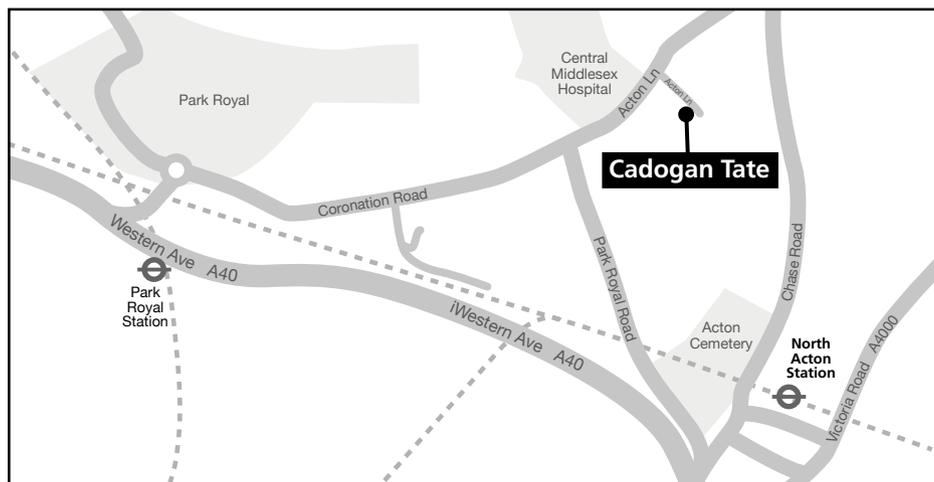
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Payment at time of collection by:

cash, cheque with banker's card, credit, or debit card



THE JONGEN-SCHLEIPER COLLECTION OF FINE THANGKAS

Thursday 11 May 2017 at 10.30am

101 New Bond Street, London

Lots 1 - 49

A and B

EXHIBITED ONLY.

1

A THANGKA OF SHAKYAMUNI BUDDHA

Tibet, 19th century

£1,500 - 2,000

US\$1,900 - 2,500

CNY13,000 - 17,000

2

A THANGKA OF SHAKYAMUNI BUDDHA

Tibet, 18th century

£800 - 1,200

US\$1,000 - 1,500

CNY6,900 - 10,000

3

**A THANGKA OF SCENES FROM THE
PAST LIVES OF SHAKYAMUNI BUDDHA**

Tibet, 18th century

£3,000 - 4,000

US\$3,800 - 5,000

CNY26,000 - 34,000

4

A THANGKA OF SHAKYAMUNI BUDDHA

Tibet, 18th century

£2,000 - 3,000

US\$2,500 - 3,800

CNY17,000 - 26,000

5

A THANGKA OF PADMASAMBHAVA

Tibet, 19th century

£1,500 - 2,000

US\$1,900 - 2,500

CNY13,000 - 17,000

6

A THANGKA OF SHAKYAMUNI BUDDHA

Tibet, 19th century

£5,000 - 8,000

US\$6,300 - 10,000

CNY43,000 - 69,000

7

**TWO RARE THANGKAS OF LAMAS AND
THE LIFE OF BUDDHA**

Eastern Tibet, 18th century

£40,000 - 60,000

US\$50,000 - 76,000

CNY340,000 - 520,000

8

A THANGKA OF AMITAYUS

Tibet, 19th century

£5,000 - 8,000

US\$6,300 - 10,000

CNY43,000 - 69,000

9

A THANGKA OF AMITAYUS

Tibet, 19th century

£4,500 - 6,500

US\$5,700 - 8,200

CNY39,000 - 56,000

10

**A THANGKA OF AMITAYUS
AND CONSORT**

Eastern Tibet, 19th century

£10,000 - 15,000

US\$13,000 - 19,000

CNY87,000 - 130,000

11

**A RARE SILK THANGKA OF
RATNAGNI BUDDHA**

Tibet, 18th century

£20,000 - 30,000

US\$25,000 - 38,000

CNY170,000 - 260,000

12

A THANGKA OF SHAKYAMUNI BUDDHA

Tibet, late 19th/early 20th century

£4,500 - 6,000

US\$5,700 - 7,600

CNY39,000 - 52,000

13

**A THANGKA OF SCENES FROM THE
PAST LIVES OF SHAKYAMUNI BUDDHA**

Tibet, 18th/19th century

£5,000 - 8,000

US\$6,300 - 10,000

CNY43,000 - 69,000

14

A THANGKA OF SHAKYAMUNI BUDDHA

Tibet, late 19th/early 20th century

£3,000 - 5,000

US\$3,800 - 6,300

CNY26,000 - 43,000

15

A THANGKA OF THREE ARHATS

Tibet, 19th century

£5,000 - 8,000

US\$6,300 - 10,000

CNY43,000 - 69,000

16

A VERY RARE THANGKA OF NAROPA

Tibet, circa 1900

£10,000 - 15,000

US\$13,000 - 19,000

CNY87,000 - 130,000

17

**A THANGKA OF TSONGKHAPA AND
THE GELUGPA REFUGE TREE**

Tibet, 19th century

£1,800 - 2,400

US\$2,300 - 3,000

CNY16,000 - 21,000

18

**A THANGKA OF THE SHAKYAMUNI
BUDDHA FIELD OF ACCUMULATION**

Tibet, 19th century

£2,000 - 3,000

US\$2,500 - 3,800

CNY17,000 - 26,000

19

**A THANGKA OF TSONGKHAPA AND
THE GELUGPA REFUGE TREE**

Tibet, 19th century

£5,000 - 8,000

US\$6,300 - 10,000

CNY43,000 - 69,000

20

A THANGKA OF TSONGKHAPA

Tibet, 19th century

£6,000 - 9,000

US\$7,600 - 11,000

CNY52,000 - 77,000

21

**TWO RARE THANGKAS OF THE
THIRD AND SEVENTH DALAI LAMAS**

Tibet, 18th century

£12,000 - 15,000

US\$15,000 - 19,000

CNY100,000 - 130,000

22

**A RARE THANGKA OF TSONGKHAPA
IN KHDRUP'S VISION**

Tibet, 18th/19th century

£15,000 - 20,000

US\$19,000 - 25,000

CNY130,000 - 170,000

- 23
TWO RARE THANGKAS OF THE FOURTH AND FIFTH DALAI LAMAS
Tibet, circa 1900
£15,000 - 20,000
US\$19,000 - 25,000
CNY130,000 - 170,000
- 24
A THANGKA OF TSONGKHAPA AND THE GELUGPA REFUGE TREE
Tibet, 19th century
£7,000 - 10,000
US\$8,800 - 13,000
CNY61,000 - 87,000
- 25
A THANGKA OF TSONGKHAPA AND THE GELUGPA REFUGE TREE
Tibet, late 19th/early 20th century
£7,000 - 10,000
US\$8,800 - 13,000
CNY61,000 - 87,000
- 26
AN EXCEPTIONALLY RARE COMPLETE SET OF THANGKAS OF THE PANCHEN LAMAS OF TASHILHUNPO
Tibet, circa 1835
£200,000 - 300,000
US\$250,000 - 380,000
CNY1,700,000 - 2,600,000
- 27
A THANGKA OF AVALOKITESHVARA
Tibet, 19th century
£3,500 - 4,500
US\$4,400 - 5,600
CNY30,000 - 39,000
- 28
A THANGKA OF GREEN TARA
Tibet, 19th century
£1,500 - 2,000
US\$1,900 - 2,500
CNY13,000 - 17,000
- 29
A MANDALA OF AVALOKITESHVARA
Tibet, late 19th/early 20th century
£2,500 - 4,000
US\$3,100 - 5,000
CNY22,000 - 34,000
- 30
A THANGKA OF AVALOKITESHVARA
Mongolia, 19th century
£4,000 - 6,000
US\$5,000 - 7,500
CNY34,000 - 52,000
- 31
A THANGKA OF SEVEN TARAS
Tibet, 19th century
£8,000 - 12,000
US\$10,000 - 15,000
CNY69,000 - 100,000
- 32
A RARE THANGKA OF SITATARA
Tibet, 19th century
£5,000 - 8,000
US\$6,300 - 10,000
CNY43,000 - 69,000
- 33
A PAIR OF RARE GOLD-GROUND THANGKAS OF SITATARA AND CHAKRASAMVARA
Tibet, 19th century
£10,000 - 15,000
US\$13,000 - 19,000
CNY86,000 - 130,000
- 34
A THANGKA OF GREEN TARA
Tibet, 19th century
£5,000 - 8,000
US\$6,300 - 10,000
CNY43,000 - 69,000
- 35
A THANGKA OF SITATAPATRAPARAJITA
Tibet, 19th century
£9,000 - 12,000
US\$11,000 - 15,000
CNY77,000 - 100,000
- 36
A PAIR OF THANGKAS OF TARA
Tibet, 19th century
£7,000 - 10,000
US\$8,800 - 13,000
CNY60,000 - 86,000
- 37
A RARE THANGKA OF LAKSHMI
Mongolia, 19th century
£5,000 - 8,000
US\$6,300 - 10,000
CNY43,000 - 69,000
- 38
A THANGKA OF CHAKRASAMVARA AND VAJRAVARAHI
Tibet, 17th/18th century
£3,000 - 5,000
US\$3,800 - 6,300
CNY26,000 - 43,000
- 39
A THANGKA OF CHEMCHOK HERUKA
Tibet, 18th century
£3,000 - 5,000
US\$3,800 - 6,300
CNY26,000 - 43,000
- 40
A THANGKA OF VAJRABHAIRAVA
Tibet, 18th/19th century
£3,500 - 5,000
US\$4,400 - 6,300
CNY30,000 - 43,000
- 41
A THANGKA OF VAJRABHAIRAVA
Tibet, 18th century
£4,500 - 6,500
US\$5,600 - 8,100
CNY39,000 - 56,000
- 42
AN EXCEPTIONALLY RARE COMPLETE SET OF THANGKAS OF KALACHAKRA
Tibet, circa 1780
£60,000 - 80,000
US\$75,000 - 100,000
CNY520,000 - 690,000
- 43
A THANGKA OF HAYAGRIVA
Tibet, circa 1900
£3,000 - 5,000
US\$3,800 - 6,300
CNY26,000 - 43,000
- 44
A THANGKA OF KALACHAKRA AND CONSORT
Tibet, 18th/19th century
£8,000 - 12,000
US\$10,000 - 15,000
CNY69,000 - 100,000
- 45
A RARE BLACK-GROUND THANGKA OF HERUKA
Tibet, 19th century
£7,000 - 10,000
US\$8,800 - 13,000
CNY60,000 - 86,000
- 46
A RARE BLACK-GROUND THANGKA OF SHADBHUJA MAHAKALA
Tibet, 19th century
£7,000 - 10,000
US\$8,800 - 13,000
CNY60,000 - 86,000
- 47
A THANGKA OF BEGSTE CHEN
Tibet, 19th century
£5,000 - 8,000
US\$6,300 - 10,000
CNY43,000 - 69,000
- 48
A THANGKA OF NARO DAKINI
Tibet, early 20th century
£4,000 - 6,000
US\$5,000 - 7,500
CNY34,000 - 52,000
- 49
A RARE BLACK-GROUND THANGKA OF VAJRAPANI
Tibet, 20th century
£8,000 - 12,000
US\$10,000 - 15,000
CNY69,000 - 100,000



ACTUALITE DES BEAUX-ARTS, par S...

art lama

THE JONGEN-SCHLEIPER COLLECTION

Jeannette Jongen and Eric Schleiper married in 1968, sharing an interest in the arts, underlined by the Schleiper family business of picture frames, having framed masterpieces for generations. Following in the footsteps of Jeannette's father, who was somewhat of an explorer and mountaineer climbing in Peru and the Himalayas - in 1974 Jeannette and Eric travelled to Nepal for several months (a trip of which their trekking permits have been wonderfully preserved). During this trip they became passionate about Buddhist art leading to their extensive collection of gilt bronze figures, which were sold in these rooms on 12 November 2015, and the impressive collection of mostly Tibetan thangkas, which are offered on this special occasion.

Many of the thangkas were displayed in the family gallery in Brussels during the exhibition in 1978 and a large number of them were included in the important reference work by Armand Neven *Etudes D'Art Lamaïque et De L'Himalaya*, Brussels, 1978, and a number were also exhibited and published by M.Brauen, ed., *The Dalai Lamas: A Visual History*, Zürich, 2005.

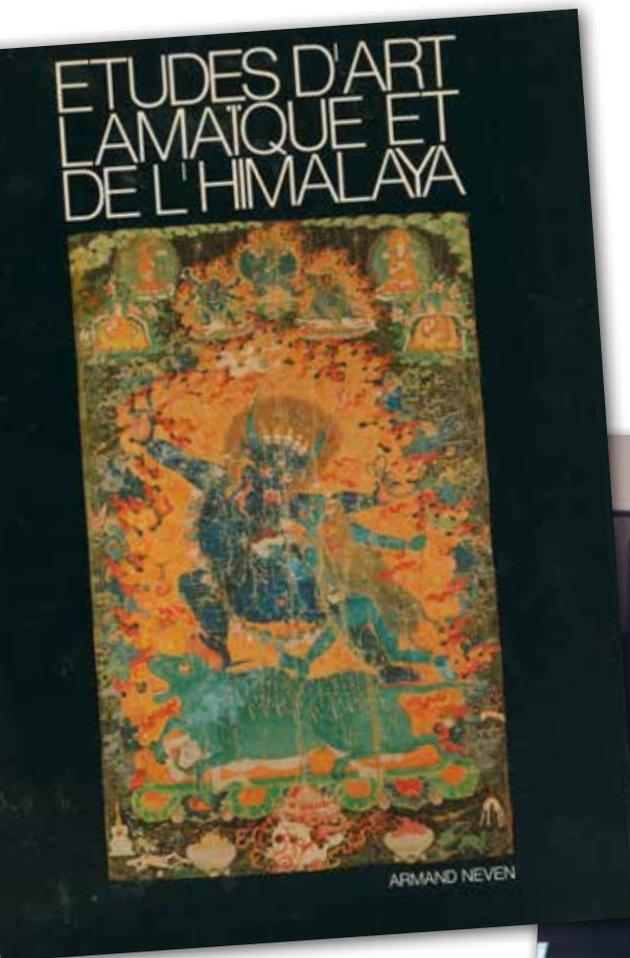
The next generation of owners of these wonderful Tibetan devotional paintings should be aware that they were all thoughtfully and carefully framed by Eric and Jeannette for the enjoyment of future owners.

It is exceptional to view such a diverse collection as a whole and to admire the intricate and seemingly-endless details of each painting.

Jeannette and Eric hope that these paintings will bring as much pleasure to you as they have to them over the past four decades.

We would like to take this opportunity to thank Jeff Watt for his generous assistance with research and translations.

Asaph Hyman



La Galerie Jongen
loin en loin une
calendrier à
d'œuvres d'art
viennent de col
connait mal et
beaucoup de vis
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Stéphane Rey

maïque

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constituent pour
auteurs non initiés



Exposition exceptionnelle
galerie
CLAUDE JONGEN peintures
et bronzes
lamaïques

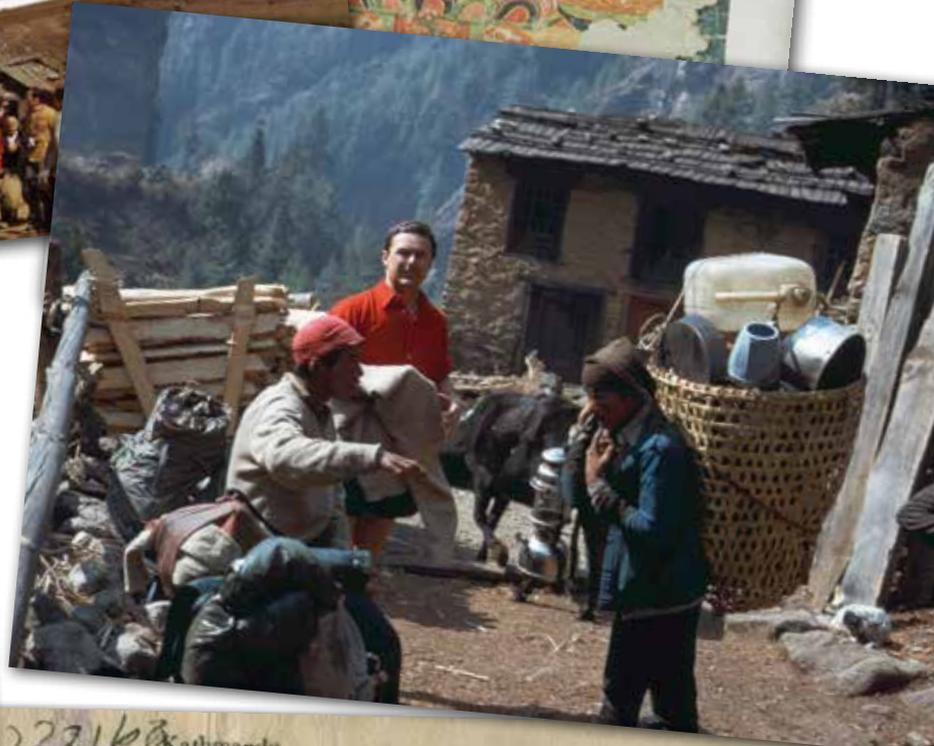
1/6 - 4/11/78

du symbolisme
irréalisable tout clas-
sique et stylisti-
cependant sensible-
gressé en ce domaine et
positions comme celle qui
offerte aujourd'hui (82
s et 156 bronzes) contri-
à une connaissance plus
ndie et plus raisonnée de
si riche en dieux, en gé-
merveilles.

peintures sont dites
". Elles sont réalisées
ement sur un rectangle de
uit sur chaque face d'une
de fond faite de craie et
e. Après séchage la sur-
est polie. L'artiste y éta-
a composition selon des
très rigoureuses ou usera
plus de sécurité) de cal-
ou poncifs... On pourra voir
ombreuses œuvres de ce
et notamment un extraordi-
riptyque consacré au
a de Kalacakra exécuté au
stère de Tashilhunpo vers

sculptures — des bronzes
s ou dorés, parfois incrustés
urquoises — évoquent des
es de Bouddha, des sages
es mages, des lamas réincar-
des danseuses et des musi-
s célestes...

on découvrira là un monde
ne étrange et hautaine beauté,
ne spiritualité très particu-
e. Compte tenu de l'interrup-
de la période de vacances,
te importante exposition se
longera jusqu'au 4 novembre
9, chaussée de Charleroi.)



पान्ने इनामर पुन
न ल्योपुपर
लिन
बाहेक
पुन
पुन

223103 Kathmandu
Date 10/11/78
HER MAJESTY'S GOVERNMENT
Ministry of Home Panchayat Affairs
TREKKING PERMIT FOR PLACES INSIDE
NEPAL

Name Mr. Jongen Schaeper
Nationality Belge
Passport No 68032
Address Sherpa Trekkings
Places for which the permit is valid
(Except the Restricted Areas)
Lukla, Namche Bazar,
& Bor, Gasa, Sampongy



पुन म्याद र ठाउँ हकको निमित्त
(Extension of the period and places)

A BRIEF SURVEY OF THE JONGEN-SCHLEIPER COLLECTION OF FINE THANGKAS

Jeff Watt



B

For those individuals that appreciate or collect Himalayan style art, then the world, the Northern hemisphere at least, should be a pretty fascinating place to live. Every major and many smaller museums have collections of art deemed to be from Tibet, Mongolia, Nepal or some such extraordinary country or region. For every major museum with a significant collection there are probably five or six major private collectors with equally significant holdings, along with many smaller collectors, and innumerable art dealers, some with their own modest or immodest collections. Most museum collections are buried deep in storage. Sometimes sculpture, possibly very good sculpture, is on display, a little like an iceberg hinting at a great mass hidden beneath the surface. Despite the bulk of Himalayan style art not being seen on a regular basis there is still just enough in the major museums to entertain and educate. There are also publications, hundreds and hundreds of publications, theorising and speculating on the nature, iconography and art history of Himalayan style art. By today's standards the scholarly or amateur written content for most of those books are politely deemed outdated. However, the images in those early publications, black and white or colour, are a treasure, a vast resource of objects that are rarely seen.

So, despite the museum collections being buried in deep storage there are always the past publications, the art catalogues. When including auction house catalogues, there are thousands of publications each filled with images of painting and sculpture of all manner and type. That is the important point. We do have access to the great wealth of Himalayan style art through museums, private collections, art exhibitions, art auctions and on a daily basis, through publications.

Collecting is not a science. There are no hard and fast rules. Collecting is sometimes said to be based on emotions, aesthetics, appreciation, value or investment, or a little of all. Another important factor is availability. For both museums and private collectors, availability of art is often the key in establishing the character of a collection. In the West, early Himalayan painting and sculpture has often been considered more aesthetically pleasing and of a greater value which hints at a little snobbishness which can also be inherent in the collecting, museum and art world in general. Thankfully the field has moved away from this narrow point of view and recognised the tremendous quality of works that have been created over the centuries right up to the present day. Some scholars argue that some of the finest and most creative Tibetan style paintings can be found between the late 17th century and the mid-19th century in East Tibet.

More often than not, the strength of a collection will fall on the side of either sculpture or painting. Many museum collections are the result of gifts from affluent donors who might also have been collectors. They may also have their own preferences for sculpture or painting.

A popular notion is that collecting sculpture is much easier than collecting paintings. A common remark might be “paintings are so complicated, sculpture is much easier to understand.” This may be true on a certain level, and it is a basic level of simply recognising the human or human-like form. A single sculptural figure with one face and two arms placed in recognisable postures is certainly understandable. However, such single objects are completely out of any context. Yes, there may be a basic recognition of form, but there is no understanding of use, purpose of creation and the full scope of the work of art.

Paintings are actually easier to understand because they have greater context. There is more complexity and generally more figures in a composition to work from.

The first rule when trying to understand a Himalayan work of art, sculpture or painting, aesthetics aside, is to determine if the object is a single one-off creation or if it belongs to a set of objects or compositions. The important rule to remember is that half or more of all Himalayan style art is created in sets. With Buddhist art the sets of objects are most often uneven numbered, three, five, seven, fifteen, or more compositions. In a few rare cases the sets will number more than one hundred in total.

With paintings it is far easier to determine single compositions from sets of compositions. The main subject of a composition along with the surrounding figures and narrative will often indicate a set or a single object.

In this particular collection of late Himalayan art painting the majority are of Tibetan origin. At least thirty compositions belong to larger sets. A number of the sets are immediately recognisable by the subject matter such as the Shakyamuni Buddha previous life stories (41 in total), the life story of Je Tsongkapa (15 in total), two sets of the incarnation lineage of the Dalai Lamas of Tibet (13 in total), the incarnation lineage of the Panchen Lamas, the Peaceful and Wrathful Deities of the Guhyagarbha Tantra, two different Mahakala sets, and others. Only two sets are complete. The smallest set has two paintings representing the Peaceful and Wrathful Deities of the Guhyagarbha Tantra (**Cat.no.B**; HAR 2205, 2206). This is a common theme in painting for the Nyingma Tradition of Tibetan Buddhism.



B



26



7

The other complete set is in three compositions depicting the complete incarnation lineage of the Panchen Lamas (**Lot 26**; HAR 2180, 2181, 2182). The set ends with an image of the 4th (7th) Panchen Lama, Lobzang Tenpai Nyima (1782-1853) dating the set to no later than when he died in 1853.

Another set with two compositions titled 'Ngagwang Zangpo' (**Lot 7**; HAR 2203, 2204) has a third composition known in a different European collection. The full set probably had thirteen compositions. This highly unusual subject has a Tibetan Lama as the central figure with scenes of the life story of Shakyamuni Buddha in the background running continuously from one composition to the next. The painting style is identified as Lhatog (Khampa Gar) from Eastern Tibet and belonging to the Drugpa Kagyu Tradition of Buddhism.



36

There are two sets of paintings depicting the Twenty-one Taras of the Suryagupta Tradition. The first set has two compositions (**Lot 36**; HAR 2177, 2178) out of the total of seven paintings and the second set has a single painting (**Lot 31**; HAR 2207) from a set of three compositions. A single painting of Ratnagni Buddha (**Lot 11**; HAR 2198) belongs to a thirty-five painting set depicting in total all Thirty-five Confession Buddhas.

Although we are looking at a collection of nearly 60 paintings, we are actually observing a group of paintings that represents in totality, if all of the sets were complete, a body of paintings numbering upwards of between two and three hundred compositions.

Inscriptions on paintings are very important and have various meanings and uses. Probably the most desired reading of an inscription is an artist name, preferably recognised, and the date of creation along with the donor's name and possibly a geographic location. Those types of inscriptions are rare. It is more common to find just the donor's name on the reverse of a painting, or the name of a religious teacher that composed a few auspicious verses of blessing that are written on the reverse of the composition.

There are no standard or specific locations for the placement of inscriptions on paintings. Inscriptions can appear on the front, the back, the brocade mount, and on the top and bottom stick added for weight, and the controlled rolling for storage. There can also be drawn symbols on the back of the paintings such as a stupa, calligraphic design, and hand prints. In this collection of paintings there are approximately twenty-one compositions that have inscriptions of various types and length.



31



11



A



17



19

Some are extensive while others are a single short sentence or name. Some inscriptions are simple standard verses of blessing. Some inscriptions such as on the reverse of the Yama Dharmaraja (**Cat.no.A**; HAR 2158) have some historical implication with the mention of the hand prints belonging to the 7th Dalai Lama, Kalzang Gyatso (1708-1757). The donor of the painting along with the circumstances for its creation and the monastic affiliation are also mentioned.

There are six paintings in the collection that depict the 'Field for the Accumulation of Merit.' This form of composition in a single painting portrays all of the lineage teachers and deities of importance to a particular religious tradition. All six belong to the Gelug Tradition; however they are in several different styles in arrangement of the figures. In the Gelug tradition there are two types and three styles of Refuge Field composition.



24

The two types of Refuge Field are for the first Gurupuja where the teacher, in the form of Tsongkapa the founder of the tradition, is depicted at the centre, the second type is a similar Refuge Field but with a Shakyamuni Buddha figure at the center instead of Tsongkapa. The three different styles are the Gurupuja style (**Lots 17, 19, 24**; HAR 2160, 2188, 2189), Shakyamuni style (**Lot 18**; HAR 2220) and 'Pabongkha Designed' style (**Lot 25**; HAR 2190). The latter is an early 20th century re-configuration by the famous Gelug teacher named Pabongka Dechen Nyingpo (1878-1941 [TBRC P230]). Refuge Field paintings are always created as individual compositions and are not known to be painted as sets.



18

There are different ways to categorise and organise deities. The two most important distinctions, aside from gender, are form and function. Within the system of the Eleven Figurative Forms in Himalayan style art and iconography there are the five types of deities based on general appearance: (7) Peaceful Appearance (Deva, Bodhisattva), (8) Semi-peaceful/Semi-wrathful Appearance (Rishi), (9) Wrathful Appearance (Raksha), (10) Animal Headed/Featured Gods & Deities and (11) Warrior Appearance (Drala).

A further system of Eleven Types of Deities by Appearance are enumerated (which include the five above): (1) Peaceful Appearance, (2) Semi-peaceful/Semi-wrathful Appearance, (3) Wrathful Appearance, (4) Animal Featured Appearance, (5) Warrior Appearance, (6) Universal Appearance, (7) Layered Appearance (Deities & Figures), (8) Stacked Appearance, (9) Ithyphallic Appearance, (10) Androgynous & Gender Reversed Appearance, (11) Weird Gods & Fantastical Appearance.



25



42



29



37

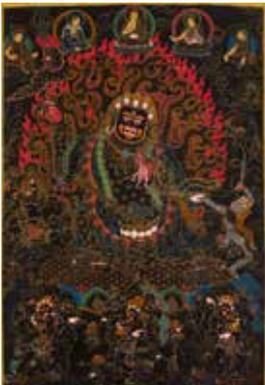
Meditational deities perform the function of an imagined object of meditation for the observer/meditator. The object can be static, or dynamic, and worked into a ritualised series of active meditation visualisations following a traditional set of guidelines. There are a larger number of peaceful appearance deities in this collection with a smaller semi-peaceful assortment and six wrathful appearance deities. The appearance of a deity does not determine function. A peaceful deity might serve the function of a protector. A wrathful deity could be a meditational deity and not a protector. The function of deities needs to be learned on a case by case basis, although there are some general guidelines.

Only one of the compositions in the collection is a true mandala: (**Lot 29**; HAR 2214). There are many types and varieties of mandalas. The most important and the most common reproduced in painting are 'meditational deity mandalas' or more simply put, 'deity mandalas.' There are two compositions that are mandala-like rather than being true mandalas (**Lot 42**; HAR 2174, 2176). Both compositions depict the Buddhist pureland (or heaven) of Shambhala associated with the Kalachakra cycle of tantric practice and ritual. The pureland is depicted as a circle with geometrically arranged internal spaces as if it were a mandala.



46

Protector Deities are a classification based on function or activity. They can appear in any gender, or appearance, peaceful, semi-peaceful, wrathful, or animal-featured. Buddhist protectors are tasked with protecting the practitioner from external and internal dangers to religious life. There are two general classes of protector deity based on their spiritual advancement, such as high spiritual attainment and low spiritual attainment. The two types of classes are called Wisdom Protector and Worldly Protector.



49

Two paintings in the collection are painted on a black ground which is special for the protector deity known as Mahakala. The black colour is obtained from cemetery ash and charcoal. Both of these compositions are in the same Lhatog (Khampa Gar) painting style of Eastern Tibet. They do not appear to be from the same set but are definitely from the same atelier.

Lakshmi (**Lot 37**; HAR 2196), is the only female in the protector deity group. Although she has a third eye on the forehead, she is still considered to be in Peaceful Appearance based on her narrow meditation-like eyes and passive expression. In this collection all five deities are classified as Wisdom protectors (**Lots 46, 49, 47, 37**, and **cat.no.A**; HAR 2187, 2215, 2208, 2196, 2158).



47



37



A

There are two controversial paintings in the collection. They are controversial because they both depict a protector deity named Dorje Shugden. This protector has been deemed by the current Dalai Lama Tenzin Gyatso (b.1935) to be a mischievous spirit and harm doer. Some Tibetan Buddhists now have an almost irrational fear of this former protector deity along with his image in painting or sculpture. He is depicted as whitish in colour with one face and two hands holding in the right a curved sword with a vajra handle. In the left hand is a human heart. He is slightly fierce with three staring eyes and a gaping mouth with the canine teeth exposed. Richly attired in monastic robes, silk brocades, and a golden yellow riding hat of Chinese origin, he is completely surrounded by flames. The mount is a mythical Tibetan snow lion, white with a green-blue mane, fierce in appearance with a snarling face - gazing up at Dorje Shugden as an expression of respect. The images of the deity can be found at the bottom right and left corners of the paintings of Tsongkapa and Shakyamuni Buddha (**Lots 22 and 12**; HAR 2191, 2200).



22

There are two photo-realistic images in the collection. The first is a composition with the central figure of a Tantric yogi (**Lot 16**; HAR 2216). The second example is of a secondary figure depicting the teacher Pabongka Dechen Nyingpo (1878-1941) at the upper middle left side (**Lot 12**; HAR 2200).



12

There are many different painting styles represented in the collection ranging from the areas of Lhasa in Central Tibet all the way to East Tibet, including both Amdo to the North, and Kham to the South. The quality of the works in the collection also varies, however, there are a number of shining stars of both rare style and beauty accompanied by esoteric iconography and puzzling compositions yet to be fully explored and understood.

A great deal of explanation can be given in explaining each of the different aspects of the collection starting with the general topics of Art History, iconography, and religious and regional studies. In the beginning it is probably enough to know that Himalayan art is a broad field with hundreds of thousands of extant artistic works. Many collections, institutional and private, are available for study the world over. What you see is not always the full picture. Even a small collection can represent hundreds and hundreds of works in total.



16

Jeff Watt,
 Director & Chief Curator, Himalayan Art Resources
www.himalayanart.org
 29 March 2017

A

A THANGKA OF YAMA DHAMARAJA AND CHAMUNDI

Tibet, 18th/19th century

Distemper on cloth, the reverse with a Tibetan inscription and hand impressions, with silk mount.

102 x 64 cm (40 1/8 x 25 3/4 in);

With silk mount: 174 x 90.5 cm (68 1/2 x 35 5/8 in).

西藏十八/十九世紀 閻羅法王擁妃像

Referenced 參考: Himalayan Art Resources item no.2158

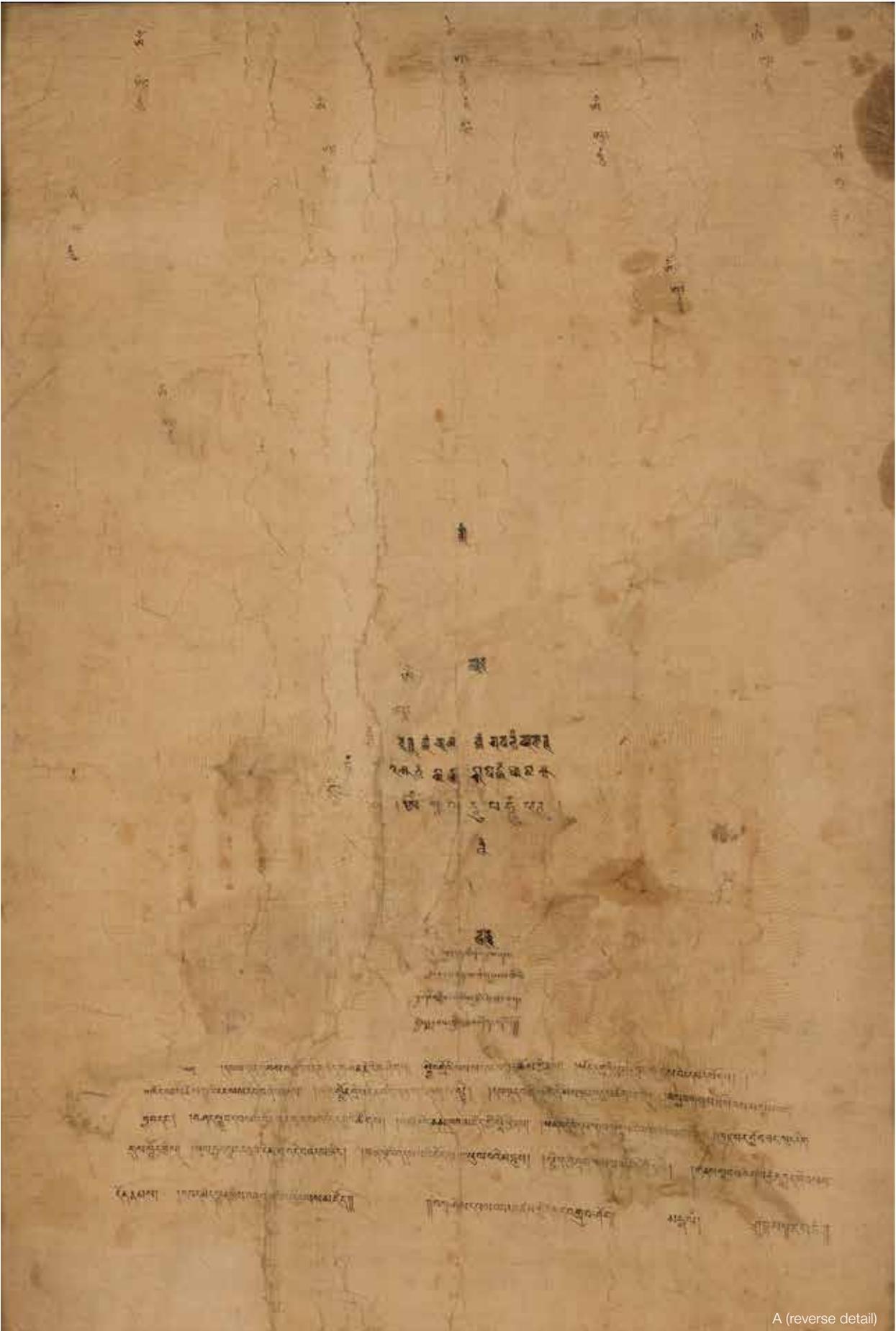
Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, front cover and p.23, no.8

出版及著錄：

A.Neven著，《Etudes D'Art Lamaïque et de L'Himalaya》，
布魯塞爾，1978年，封面及頁23，編號8





A (reverse detail)

B

TWO THANGKAS OF SAMANTABHADRA AND HERUKA

Eastern Tibet, 19th century
Distemper on cloth, both paintings with Tibetan inscriptions on the reverse, with cloth mount.
76 x 56 cm (30 x 22 in); with mount: 103 x 78 cm (40 1/2 x 30 3/4 in)
76 x 56 cm (30 x 22 in); with mount: 107.5 x 79.5cm (42 1/8 x 31 1/4 in). (2).

西藏東部十九世紀 普賢菩薩及赫魯嘎像 一組兩幅

Referenced 參考: Himalayan Art Resource item nos.2205 and 2206

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.96 and 98, nos.78 and 79

出版及著錄：
A.Neven著，《Etudes D'Art Lamaïque et de L'Himalaya》
，布魯塞爾，1978年，頁96及98，編號78及79

Both these thangkas present the deities of the intermediate state (*bardo*) between death and reincarnation. The presence of Samantabhadra, nude and blue with consort in one thangka, as well as Heruka in the other thangka, leave no doubt about the Nyingma order affiliation with both paintings.

In one thangka, we can see the Primal Buddha, Samantabhadra (whose name means universal goodness), in union or *yab-yum* with his pure white consort Samantabhadri. Samantabhadri is also known as the 'Great Mother' and represents the clear light of the void or enlightened awareness. The deep blue Primal Buddha and white consort represent together the blissful essence of the universe and all Buddhas. On the reverse of the painting, there is the following inscription:

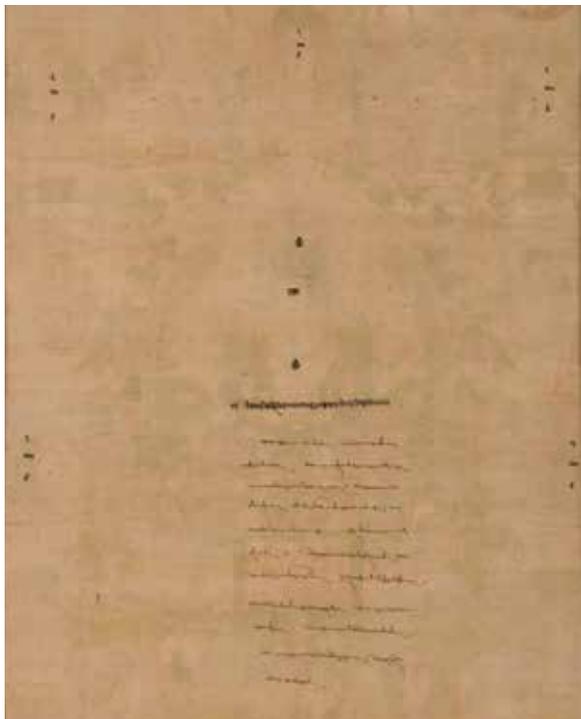
གདོད་ནས་རང་བྱུང་རྣལ་པ་དམ་པའི་ལམས། ལུན་ལྷ་ཡོངས་ཀྱི་འཆར་གཞི་དང་པོའི་མགོན། རྗེ་མཐའ་འཛིན་པའི་སྐུ་བཟང་བསྐྱེད་མེན་ཡང་།
། བསྐྱེད་པའི་མཁའ་མིག་དོར་བྱེད་ལྷ་མོ་ལྷོ་གཤམ་བཞུགས། རྗེ་མཐའ་འཛིན་ལྷ་མོ་ལྷོ་གཤམ་བཞུགས། རྗེ་མཐའ་འཛིན་ལྷ་མོ་ལྷོ་གཤམ་བཞུགས།
འོད་ཟེལ་ལེ་དངས་མའི་གཟུགས་ཉིད་དུ། ལྷོ་པའི་བཀོད་པ་མཐའ་ཡས་འདྲིའི་བྱིས་པའི། དགེ་བ་ལྷ་མཐའ་མེད་པའི་སྤྱིན་དཀར་ནི། རྗེ་མཐའ་འཛིན་ལྷ་མོ་ལྷོ་གཤམ་བཞུགས།
ཞིང་ལམས་ལྷ་མོ་ལྷོ་གཤམ་བཞུགས། འགོ་ལུན་སྤྱིད་པའི་ལམ་རིང་དུ་བསྐྱེད་པའི་ལམས་སྤྱིན་མོ་བྱུར་ཅིག། ཅེས་པ་རང་གཞན་
ཡོངས་ལ་སྤྱན་པའི་སྐུ། ཡོངས་འཛིན་བསྐྱེད་པའི་ཉིན་བྱེད་བདག་ཉིད་ཀྱིས། འདོད་པ་ལུན་སྐུ་བཟང་བསྐྱེད་པ་ཆེན་པོས་བསྐྱེད། དེ་མཐའ་འཛིན་ལྷ་མོ་ལྷོ་གཤམ་བཞུགས།
ཆོད་དོན་ལྷན་ཉིད་ལྷ་མོ་ལྷོ་གཤམ་བཞུགས།

'The realm of reality is natural and absolute from the very beginning, Primordial Lord is the ground of the emergence of the all pervasive, even untainted with conceptions of grasping at the beginning and end, the drama of the victory display is in the eyes of the fortunate ones. From the realm of the dharmakaya Samantabhadra, a group of forty two peaceful deities, in the form of a clear drop of rainbow light, a delight to paint [these] infinite emanations. As for the white clouds of unlimited virtue, by floating in the realm of the ten directions, for all beings on the long and tiring path of samsara, may [they] attain the pleasure of relaxation and coolness. So it is for the good of oneself and others, I, the tutor Tenpai Nyingje, completing all my wishes with great effort, may the wishes of all those connected also be meaningful.'

Translated by J.Watt & K.Gellek, February 2017.

The central figures are surrounded by an array of forty-two fierce and gentle deities. These forty-two visions are produced by the psyche of the deceased during the stage of the fifth *bardo* (known as *Chonyi bardo*) which succeeds immediately after the moment of death and which precedes the sixth and last stage of *bardo* when the karmic energy of the individual is transmigrated to a new beginning. The succession of visions and progression to the various stages is dependent on the degree of mental perfection and the karmic nature of the deceased. A lama usually assists in instructing the subject before death in order to prepare the person to face these visions.

The void (*shunyata*) symbolised by the bell that some of the deities are holding and which is the essence of all reality (*dharmata*) first appears in the form of a dazzling light emanating from the supreme principle which is symbolised by Samantabhadra in union with Samantabhadri. This vision fades on the fifth day after death. It is then that Vairocana appears, seen in the centre above the central figures, inaugurating the first day of the fifth *bardo* proper. He is white and has as a main attribute the wheel, whose eight rays symbolise the Eightfold way of enlightenment.



B (Samantabhadra, reverse detail)

Upon the completion of that vision, the deceased can wander freely until one of the Six Buddhas of the Six Realms appears. They are seen standing around the central figures of Samantabhadra and Samantabhadri: Virabhadra (green), is Buddha of the demi-god realm (*Asuras*); Sthirasimha (blue) of the animal realm (*Tiryag*); Dharma Raja (blue) the infernal realm (*Naraka*); Jvalamukha (red) of the hungry ghost realm (*Preta*); Shakyasimha (yellow) the human realm (*Manusya*); and Indraraja (white) of the God's realm (*devas*).

On the second day, Akshobhya appears (blue), seen to the viewers left, holding a vajra and is accompanied by Bodhisattva Kshitigarbha and Maitreya as well as the Goddesses Lasya and Puspha holding a mirror and a lotus respectively. This vision risks leading the deceased into the infernal realm whose luminous emanations can seduce him.

On the third day, Ratnasambhava (yellow) appears, accompanied by the Bodhisattva Akashagarbha and Samantabhadra and the two goddesses Mala and Dhupa. This vision risks leading the deceased into the human realm again. On the fourth day the red Amitayus holding a lotus appears. He is accompanied by Avaloketishvara and Manjushri as well as the deities Gita and Dipa. This vision could risk leading the deceased into the realm of hungry ghosts. On the fifth day, the green Amoghasiddhi in union with Samayatara appears surrounded by Vajrapani, Sarvanivaranaviskambhin, Gandha and Nritya. The gods will then try to seduce the deceased in order to draw him into one of their paradises or a temporary existence which would further delay the deceased from liberation.

On the sixth day, the five Buddhas that have appeared in succession now appear together, and in so doing will prevent far worse visions that give the deceased bad karma. Indeed, on the lower register of the painting one can see the tantric guardians in their cardinal directions.

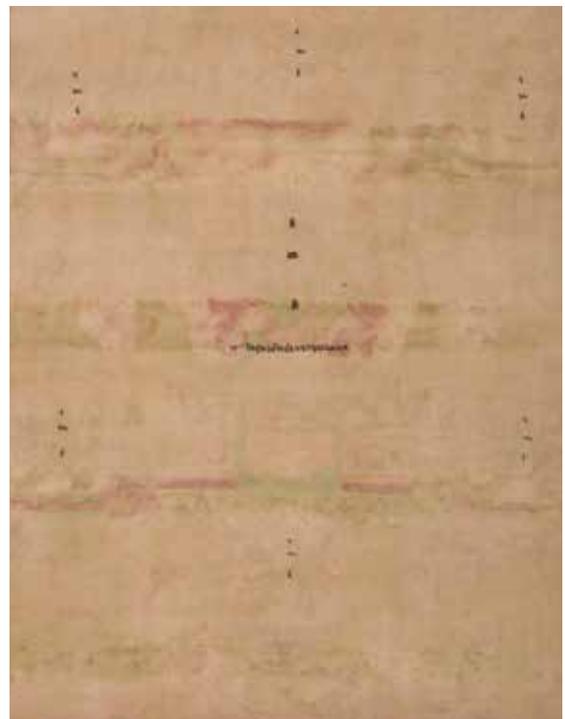
The seventh day is the beginning of the cycle of the 'Five Possessors of Knowledge' (*Vidyadhara*) who appear, with *dakini*, weapons and kapalas, through light-emitting rainbows. The three protector deities of Mahakala and Shridevi cycles are instructed to protect this process of the *bardo*.

After these visions of a total of forty-two divinities, the deceased - if he has not succeeded in escaping his own illusions or has not deliberately chosen to be seduced by one of the six realms - will have to face fifty-eight more appalling visions of Heruka depicted in the second *thangka*. The mental state of the deceased suffers more confusion, so that he is more and more disoriented by the terror and anguish provoked by the visions projected out of his own psyche.

The eighth to twelfth days are dominated by the vision of the central couple Maha Heruka and Krodishvari; Heruka Shri Mahabuddha (avatar of Vairocana, 8th day); Bhagavan Vajra-Heruka (avatar of Vajrasattva, 9th day), Bhagavan Ratna-Heruka (avatar of Ratnasambhava, 10th day), Bhagavan Padma-Heruka (Amitahaba, 11th day) and Bhagavan Karma Heruka (Amoghasiddhi, 12th day). They are also accompanied by the eight *Gauri* (meaning 'the luminous') and the eight *Pishaci* (or 'the brilliant') with heads of animals and beasts.

These two paintings depicting the forty-two peaceful and fifty-eight wrathful deities are the basis for the iconography of the *Tibetan Book of the Dead*.

Compare with a related *thangka* of Heruka, 19th century, in the Rubin Museum of Art, New York, illustrated on Himalayan Art Resources, item no.810. See also another related *thangka* of Samantabhadra Buddha, 19th century, illustrated on Himalayan Art Resources, item no.73472.



B (Heruka, reverse detail)



B









1

A THANGKA OF SHAKYAMUNI BUDDHA

Tibet, 19th century

Distemper on cloth, the reverse with a hand impression and Tibetan 'om, ah, hum' invocation in red pigment, with cloth mount, framed and glazed.

62 x 47 cm (24 3/8 x 18 1/2 in);

With cloth mount: 114 x 72 cm (44 7/9 x 28 3/8 in)

西藏十九世紀 釋迦牟尼佛像

Referenced 參考: Himalayan Art Resources item no.2222

Provenance 來源: the Jongen-Schleiper Collection of Fine Thangkas

The founder of Buddhism, Shakyamuni Buddha, seated with his hands in earth-touching *bhumisparsa mudra* with an alms bowl in his left hand. He is flanked by his two principal disciples Sariputra and Mahamaudgalyayana who each hold a *khakkhara* staff in the right hand and a black alms bowl in the left. They are further surrounded by the original followers of Buddha, the Sixteen Arhats.

At the lower register of the painting can be seen the Four Guardian deities and the attendant figures of Dharmatala (an idealised form of the great Tang dynasty explorer and translator Xuanzang) and Hvashang (a Tibetan adoption of the Chinese word 'heshang' meaning 'monk', referring to the Chan monk Moheyan). For more details about the Eighteen Arhats and Two Attendants, see M.M.Rhie and R.A.F.Thurman, *Worlds of Transformation: Tibetan Art of Wisdom and Compassion*, 1999, New York, p.143.

1



2

A THANGKA OF SHAKYAMUNI BUDDHA

Tibet, 18th century

Distemper on cloth, the reverse inscribed in Tibetan 'om, ah, hum' written in red pigment, with cloth mount, framed and glazed.

62.5 x 42 cm (24 5/8 x 16 1/2 in);

With mount: 107 x 62 cm (42 1/8 x 24 3/8 in)

西藏十八世紀 釋迦牟尼佛像

Referenced 參考: Himalayan Art Resources item no.2166

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

The founder of Buddhism Shakyamuni Buddha, surrounded by the Sixteen Arhats, attendants, and at the bottom, the Kings of the Four Directions. Compare with a thangka of Shakyamuni Buddha with Arhats, 18th century, in the Ashmolean Museum, Oxford, illustrated on Himalayan Art Resources, item no.35307.

2



3

A THANGKA OF SCENES FROM THE PAST LIVES OF SHAKYAMUNI BUDDHA

Tibet, 18th century

Distemper on cloth, the reverse with a line drawing of a stupa, with cloth mount, framed and glazed.

77 x 49 cm (30 1/4 x 19 1/4 in);

With cloth mount: 117 x 75 cm (46 x 29 1/2 in)

西藏十八世紀 釋迦牟尼佛源流圖

Referenced 參考: Himalayan Art Resources item no.2171

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.34, 36, no.17

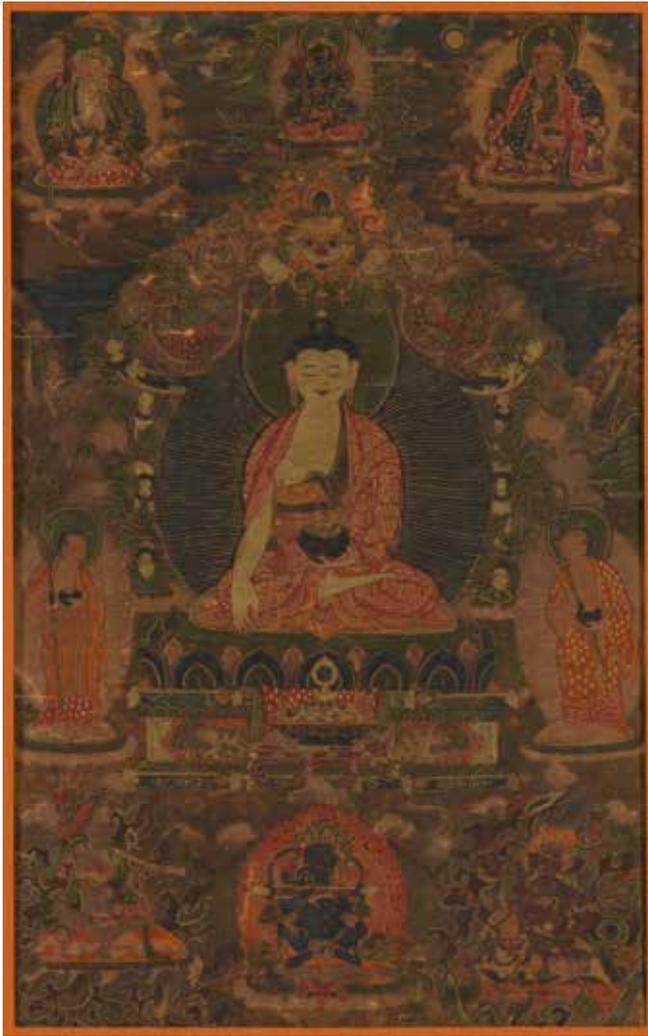
出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁34及36, 編號17

This thangka depicts Shakyamuni Buddha in the centre of the composition, and narrates ten episodes from one of his previous incarnations. The palette and shaded hills of brown and green, as well as the bold red halos around diminutive figures, support the view that the painting was probably produced in Eastern Tibet. See a related example in D.P.Jackson, *The Place of Provenance: Regional Styles in Tibetan Painting* New York, 2012, p.64.

These tales of the Buddha's past lives are known as *Jataka* tales and underscore the practice of the 'six perfections': giving, moral practice, patience, effort, meditation, and wisdom. Over the centuries, there have been many variations from and sometimes additions to these stories. One such collection is the *Avadanakalpalata* (*Leaves of the Heaven Tree*), a moralistic poem consisting of 108 *jataka* tales, by Kshemendra, an 11th century Kashmiri author. The current thangka depicts ten scenes from the *Avadanakalpalata*, sections 91 to 100:

- 91. Rishi Suprabha
- 92. The Rishi Who Accomplished the End of the Age
- 93. Ketumati
- 94. Shyamakam
- 95. Brahma Suryamala Prahana
- 96. Rishi Dhundubi
- 97. King Nemi
- 98. Bhikshu Utpala Mukha
- 99. Bodhisattva Virbala
- 100. The Magnificent One

Compare with a related series of thangkas illustrating the former lives of Shakyamuni, 18th century, illustrated in *The Complete Collection of Treasures of the Palace Museum: Tangka-Buddhist Painting of Tibet*, Hong Kong, 2006, pp.64-95; see also D.Klimburg-Salter, *Discovering Tibet: The Tucci Expeditions and Tibetan Paintings*, Milan, 2015, p.228, no.64.



4

4

A THANGKA OF SHAKYAMUNI BUDDHA

Tibet, 18th century
Distemper on cloth, the reverse with Tibetan inscription 'om, ah, hum', with silk brocaded mount, framed and glazed.

48 x 30cm (18 7/8 x 11 6/8 in); with cloth mount: 121 x 75 cm (47 5/8 x 29 1/2 in).

西藏十八世紀 釋迦牟尼佛像

Referenced 參考: Himalayan Art Resources item no.2159

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, p.21, no.5

出版及著錄：A.Neven著，《Etudes D'Art Lamaïque et de L'Himalaya》，布魯塞爾，1978年，頁21，編號5



5

5

A THANGKA OF PADMASAMBHAVA

Tibet, 19th century
Distemper on cloth, the reverse inscribed in Tibetan with 'om, ah, hum' on a line drawing of a stupa, with silk brocaded mount, framed and glazed.

48 x 30cm (18 7/8 x 11 6/8 in); with mount: 121 x 75 cm (47 5/8 x 29 1/2 in)

西藏十九世紀 蓮花生大士像

Referenced 參考: Himalayan Art Resources item no.2197

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, p.85, no.62

出版及著錄：A.Neven著，《Etudes D'Art Lamaïque et de L'Himalaya》，布魯塞爾，1978年，頁85，編號62



6

Padmasambhava (meaning 'the Lotus Born'), the great Indian adept who introduced Buddhism to Tibet in the 8th century, is shown in the centre of the painting seated in *lalitasana* on a lotus base, holding a *vajra* in his right hand; in his left hand he carries the skull bowl of absolute voidness, in which there is a vase of the elixir of immortality, symbolising his being a manifestation of Amitabha Buddha. The *khatvanga* rests in the crook of his left arm. The *khatvanga* is surmounted by the vivajra (symbolising the union of wisdom and compassion) and the three heads (wet, shrunken, and skull), symbolising conquest of the three poisons, as well as the trident, symbolising the mastery of the three central channels of the yogic nervous system.

Padmasambhava has various other names and forms, representing the 'Outer', 'Inner' and 'Secret' aspects of his spiritual being. Surrounding him in this painting are the principal Eight Forms of Padmasambhava; each used to highlight an important event in his life. He is further surrounded by subsequent lineage teachers, meditational deities and protectors from of the Nyngma Tradition of Tibetan Buddhism. For more details about Padmasambhava, see M.M.Rhie and R.A.F.Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 1996, pp.168-183.

6

A THANGKA OF SHAKYAMUNI BUDDHA

Tibet, 19th century
Distemper on cloth, with silk mount, framed and glazed.
77 x 51 cm (30 2/8 x 20 in); with silk mount:
115 x 71 cm (45 3/8 x 28 in).

西藏十九世紀 釋迦牟尼佛像

Referenced 參考: Himalayan Art Resources item no.2218

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Shakyamuni Buddha, painted in gold, gazes solemnly forward with half-closed eyes in meditation. He sits at the moment of enlightenment in *bhumisparsha mudra*, atop a double-lotus throne surrounded by blossoming peonies influenced by Chinese painting styles. His right shoulder bare and his red and orange robes folded with large, generous pleats. Above him, on the upper register, is Padmasambhava and the Buddhas of the past and future. At the bottom of the painting is Green Tara, Manjushri, Avalokitesvara Shadakshari and Varjapani.

TWO RARE THANGKAS OF LAMAS AND THE LIFE OF BUDDHA

Eastern Tibet, 18th century

Distemper on cloth, the reverse with Tibetan inscriptions,
with cloth mounts, framed and glazed.

80 x 56 cm (31 1/2 x 22 in); with mount: 118 x 74 (46 1/2 x 29 1/8 in).

79.5 x 56 cm (31 1/4 x 22 in); with mount: 86 x 62 cm (33 7/8 x 24 3/8 in). (2).

西藏東部十八世紀 釋迦牟尼佛源流圖 一組兩幅

Referenced 參考: Himalayan Art Resource item nos.2203 and 2204

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.94-95 nos.76 and 77 (only no.76 illustrated)

出版及著錄 :

A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》
, 布魯塞爾, 1978年, 頁94-95, 編號76及77

These two paintings are very rare and unusual in their compositions. The central figures depict not the Buddha, but instead a Tibetan teacher or lama, and it is the secondary figures which depict Shakyamuni Buddha and his life stories. An inscription found below the throne on one of the paintings identifies the central figure as Drokun Gewa'i Shenyen ('gro kun dga' ba'i bshes gnyen), a 17th/18th century Drugpa Kagyu Lama from Eastern Tibet.

The unique compositions as well as the strong influence of Chinese painting on both these thangkas led Neven to argue that they were possibly made in a Tibetan Monastery in Beijing during the Qianlong reign. He noted that the dragon thrones, the delicacy of the colours, landscapes and architecture, all followed styles promoted by Rolpai Dorje (1717-1786) at the Qing court. See A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, p.95.

Both paintings however, as we can tell from the inscriptions, are associated with the 18th century Drugpa Kagyu monastic centre named Khampa Gar, in Kham province, eastern Tibet. This style of painting can be referred to as the 'Lhatog' or 'Khampa Gar' style. The unique flavour of this style is that the backgrounds contain more prominent Chinese landscape elements. See D.P.Jackson, *The Place of Provenance: Regional Styles in Tibetan Painting*, New York, 2012, pp.87-115.

These two thangkas were most likely part of a series illustrating the life of Shakyamuni Buddha. One thangka depicts on the right side of the composition scenes from the early life of Prince Gautama. The young prince is seated in a relaxed pose within a magnificent palace entertained by dancers, musicians and attendants. Continuing clockwise, the young prince demonstrates his feats of physical strength in a wrestling match, flies over water, participates in an archery contest and races on a white elephant. Descending on the left side are scenes of the birth of his son Rahula and his engagement in reading and study. The reverse of the painting has the following inscription:

མིང་བའི་དངོས་པོ་ཐམས་ཅད་ལས། ལྷ་ལ་ཡང་ལུན་ཏུ་པན་བདེའི་གཏེར། འགོ་ལུན་དགའ་བའི་བཞེས་གཉེན་གྱིས། ལྷག་བསྐྱེད་ལེས་ཕྱིར་ཕྱག་
ལུང་འཛུལ།

'From the entire substance of samsara,
Even at the time of decline, remaining as a treasure trove of happiness
and benefit,
The teacher who is liked by all beings,
In order to illuminate the suffering, even he would bow.'

Translation by J.Watt & K.Gellek, February 2017.







8

8

A THANGKA OF AMITAYUS

Tibet, 19th century

Distemper on cloth, with silk mount, framed and glazed.

63 x 97 cm (24 6/8 x 38 1/8 in);

With silk mount: 116 x 122 cm (45 5/8 x 48 in).

西藏十九世紀 無量壽佛像

Referenced 參考: Himalayan Art Resources item no.2217

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Depicted in the centre is Amitayus in the Pure Land of Sukhavati Heaven, seated in *dhyanasana* on an elaborate lotus throne. Both hands hold the alms bowl with the elixir of long life. He is painted within a pavilion, wearing richly painted brocaded robes with gilt floral details and surrounded by the Eight Great Bodhisattvas, Tibetan teachers and monks, royal figures and holy men, encompassing tutelary scenes amidst flowering Chinese-style prunus and blossoming peonies.

Although paintings of Amitayus in the Sukhavati Heaven are a common theme in Tibetan art, this painting is representative of the Namcho tradition as defined by Mingyur Dorje (1645-1667), containing a number of tantric elements which differ from other depictions. For example, the two bodhisattvas flanking Amitayus on clouds above have tantric characteristics: to the left of Amitayus is the four-armed Avalokiteshvara and to the right is Vajrapani in peaceful form. Another example of a Namcho description of Amitayus, 19th century, is in the Rubin Museum of Art, New York, and illustrated on Himalayan Art Resources item no.856.

9

A THANGKA OF AMITAYUS

Tibet, 19th century

Distemper on cloth, the reverse with a hand impression, with silk mount, framed and glazed.

74.5 x 51.5 cm (29 3/8 x 20 2/8 in);

With silk mount: 132 x 80 cm (52 x 31.5 in).

西藏十九世紀 無量壽佛像

Referenced 參考: Himalayan Art Resources item no.2219

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

The painting's unusual composition, defined by a large circular enclosure of trees and palaces, appears to have originated from Tashilhunpo Monastery in Tsang Province, Tibet. A similar circular depiction of Amitayus Buddha, surrounded by the Eight Great Bodhisattvas and within a circular enclosure, 19th century, is in the Tibet House Museum, New Delhi, illustrated on Himalayan Art Resources, item no.72059.

Amitayus, red in colour, is seated in front of a large palace flanked by the Eight Great Bodhisattvas, within shrubs of blossoming flowers and vaporous clouds. Above him are Karma Kagyu lineage masters. Beneath him is the eleven-headed Avalokiteshvara and various figures of monks set within a hilly landscape. The presence of the Eleven-Headed Avalokiteshvara would suggest that this painting belongs to the Namcho tradition's depictions of Amitayus (see footnote of **Lot 8** for more on the Namcho tradition).



9

Embodying the compassion of the Buddha, Avalokiteshvara was incorporated into beliefs concerning the rebirth in the Pure Land of Amitayus Buddha since the 1st-2nd century AD. At this time, the deity effected the spiritual rebirth of the devotees in the blissful land, the ideal atmosphere leading to peaceful nurturing and enlightenment. According to the *Karandavyuha Sutra* and the *Flower Garland Sutra*, both compiled between the 5th and the 6th centuries AD, the eleven towering heads crowning the head of the deity designated the ten steps towards enlightenment, culminating with the visualisation of the Amitayus Buddha.



9 (reverse detail)

10

A THANGKA OF AMITAYUS AND CONSORT

Tibet, 19th century

Distemper on cloth, with cloth mount, framed and glazed.

77 x 50 cm (30 3/8 x 19 6/8 in);

With cloth mount: 72 x 109 cm (28 3/8 x 43 in).

西藏十九世紀 無量壽佛像

Referenced 參考: Himalayan Art Resources item no.2201

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.91-92, no.74

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁91-92, 編號74

The Buddha of Long Life seated in *vajra* posture on a lotus throne, embracing his consort and the long-life vase on his lap, multiplied fourteen times in the composition and surrounded by the Four Directional Guardians, namely Pushpa, Dhupa, Dipa and Ghanda, all within a heavenly realm of vaporous clouds and grasslands.

Amitayus is probably the most popular long-life deity in Tibetan Buddhism. In the present lot, the deity appears in his *sambhogakaya*, or apparitional manifestation, one of the three bodies of the Buddha referred to in the Mahayana tradition.

Amitayus is also a very popular meditational deity in Vajravana Buddhism where he is highly revered for his longevity attributes, magnetising red fire element, pure perception and awareness of the emptiness of phenomena. According to the *Larger Sūtra of Immeasurable Life*, compiled during the 1st or 2nd century A.D, the infinite merits possessed by the deity resulted from the performance of good deeds in his past lives as a bodhisattva named Dharmakara. Having attained enlightenment, the deity was believed to reside in the wondrous land of Sukhavati.

Embracing his consort, Amitayus symbolises the bliss of realisation, the play of energy which manifests from the essential inseparability of pleasure and voidness.

See a thangka depicting Amitayus and consort, 19th century, in the Rubin Museum of Art, New York, illustrated on Himalayan Art Resources, item no.372.



A RARE SILK THANGKA OF RATNAGNI BUDDHA

Tibet, 18th century

Distemper and gold on silk, the reverse with a Tibetan inscription, with silk mount, framed and glazed.

80.5 x 55.5 cm (31 3/4 x 21 7/8 in);

With mount: 127 x 76.5 cm (50 x 30 1/8 in).

西藏十八世紀 絹本佛陀像

Referenced 參考: Himalayan Art Resources item no.2198**Provenance 來源:** The Jongen-Schleiper Collection of Fine Thangkas**Published and Illustrated:** A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.3 and 90, no.71

出版及著錄：A.Neven著，《Etudes D'Art Lamaïque et de L'Himalaya》，布魯塞爾，1978年，頁3及90，編號71

This thangka is exceptional not only because of the quality of its execution, but also because of the particularly precious nature of the silk material used and the beauty of the calligraphy on the reverse. The painting would have been part of a set devoted to the previous lives of Shakyamuni Buddha. Each painting would have been commissioned by an individual or a family. In this instance, the donor is named Rinchen Ngodrub, who lived in a region of Tibet called Upper Mu. No other paintings from this set appear to have been published.

Beneath the central figure of Ratnagni Buddha - one of the Thirty-five Buddhas of Confession - the scene condenses two *avadana* tales narrating the previous lives of the Buddha. It narrates the story when the Buddha was in the form of a hare and sacrificed himself in a fire to serve as a meal for a forest hermit.

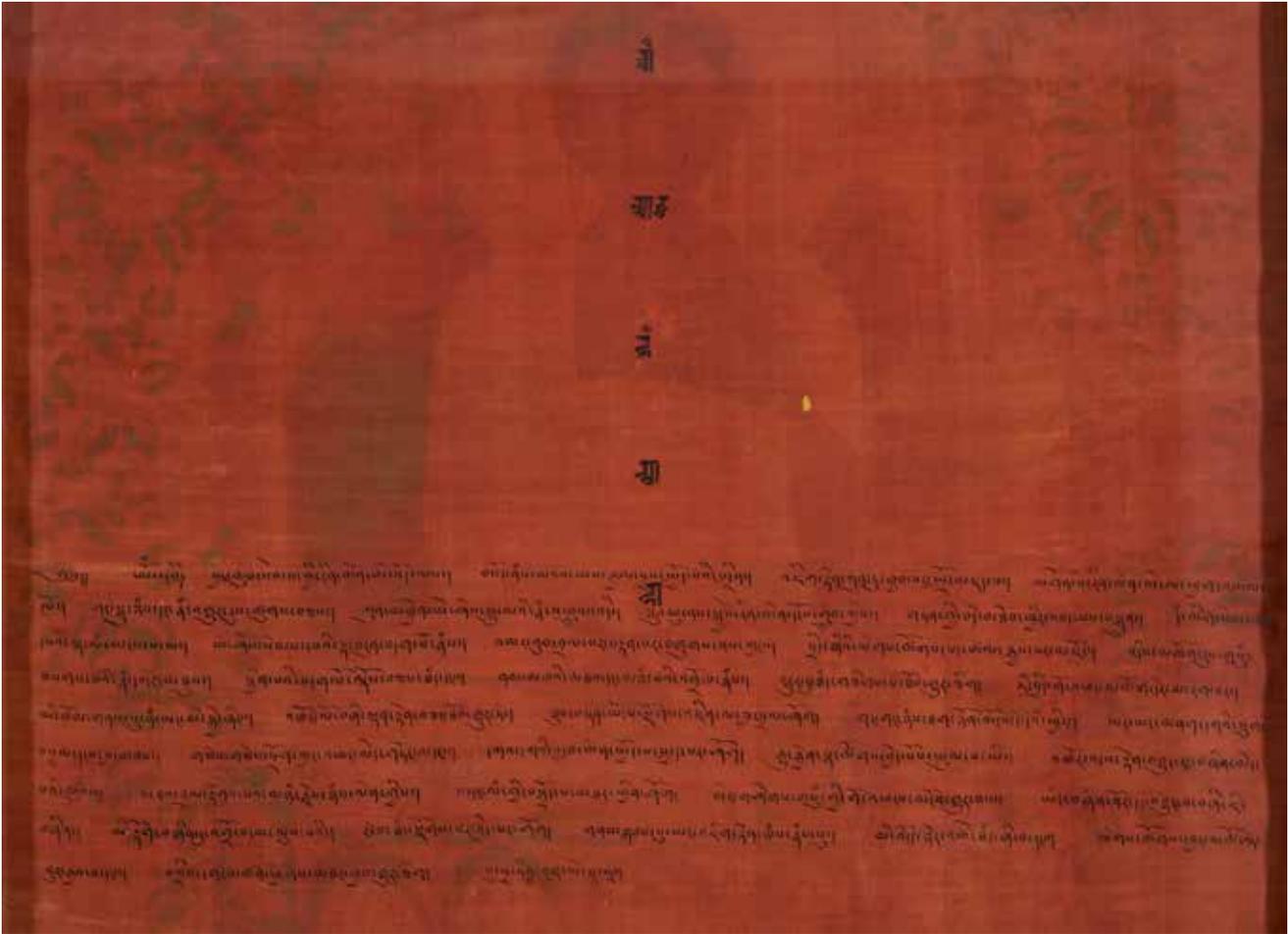
In Kshemendra's version of the 104th *Avadana* tale (11th century), the ascetic Suvrata could no longer endure isolation in the forest during a persistent drought. He decided to return to the laity. The hare - the future Buddha - volunteered to be thrown into a fire, whereupon a miraculous rain fell. This episode is evoked by the depiction, in the lower right corner, of Suvrata meditating in his hermitage.

Another tradition, the *Khuddhaka Nikaya* from the Pali canon of *Suttapitaka*, recounts 547 *jataka* tales. In the 316th tale, there is another story of the future Buddha in the form of a hare: the Buddha-to-be took the form of a hare that lived in the woods with other animal companions. The hare taught his friends ethics and the law. Indra, Lord of the Heavenly Beings, came to hear about the hare and presented himself as a hungry ascetic to the animal companions begging for food.

The animals had some food to satisfy the beggar but the hare, having on the contrary nothing to offer, begged the hermit to light a fire and threw himself into it so that the unfortunate could satisfy his hunger. However, when the hare entered the flames, not even his fur was scorched. By the power of Indra, it was as if the hare was entering fresh ice. The hare was confused. The beggar revealed his true form as a deity and gently lifted the hare from the fire to the Heavenly Realm. To commemorate the hare's sacrificial act, the image of the hare was drawn onto the surface of the moon for all to see for all time. The moon with the hare can be seen on the bottom right corner of the painting, above the hermit's cave.

In the top centre of the painting is Amitayus. On the top left is Geshe Potowa (1031-1105), one of the three principal disciples of Dromtonpa and a patriarch of the Karmapa order of Tibetan Buddhism. On the top right is the guru Yonton Gragspa (1070-1141).





The reverse of the painting has the following inscription:

ཨོའ་སྐྱི། འུང་རྒྱལ་སེམས་ཀྱི་རིན་ཆེན་མེ་འོད་ལས། བསོད་ནམས་མཐའ་ཡས་རྣམས་སྤོང་བའི་མྱེན། འཇིག་རྟེན་ཀླུ་ཏུ་འབྲེལ་བར་སྤོམ་ཚང་པ།
མགོན་པོ་རིན་ཆེན་མེ་ལ་ཕྱག་འཚམ་ལོ།

‘Om svasti! From the precious fire light of the enlightenment thought, a cloud of actions [producing] infinite merit of the conquerors and sons, with delight pervading the entire universe, to the Lord Ratnagni [Buddha] I bow.’

གང་སྐྱོ་ཉམས་དང་རྣམ་འབྲེལ་ལྷན་སྐྱེས་པའི་ལྷ་ལྷན་ལུ་མེ་ལྷ་མེ་རྣམས་འདྲི་སྤོང་ནས་རྒྱལ་རིན་ཆེན་དངོས་ཀྱི་ལྷ་ཀླུ་ཀྱི་བདེ་བ་ཐོབ་ཕྱིར་འབད་བས་བསྐྱེད།

‘This elegant form, expression and composition, along with this omniscient emanation of wisdom magic, I Rinchen Ngodrup who was born in Upper Mu, commissioned this [painting] with great effort in order to obtain everlasting happiness.’

དམ་ཆེག་སེམས་དབའི་ལྷ་ལམ་ཡངས་པ་ལ། ཡེ་ཤེས་སེམས་དབའི་རྩ་བརྟན་བདག་པོ་རྣམས། འཚར་རྒྱལ་བྱས་པར་བརྟན་པར་བཞུགས་ནས་ཀྱང་།
། སྲིད་ཞིའི་ལེགས་ཚོགས་པད་ཚོས་རྣམ་པར་མཛོད།

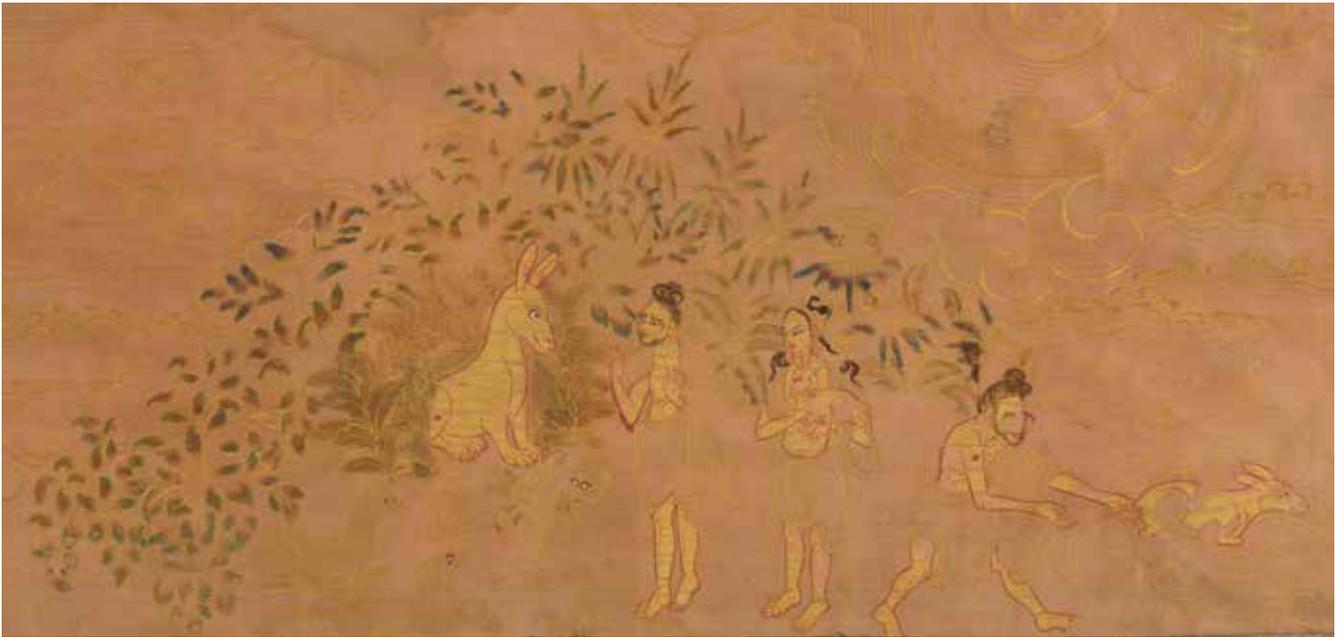
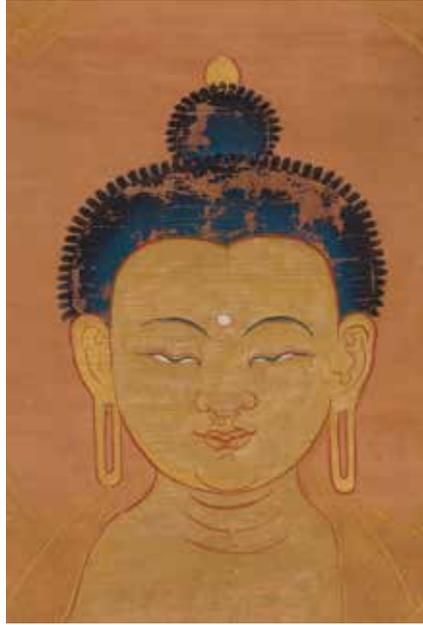
‘The Samaya Beings in the broad sky, the Jnana Beings chariot lords, always remaining free from rising and setting, expanding [like] petals of prosperity and well-being in [all] of samsara and nirvana.’

འདི་མཚན་དུས་གསུམ་བསགས་པའི་རྣམ་དཀར་མཐུག་གི་རྒྱན་པའི་བདག་པོ་རྣམས་བཅས་ཅད་དང་། རྣམ་མཁའི་མཐའ་དང་མཉམ་པའི་འགྲོ་བ་རྣམས། ལྷར་དུ་ཐམས་ཅད་གཞིགས་པ་ཐོབ་ལྷུར་ཅིག།

‘By the accumulation of virtuous action in three times, [and the work] of all the dependent sponsors, all beings equal to limitless space, may we quickly attain the stage of the all-seeing.’

ཇི་སྲིད་གོ་འཕང་མཚོག་དེར་མ་རེག་བར། མི་ཁོམ་གནས་སུ་ནམ་ཡང་མི་སྤྲོ་ཞིང་། འཁོར་ལོ་བཞི་ལྷན་རྟེན་བཟང་ཐོབ་ལྷུར་ཏེ། ཐུབ་བསྐྱེད་ལོངས་རྫོགས་འཛིན་ལ་ལྷ་བྱས་ནོག།

‘Until reaching to the supreme stage, never being born in unfavorable conditions, endowed with an excellent body and the four great wheels, may I become matchless and hold the entirety of Buddha’s teachings.’



11 (details)

གང་གང་ཉམས་ཐག་ཉན་མོངས་དེ་དེའི་བྱིར། ཡང་ཡང་མཚན་ག་དཀའ་ལྷན་ག་བསྐྱེད་དངས་སྒྲངས་ནས། གཅེས་གཅེས་སྲོག་གྲུང་འཕང་མེད་གཏོང་བ་དང་། དཀའ་དཀའ་ལྷན་ཐོན་སྤོང་པ་སྦྱང་པར་ཤོག།

'Whoever suffers much by the kleshas, enduring their suffering voluntarily, even sacrificing the valuable life without greed, may I be able to engage in the most difficult and greatest conduct.'

ཆུ་ཆེན་སྐྱ་ཚོགས་བྱེད་པོས་སྐྱུ་པ་ཡིས། འཁོར་འདས་རྟེན་འབྲུང་རང་བཞིན་མེད་པའི་ཚོ། མི་རྣོག་བཞིན་དུ་འགྲོ་བ་མ་ལུས་པའི། རེ་བ་ཐམས་ཅད་རྫོགས་པར་བྱེད་པར་ཤོག།

'By the manifestation of various causes and conditions, samsara and nirvana, through interdependent origination are non-existent in reality, beyond conception, and may the wishes of all beings be fulfilled completely.'

གནས་སྐབས་སུ་ཡང་འཇིག་རྟེན་ལམས་རྣམས་སུ། མི་འདོད་ཉེར་འཚོ་ཐམས་ཅད་ཞི་བ་དང་། ལེགས་ཚོགས་དབྱེར་མཚོ་ལྟ་བུར་རྒྱས་པ་དང་། བྲག་གིས་དགོ་མཚན་ཕྱོགས་མཐར་ཁྲུབ་ལྟར་ཅིག།

'Even for the impermanence in this world, pacify all undesirable dangers, grow in prosperity and well-being like a summer sea, may favorable conditions and benefit spread in every direction.'

སྙམ་ཏིནྱ་བཟོ་ལེ་སྙམ་ཏ།

'Supra tishta vajraye svaha.'

Translation by J.Watt & K.Gellek, February 2017



A THANGKA OF SCENES FROM THE PAST LIVES OF SHAKYAMUNI BUDDHA

Tibet, 18th/19th century

Distemper on cloth, with cloth mount, framed and glazed.

87.5 x 55 cm (34 1/2 x 21 5/8 in);

With mount: 142.5 x 80 cm (56 1/8 x 31 1/2 in).

西藏十八/十九世紀 釋迦牟尼佛源流圖

Referenced 參考: Himalayan Art Resources item no.2172

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.36-37, no.18

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁36-37, 編號18

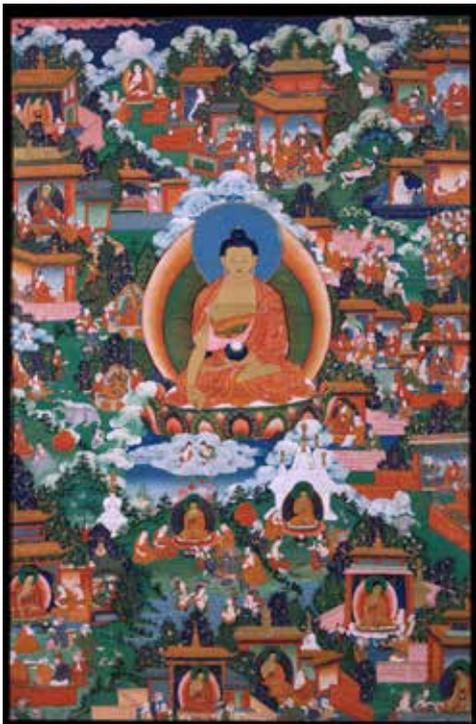


Image courtesy of the Rubin Museum of Art, New York

This painting depicts Shakyamuni Buddha in the centre, surrounded by a compact array of scenes from the *Bodhisattvavadanakalpa* (sometimes simplified to *Avadana*) by the 11th century Kashmiri poet Kshemendra.

Starting from the Buddha's right, is chapter 33 from the *Avadana*, narrating the integrity of Prince Vishaka. According to the story, the Indian King Ashoka banished his four sons without means or resources. Three of the princes killed their wives, but Prince Vishaka fed his wife with his own flesh and blood.

The story continues that the prince also saved a drowning cripple from the river. Vishaka's wife, however, falls in love with the crippled man and decides to push Prince Vishaka over a cliff. However, Prince Vishaka survived and returned from exile to become the new King and banished his ungrateful wife. In this story, Prince Vishaka represents Shakyamuni while the wife represents the cousin of Shakyamuni, the ever-jealous Devadatta.

The next story depicted is chapter 34 from the *Avadana*: the Nagas Nanda and Upananda. In this segment, two snakes or nagas called Nanda and Upanada decided to settle on Mount Kailash on which was a monastery. The noxious vapours from the nagas however, caused the monks to complain to Shakyamuni. Shakyamuni then asked his disciple Maudgalyana to solve the problem. He transformed into a snake himself and converted the two nagas who were the reincarnation of two Kings of Krikin, culpable of injustice. The converted nagas thereupon patronised the monastery.

Following clockwise, *Avadana* 35 narrates the story of Sudatta. Nanda and Upanda were talking with Shakyamuni when they were threatened by King Prasenajit who was angry that tribute had not been paid to him. Nanda and Upanda made the clouds rain daggers so as to kill King Prasenajit but Buddha's disciple Maudgalyana changed the daggers into flowers and gems. King Prasenajit had also condemned a rich merchant called Sudatta because he disobeyed his order of putting out candles after dark to prevent fire. But the King realised his mistake when he learned that Sudatta was merely studying Buddhism. In the final story, Sudatta saved a hermit from dying in the forest.

The solid dark-blue sky in the current painting is typical of the Tsangri style. Compare with a similar thangka in the Tsangri style, depicting Buddha with Avadna tales, late 18th century, in the Rubin Museum of Art, New York, illustrated by D.P.Jackson, *The Place of Provenance: Regional Styles in Tibetan Painting*, New York, 2012, p.25, fig.2.2.

See also a similar thangka depicting the past lives of Shakyamuni Buddha, 18th/19th century, which sold in our New York rooms, 14 September 2015, lot 8; another similar thangka, 18th/19th century, was sold at Sotheby's London, 14 May 2014, lot 378.





14

A THANGKA OF SHAKYAMUNI BUDDHA

Tibet, late 19th/early 20th century
 Distemper on cloth, the reverse with Tibetan inscription,
 'om, ah, hum', framed and glazed.
 63 x 41 cm (24 3/4 x 16 1/8 in);
 With cloth mount: 115 x 71 cm (45 1/4 x 28 in).

西藏十九世紀末/二十世紀初 釋迦牟尼佛像

Referenced 參考: Himalayan Art Resources item no.2195

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, p.83, no.60

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁83, 編號60

In this thangka the Buddha appears in the centre seated on a lotus with right hand in *bhumisparsa* mudra. Above Shakyamui, floating on wispy clouds, is Tsongkhapa, the founder of the Gelug order of Tibetan Buddhism, flanked by his two principal disciples. At the bottom of the painting is Manjushri, Avalokiteshvara and Vajrapani.



15

A THANGKA OF THREE ARHATS

Tibet, 19th century

Distemper on cloth, with silk mount, framed and glazed.

63 x 42.5 cm (24 6/8 x 16 3/4 in);

With mount: 108 x 72 cm (42 1/2 x 28 3/8 in).

西藏十九世紀 那伽摩那尊者像

Referenced 參考: Himalayan Art Resources item no.2161

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, p.24, no.9

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁24, 編號9

The present lot would have been part of a set of five or seven paintings depicting the Sixteen or Eighteen Arhats. The Arhat depicted in the centre of this painting is Nagasena, grasping a monk's walking staff or *khakkhara*. He gazes at a treasure vase (*kalasha*) filled with jewels held by an attendant. In the top right is the Arhat Gopaka carrying an Indian-style book. In the top left is the Arhat Abhedha, carrying a stupa. In the foreground are the Guardian Kings of the West and North. Virupaksha of the West with a red face, carries a serpent, representative of his Naga followers. The Guardian King of the North, Vaishravana, with yellow face, carries a parasol or *chakra* as a symbol of his sovereignty, as well as a mongoose ejecting jewels from its mouth. The depictions of the Guardian King's clothes and pose, peony-like lotus and the striking blue-and-green landscape painting, were artistic devices incorporated by Tibetan artists from Chinese Arhat and landscape painting since the 15th century. For an extended discussion on the sharing and overlapping between Tibetan and Chinese painters and their depiction of Arhats, see R.Linrothe, *Paradise and Plumage: Chinese Connections in Tibetan Arhat Painting*, New York, 2004, pp.10-40.

16

A VERY RARE THANGKA OF NAROPA

Tibet, circa 1900

Distemper on cloth, the reverse with Tibetan inscription,
'Om, ah, hum', with cloth mount, framed and glazed.

96 x 66 cm (37 3/4 x 26 in);

With mount: 160 x 115 cm (63 x 45 1/4 in).

西藏約1900年 那洛巴上師像

Referenced 參考: Himalayan Art Resources item no.2216

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas



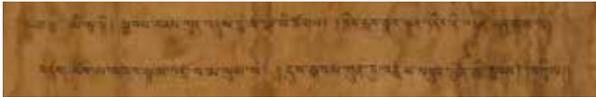
This thangka is particularly rare because of the realistic depiction of Naropa's face which shows the influence of photography and photo realism in Tibetan painting in the 20th century. Photography in Tibet was largely established in the early 20th century with the coming of the British in 1903-1904, leading Lord Curzon to say that there were 'no more forbidden cities which men have not mapped and photographed'. The earliest enthusiasm for photography in Tibet, however, can be dated to as far back as 1879, when the Sengchen Lama of Tashilhunpo monastery confessed he had a love of photography; see C.Harris, *Photography and Tibet*, London, 2016, p.122.

In the painting, the pale and emaciated Indian adept Naropa (10th/11th century), clad in a tiger skin, is seated in a relaxed posture, the left hand holding a skullcup. A meditation strap hangs loosely across the body. Adorned with jewellery and a crown of skulls, Naropa embodies the typical appearance of a Tantric mahasiddha.

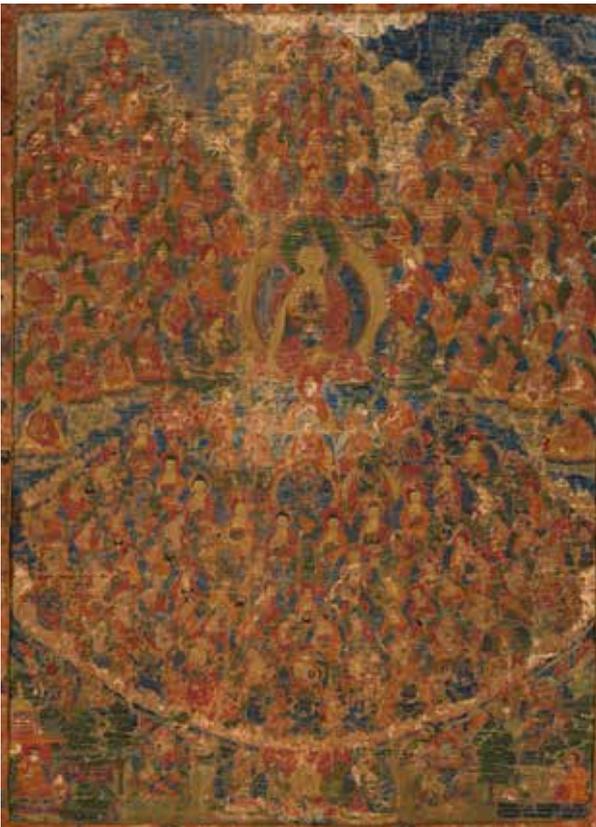
Naropa was one of the great adepts of Indian Buddhism. Together with his teacher Tilopa, they comprise the Kagyu order's root Indian gurus. Naropa was of humble origins but sought greater knowledge and enlightenment. He learnt of the great teacher Tilopa and sought him for many years until he finally met him by chance on a road. Tilopa refused to take Naropa as a student, however, and treated him cruelly to test him and his devotion. Naropa endured Tilopa's abuse for twelve years. It was not until Naropa begged for food five times at a wedding on behalf of his master that Tilopa was convinced of Naropa's determination and perseverance. The teacher finally accepted him a disciple and after six months of practice, Naropa achieved supreme Mahamudra and became a respected Guru and educator.

A related thangka of Naropa which also shows some influence of photo realism, particularly in the depiction of the face, is illustrated on Himalayan Art Resources item no.7828.





17 (front view & reverse detail)



18

17

A THANGKA OF TSONGKHAPA AND THE GELUGPA REFUGE TREE

Tibet, 19th century

Distemper on cloth, the reverse inscribed in Tibetan with 'om, ah, hum', and another Tibetan inscription, with original silk brocaded mount, framed and glazed.

48 x 30cm (18 7/8 x 11 6/8 in);

With silk mount: 121 x 75 cm (47 5/8 x 29 1/2 in)

西藏十九世紀 宗喀巴上師皈依境圖

Referenced 參考: Himalayan Art Resources item no.2160

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, p.22, no.7

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁22, 編號7

On the reverse, the inscription reads:

ཤ། ལྷོག་ལ་གནས་ལྷན་འདྲེན་ལྷ་མ་ལྷ་ཡི་ཚོགས།
 འིན་ལྷོག་ལ་ལྷ་བརྒྱན་འདྲིང་ནི་བརྒྱན་བཞུགས་ལ།
 བདག་མོགས་མཁའ་མཉམ་འགྲོ་བ་མ་ལུས་པ།
 དཔ་ལྷོག་ལ་ལྷན་ཏུ་མེས་ལྷོག་ལྷོག་ལྷོག་ལ། བཞུ་ཤིག།

'To the collection of teachers and deities all sources of refuge,
 Remain forever in this blessed image,
 I, along with all beings equal to the sky,
 In all times keeping close to you, grant your blessings.'

Translation by J.Watt & K.Gellek, February 2017.

Depicting the founding teacher of the Gelug Tradition, Tsongkhapa (1357-1419), seated at the centre holding an image of Shakyamuni Buddha and a begging bowl, surrounded by lineage teachers, meditational deities and protectors. This painting is a liturgical composition representing the field of accumulation of credit, serving as a visual aid reminding the devotees of the hierarchical importance of the teacher, Buddha, religious texts and tutelary deities within their religious tradition.

Compare with a similar thangka, depicting a Refuge Field, 19th century, in the Rubin Museum of Art, New York, illustrated on Himalayan Art Resources, item no.556.

18

A THANGKA OF THE SHAKYAMUNI BUDDHA FIELD OF ACCUMULATION

Tibet, 19th century

Distemper on cloth; with silk brocaded mount, framed and glazed.

75.5 x 55 cm (29 3/4 x 20 5/8 in);

With cloth mount: 138.5 x 86.5 cm (53 1/2 x 32 1/4 in)

西藏十九世紀 釋迦牟尼佛皈依境圖

Referenced 參考: Himalayan Art Resources item no.2220

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

The Buddha at the centre with Vajradhara at the heart, surrounded by the teachers of the lineage of Maitreya on the upper left and that of Manjushri on the upper right. Deities, buddhas and bodhisattvas are placed below along with the Dharma protectors at the bottom.

Compare with a similar thangka of the Shakyamuni Buddha Field of Accumulation, in the Yonghegong Palace, illustrated in *The Treasured Thangkas in Yonghegong Palace*, Beijing, 1998, p.89; and a related thangka of the Shakyamuni Buddha Field of Accumulation, 19th century, is in the Rubin Museum of Art, New York, acc.no.P1999.10.3.

A THANGKA OF TSONGKHAPA AND THE GELUGPA REFUGE TREE

Tibet, 19th century

Distemper on cloth, the reverse with a Tibetan inscription, 'om, ah, hum', framed and glazed. 76.5 x 50 cm (30 1/8 x 19 3/4 in).

西藏十九世紀 宗喀巴上師皈依境圖

Referenced 參考: Himalayan Art Resources item no.2188

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, p.74, no.49

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁74, 編號49



An array of figures adorn a giant 'wish-granting gem tree,' which is considered to be a combination of the tree that the Shakyamuni Buddha miraculously grew from a toothpick at Shravasti, the tree of enlightenment, and the ancient tree of ancestral life. This representation was first expressed by the First Panchen Lama, Losang Chokyi Gyaltsen (1570-1662) in his famous poem 'Mentor Worship'.

This tree rises from a deep blue sea. On the banks at the lower right is a lama worshipping the array above and holding up an offering. A table of finely-drawn ritual objects appears before him. In the water is a miniature representation of Mount Sumeru (the 'World Mountain'), which symbolises the universe in Buddhist cosmology, including a palatial building on top to represent the heavenly realms. On the opposite bank, in the left corner, are the Seven Necessities of a World Ruler (known as *Chakravartin*): the queen, minister, general, war elephant, valiant steed, wish-fulfilling jewel, and the Great Wheel of the Dharma.

The tree hangs low with fruit, flowers and leaves. Hovering just beneath and sitting on individual clouds in the sky are the Four Heavenly Guardian Kings of the Four Directions. At the lowest level of the tree branches are the fierce protectors favoured by the Gelug Order. In the row above are the Sixteen Arhats. Each Arhat is finely portrayed as a distinct individual with an identifying attribute. Above are a large number of bodhisattvas and the Thirty-Five Buddhas of Confession. Shakyamuni, seated in *bhumisparsa* mudra, appears at the centre of the group.

In the central position, high on the tree, sits Tsongkhapa (1357-1419), the 'Root Mentor, the actuality of all Buddhas!' as described in the First Panchen Lama's poem. Tsongkhapa was the founder of the Yellow hat Gelug Order, considered a supreme authority on doctrines and texts. He is considered a manifestation of the bodhisattva of Wisdom, Manjushri. The stems of lotus flowers that flank him supports the Book of Transcendent Wisdom, further showing his relation with

Manjushri. In his heart appears the figure of Shakyamuni.

On separate clouds to the right and left are the masters of the Wisdom lineage and the Method lineage respectively. In the large central cloud above are more masters and a vertical line of seven repetitive seated images of Manjushri. Maitreya is at the upper left and Amitayus at the upper right.

For a related thangka of Tsongkhapa and the Gelugpa Refuge Tree, early 19th century, see M.M.Rhie, *Picturing Enlightenment: Tibetan Tangkas in the Mead Art Museum at Amherst College*, Amherst, 2013, pp.80-91.

20

A THANGKA OF TSONGKHAPA

Tibet, 19th century

Distemper on cloth, with silk mount, framed and glazed.

68 x 45 cm (26 6/8 x 17 6/8 in);

With cloth mount: 111.5 x 68 cm (43 7/8 x 26 6/8 in).

西藏十九世紀 宗喀巴上師像

Referenced 參考: Himalayan Art Resources item no.2164

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Depicting Tsongkhapa in the centre surrounded by various vignettes from his life story (each referenced by a cartouche). The lama Tsongkhapa (1357-1419), the 'Root Mentor, the actuality of all Buddhas!' as described in the First Panchen Lama's poem, was the founder of the Yellow hat Gelug Order. He was considered a manifestation of the Bodhisattva of Wisdom, Manjushri. The stems of lotus flowers that flank him in the painting support the Book of Transcendent Wisdom and the Sword of Critical Wisdom, further underpinning his relation with Manjushri.

For a similar thangka of Tsongkhapa and life scenes in the Rubin Museum of Art, New York, attributed to the Amdo style, 19th century, see D.P.Jackson, *The Place of Provenance: Regional Styles in Tibetan Painting* New York, 2012, p.126, fig.6.13. See also another similar painting, 19th century, illustrated by M.M.Rhie and R.Thurman, *Worlds of Transformation: Tibetan Art of Wisdom and Compassion*, New York, 1999, pp.354-355.

A similar thangka was sold in our New York rooms, 17 September 2014, lot 62, illustrated on Himalayan Art Resources, item no.41031.





21 (detail left)

21
TWO RARE THANGKAS OF THE THIRD AND SEVENTH DALAI LAMAS

Tibet, 18th century
 Distemper on cloth.
 The thangka of the Seventh Dalai Lama, framed and glazed:
 87 x 55 cm (34 1/4 x 21 4/8 in);
 With cloth mount: 149 x 84.5 cm (58 3/4 x 33 1/4 in).
 The thangka of the Third Dalai Lama, framed and glazed:
 86 x 54 cm (33 7/8 x 21 1/4 in);
 With cloth mount: 103 x 70.5 (40 1/2 x 27 3/4 in). (2).

西藏十八世紀 三世及七世達賴喇嘛像 一組兩幅

Referenced 參考: Himalayan Art Resources item nos.2163 and 2173

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.38-39 and 41, nos.19-20.
 M.Brauen, ed., *The Dalai Lamas: A Visual History*, Zürich, 2005, pp.17 and 108, pls.1 and 72.

出版及著錄：
 A.Neven著，《Etudes D'Art Lamaïque et de L'Himalaya》，
 布魯塞爾，1978年，頁38、39及41，編號19及20
 M.Brauen編，《The Dalai Lamas: A Visual History》，蘇黎世，2005年，
 頁17及108，圖1及72

One thangka depicts the Third Dalai Lama, Sonam Gyatso (1543-1588). Although counted as the 'Third', he was in fact the first to be bestowed with the title Dalai Lama by the Mongol leader Altan Khan (1507-1582) in 1578. Sonam Gyatso's links with Mongolia were close and he was invited by the Khan to introduce the Gelugpa or 'Yellow Hat Sect' there. Depicted above the Third Dalai Lama is Dromton Gyelwe Jungne (1005-1064), a disciple of Atisa (980-1054) and the initiator of the Kadam school of Tibetan Buddhism, which the Gelug are considered to revive. The space surrounding the Lama is filled with stories from his life.

For a similar thangka of the Third Dalai Lama, see *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1998, pp.42-43.

The other thangka depicts the Seventh Dalai Lama, Kelzang Gyatso (1708-1757). The lama holds a lotus stem supporting the Book of Wisdom and the Sword that vanquishes ignorance: both symbols of the bodhisattva of Wisdom, Manjushri. On the left and right of the throne are monarchs and Mongol princes making submission to the spiritual leader of Tibet who had the patronage of the Kangxi, Yongzheng and Qianlong emperors.

When Kelzang Gyatso reached the age of eight, the Kangxi emperor sent representatives of the Court so that a combined Chinese-Tibetan-Mongol cavalry could escort the lama to Kumbum. It was in Kumbum that Kelzang Gyatso was enthroned and an Imperial proclamation was publicly read, affirming that 'this emanation is the veritable rebirth of the former Dalai Lama.'

During the Yongzheng period, the emperor accepted the Dalai Lama's petition to the Court ordering that monasteries previously damaged be rebuilt with Imperial funds, thus extending the Imperial patronage. The Dalai Lama then spent several years in exile, following political struggles and the increasing Manchu attempts to formalise their rule in Tibet; but returned in 1735 to Lhasa accompanied, under the order of the Yongzheng emperor, with a royal entourage of five hundred religious, civil and military representatives, including Changkya Rolpai Dorje.

Following the ascension of the Qianlong emperor to the throne, Changkya Rolpai Dorje recommended the political assertion of the Seventh Dalai Lama in Tibet, which proved to be an unforeseen political success due to his personal reputation for learning and spiritual integrity as well as his status.

In the field of politics, the Seventh Dalai Lama established a number of institutions, such as the *Kashnak*, a leadership cabinet that remained at the apex of the secular administration in Tibet until 1959. He also founded a school specialising in calligraphy, literary arts and astrology, the primary subjects required for Tibetan government service, and an archival office that regulated all aspects of Tibetan secular and monastic culture.

See a thangka depicting the Seventh Dalai Lama, 18th century, from the Palace Museum, Beijing, illustrated by D.P.Jackson, *The Place of Provenance: Regional Styles in Tibetan Painting* New York, 2012, p.43, fig.3.16.



21 (detail right)





22

A RARE THANGKA OF TSONGKHAPA IN KHEDRUP'S VISION

Tibet, 18th/19th century

Distemper on cloth, the reverse with Tibetan inscription, framed and glazed.

88 x 61 cm (34 5/8 x 24 in);

With cloth mount: 168 x 113 cm (66 1/8 x 44 1/2 in).

西藏十八/十九世紀 宗喀巴上師像

Referenced 參考: Himalayan Art Resource Item no.2191

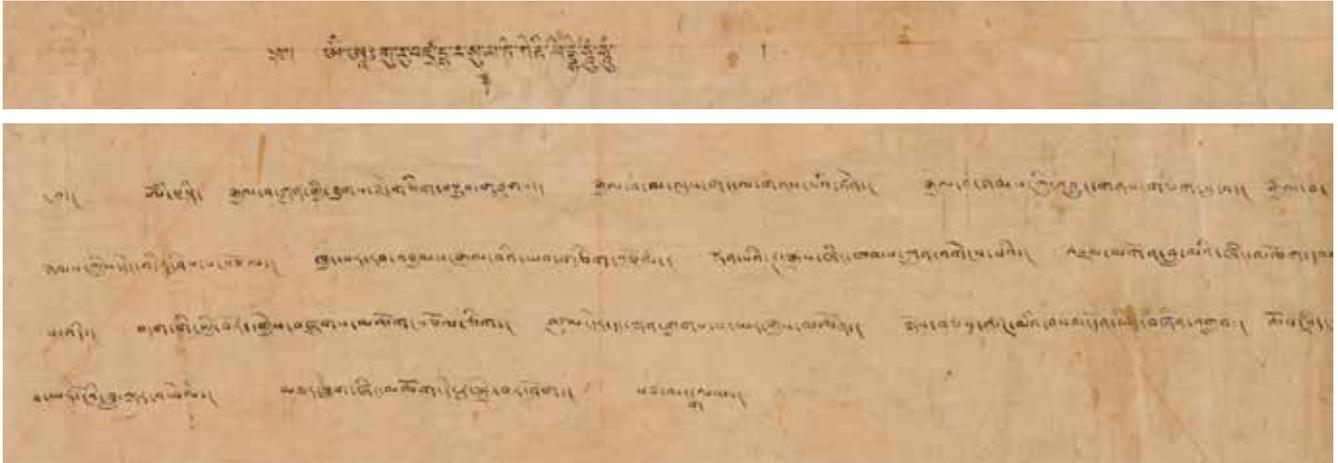
Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.77-78, no.52

出版及著錄：

A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》
，布魯塞爾，1978年，頁77-78，編號52





22 (inscriptions)

The reverse of the painting has the following inscription:

'The sole combined form of the compassion of all conquerors,
 The worship object of all conquerors,
 The only source of all conquerors;
 May all the conquerors bestow blessings.
 Especially bestow the vast expanse conqueror - the single father.
 The sound of the [Dharma] drum fills all the realm,
 This holy supreme realm of Jamgon Lama;
 Please [come and] sit on the crown of my head.
 ... Finally, may I be born in this supreme realm.'
 Sarva mangalam.

Translation by J.Watt & K.Gellek, February 2017

This thangka shows Tsongkhapa (1357-1419) emanating from the heart of Manjushri in Tushita Heaven. Believed to be an incarnation of the Bodhisattva of Wisdom, he is flanked by the lotus supporting the Book of Transcendent Wisdom and the Sword of Critical Wisdom. Before him is a table with offerings and objects symbolising the Five Senses and the Five Components whose synthesis produces the sixth sense of transcendental intelligence (*bodhi*). Beside the offerings are his two principal students, Gyaltsab and Khedrup.

After Tsongkhapa's death, his disciple Khedrup (1385-1438) had five visions of his teacher over five days, four of which are depicted in this thangka: as Manjushri Simhanada riding a white lion; in his normal form riding a white elephant; on a throne resting on a cloud carried by deities; and as an Indian ascetic riding a tiger; see M.M.Rhie and R.Thurman, *Worlds of Transformation: Tibetan Art of Wisdom and Compassion*, 1999, New York, p.355.

In the lower left corner, Yamantaka and his sister Yami watch over the seven precious possessions of the universal sovereign (*Cakravartin*). On the bottom right is Dorje Legpa on a white lion.

Compare with a similar painting of Tsongkhapa in Khedrup's vision, Labrang Monastery, Amdo Province, 18th/19th century, illustrated by D.P.Jackson, *The Place of Provenance: Regional Styles in Tibetan Painting*, New York, 2012, p.124. See also another very similar painting of Tsongkhapa in Khedrup's vision, 19th century, illustrated by A.Neven, *Lamaistic Art*, Brussels, 1975, pl.128.

A thangka of Tsongkhapa in Khedrup's vision, 19th century, was sold at Sotheby's New York, 14 September 2016, lot 160.



22 (details)

TWO RARE THANGKAS OF THE FOURTH AND FIFTH DALAI LAMAS

Tibet, circa 1900

Distemper on cloth, the thangka of the Fifth Dalai Lama with an inscription on the reverse, both with mounts, framed and glazed.

71.5 x 44 cm (28 1/8 x 17 2/8 in);

With mount: 125 x 64.5 cm (49 2/8 x 25 3/8 in)

74.5 x 45 cm (29 3/8 x 17 3/4 in);

With mount: 106.5 x 66 cm (41 3/4 x 26 in). (2).

西藏約1900年 四世及五世達賴喇嘛像 一組兩幅

Referenced 參考: Himalayan Art Resource item no.2223 and 2224

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

At the lower section of the painting of the Fourth Dalai Lama, Yonten Gyatso (1589-1617), is the following inscription:

དུས་དགའི་དབང་པོའི་མཐུན་ལས་དག་སྦྱོར་གྱིས། རྒྱལ་ལོ་བཟང་ལ་ཚོགས་མེད་ཅིང་།
ཡེ་ཤེས་མགོན་པོའི་འཕྲིན་ལས་ཀྱི་བསྐྱབས་པའི། བདེ་ཚེན་ཚོས་ཀྱི་རྒྱལ་པོ་གསོལ་བ་འདོམས།

‘By the power and strength of the wrathful practice of [Vajrabhairava] (dus dgra wang po),
Subduing the evil forces of Mara without difficulty,
Accomplishing all the activities of wisdom Mahakala,
To Dechen Chokyi Gyalpo I pray.’

Translation by J.Watt & K.Gellek, February 2017

The Fourth Dalai Lama is shown seated under a fruiting tree amidst a green mountainous landscape with a monastery. In his right hand he holds a skullcup (*kapala*). On the lower register of the painting is Yama Dharmaraja and consort atop an ox. Mahakala and Panchen Chokyi Gyaltzen (1570-1662) float above in the top left corner.

The Fourth Dalai Lama, was a descendant of the Mongol leader Altan Khan. His identification was advantageous for the establishment of the Gelug order of Tibetan Buddhism in Mongolia. Enjoying the patronage of the Tumed Mongols, Yonten Gyatso did not travel to Tibet until he was over ten years old in 1600 to be formally recognised by the Tibetan Drepung establishment in Lhasa.

The alliance with the Mongols gave the Gelug tradition considerable strength in Tibet, allowing them to oppose the kings of Tsang, who were traditionally supporters of the Kagyu and Shakya orders, and driving the Tsang kings out of Kyisho and Nedong in 1617.

The painting of the Fifth Dalai Lama, Lobzang Gyatso (1617-1682), has an inscription on the reverse:

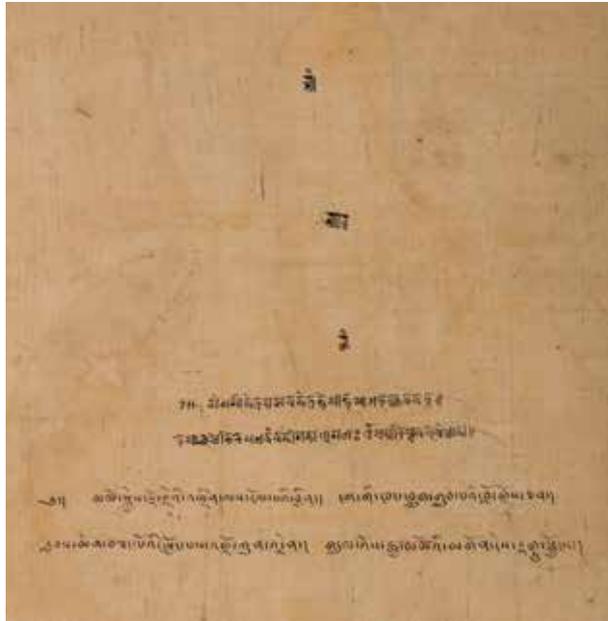
མཚོ་སྐོས་རྩེ་རྩེའི་འཕྲིན་ལས་པོའི་བྱིན། དག་གི་དབང་ལྷག་གཤམ་པའི་སྦྱོར་གས་ཅན། རྒྱལ་མེན་བཟང་པོའི་སྤྱོད་པས་འགྲོ་གཉན་འདྲིན། འདྲ་ལོས་རྩེ་མཚོའི་མགོན་པོས་རྒྱལ་ལུ་སྦྱོངས།

‘By the blessing of activities of the Lake-born Vajra,
With intelligence attainment of Master of speech,
Leading all beings by magnificent moral conduct,
Ocean-like lord constantly protect those tame-able ones.’

Translation by J.Watt & K.Gellek, February 2017

The Fifth Dalai Lama is depicted seated facing to his left looking at the Potala Palace that was constructed under his leadership. In his right hand he holds a flowering lotus stem, while his left hand holds a *dharmachakra* (‘Wheel of Dharma’). In the top left corner is Naro Dakini in red. On the bottom left is an Indian adept or *siddha*. Floating above the clouds in the top right corner is a Gelug hierarch, while the Bodhisattva Avalokiteshvara floats in the sky issuing rays of rainbow-coloured light.

A similar painting of the Fifth Dalai Lama, early 19th century, was sold in our New York rooms on 14 March 2016, lot 48.



23 (Fifth Dalai Lama, reverse detail)









25

A THANGKA OF TSONGHAPA AND THE GELUGPA REFUGE TREE

Tibet, late 19th/early 20th century
 Distemper on cloth, the reverse with Tibetan inscription, 'om, ah, hum', framed and glazed.
 84 x 62 cm (33 x 24 3/8 in).

西藏十九世紀末/二十世紀初 宗喀巴上師皈依境圖

Referenced 參考: Himalayan Art Resources item no.2190

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.76-77, no.51

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁76-77, 編號51

The unique feature of this refuge tree is the representation of the Five Lineages at the upper part of this painting. This format follows the design of the Lama Pabongka Dechen Nyingpo (1878–1941). The five lineages represented from left to right are the lineages of Guhyasamaja, Vajrabhairava, Manjushri, Tigle Chudrug and Chakrasamvara.

For a thangka of Tsongkhapa and the Gelugpa Refuge Tree with a similar composition, see J.C.Huntington and D.Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Columbus, 2003, pp.168-169, no.39.

Compare with a similar thangka depicting a refuge field of Tsongkhapa, Tibet, circa 1900, which was sold at Sotheby's New York, 16 March 2016, lot 738A.





26

AN EXCEPTIONALLY RARE COMPLETE SET OF THANGKAS OF THE PANCHEN LAMAS OF TASHILHUNPO

Tibet, circa 1835

Distemper on cloth, framed and glazed.

123 x 87cm (48 1/2 x 34 1/4 in);

With mount: 266.5 x 165.5 cm (104 6/8 x 65 in).

123 x 87 cm (48 1/2 x 34 1/4 in);

With mount: 266.5 x 165.5 cm (104 6/8 x 65 in).

123 x 87 cm (48 1/2 x 34 1/4 in);

With mount: 266.5 x 165.5 cm (104 7/8 x 65 1/8 in).

西藏 約1835年 扎什倫布寺班禪喇嘛像 一組三幅

Referenced 參考:

Himalayan Art Resources item nos.2180, 2181 and 2182

Provenance 來源:

The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.49, 51-55, nos.26-28.

M.Brauen, ed., *The Dalai Lamas: A Visual History*, Zürich, 2005, p.204, pl.200 (The Fourth Panchen Lama).

出版及著錄 :

A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁49、51-55, 編號26-28

M.Brauen編, 《The Dalai Lamas: A Visual History》, 蘇黎世, 2005年, 頁204, 圖200 (四世班禪喇嘛像)









26 (reverse inscriptions)

Each painting depicting respectively the First, Fourth and Third Panchen Lamas (as the Fourth Dalai Lama was still alive when the triptych was produced, he would be given the more honoured position of being in the centre of the triptych). The occurrence of three prominent exponents of the Panchen lineage, along with the complete group of their ten pre-incarnations, all based on an 18th century woodblock print produced at the Narthang monastery in Central Tibet, makes this triptych exceedingly rare and important.

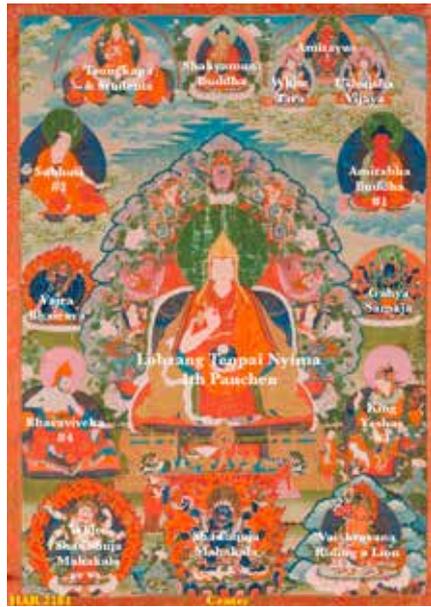
Lineage portraits were meant to convey spiritual and secular authority. Presenting their subjects as both individuals and part of continuing incarnations, they functioned as occasional focus for meditative purposes, but also as multi-layered narratives conflating the worlds of Gods and humans, portraying events distant from and contemporary to the main subject.

Second only in authority to the Dalai Lama within the Gelug tradition of Tibetan Buddhism, the Panchen Lama lineage was established during the 16th century by the Fifth Dalai Lama, when he first bestowed the title of Panchen, or 'great scholar', to his own teacher, Lobsang Choekyi Gyaltzen (1570-1662).

The Panchen Lamas became the abbots of Tashilhunpo monastery, near Shigatse, in the former Tsang province of Central Tibet. Considered the incarnations of Amitabha Buddha, they were also scholars and statesmen. As their popularity increased during the 17th century, ten eminent Indian and Tibetan teachers of the past were awarded posthumous titles and selected as precursors to the Panchen lineage, which underscored its legitimacy retrospectively.

The Panchen Lamas were highly respected by the leaders of the Dalai lineage and played a crucial role in determining the latter's reincarnated successors. The First Panchen Lama supported the installment of the Fourth and Fifth Dalai Lamas, while the Third Panchen Lama, himself installed by the Seventh Dalai Lama, recognised the Eight Dalai Lama, who later identified the Fourth Panchen Lama.

The Third Panchen Lama was also highly revered by the Qianlong emperor, with whom he forged a strong alliance with. Several records describe the Lama's visit to China in 1780 to partake in the emperor's 70th birthday celebrations. For the occasion, the Qianlong emperor had the Xumifushou Temple built near the Imperial Summer residence in Chengde, which imitated the features of the Panchen's monastic seat in Tibet. He also appointed the lama as his spiritual preceptor, learned the Tibetan language to converse with his guest and gifted him with silk, paintings and Buddhist sculptures. In addition, following the lama's sudden death in Beijing later in the same year, the Qianlong emperor established a memorial hall within the residential quarters of the Forbidden City called the Pavilion for Rain and Flowers (*Yuhua Ge* 雨花閣); see R.W.Dunnell, et al., *New Qing Imperial History: The Making of Inner Asian Empire at Qing Chengde*, London, 2004, p.xxii.

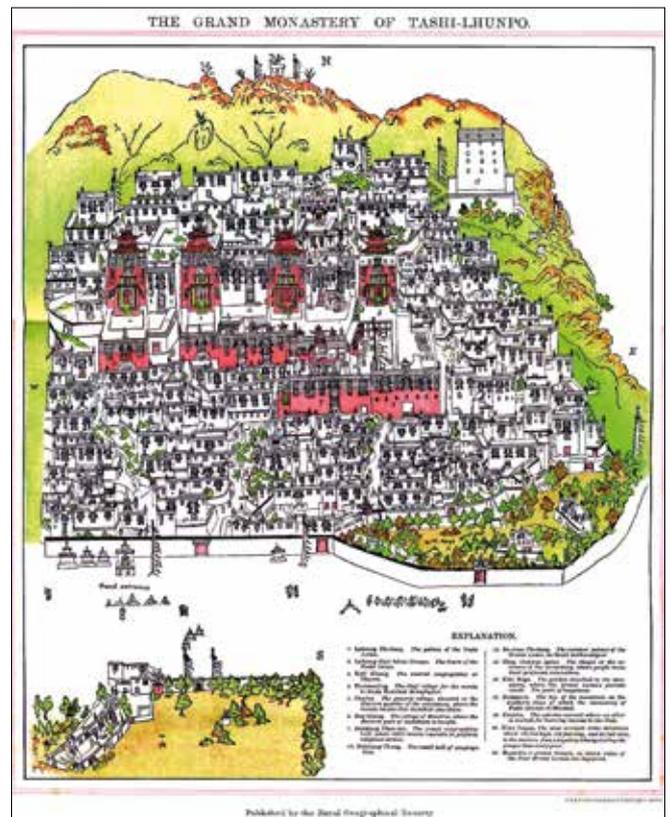


The thangkas depict:

1. The First Panchen Lama, Lobzang Chokyi Gyaltsen (1570-1662), flanked by Kalachakra and Chakrasamvara, Tantric deities; Abhayakaragupta (d.1125), Go Loksawa (11th century), Saskya Pandita (1182-1251) and Dorje Pal (1284-1365), respectively, the Seventh, Eight, Ninth and Tenth pre-incarnations of the lineage; on the upper register, Kashyapa, Buddha of the Past, is flanked by Changchub Chöphel (1756-1838), Jangchub Chopel (1756-1838) and Yeshe Thardo (1756-1829), abbots of the Ganden monastery of the Gelug School; Atisha (982-1054), Indian teacher, abover Sherab Sengge (1383-1445), disciple of Tsongkhapa and the Tenth Dalai Lama, Tsultrim Gyatso (1819-1837); on the lower register Bahyasadhana, Dharmaraja, Antarasadhana and Guhyasadhana appear as manifestations of Yama, Lord of the Dead.
2. The Fourth Panchen Lama, Lobzang Tempai Nyma (1781-1854), flanked by Vajrabhairava, emanation of Manjushri, Guhyasamaja, tutelary deity of the Guhyasamaja tantra, and Amitabha Buddha; Subhuti, disciple of Shakyamuni Buddha, Manjukirti, king of Shambhala, Bhavaviveka, Indian teacher, First, Second and Third Panchen Lamas; on the upper register, Shakyamuni, Buddha of the Present, is flanked by Tsongkhapa above his two disciples, Gyaltsab Darma Rinchen (1364-1432) and Khedrup Gelek Pelzang (1385-1439), and the Three Buddhas of Longevity, namely, Jina Amityaus, the White Tara and Ushnishavijaya; on the lower register, the White form of Mahakala, emanation of Avalokiteshvara, appears in conjunction with the Blue Mahakala, and Mahapita Vaishravana, God of Wealth, seated atop his white lion.
3. The Third Panchen Lama, Palden Yeshe (1738-1780), flanked by Niladanda Vajrapani, Hevajra, and the Second Panchen Lama, Lozang Yeshe Pezangpo (1663-1737); Khedrup Gelek Pelzang (1385-1438), Sonam Choglang (1438-1505), and Ensapa Lobzang Dondrub (1505-1564), respectively, the Eight, Ninth and Tenth pre-incarnations of the lineage; on the upper register, Maitreya, Buddha of the Future, is flanked by Jina Vajradhara, Primordial Buddha of the Gelugpa sect, Sitrapatra Vajradhara and her attendant Marici, as well as the Green Tara and two emanations of Manjushri, namely, Sitamanjugosha and Raktapitamanjugosha; the lower register depicts Mahakala with Yangsang dugri nagpo and Kamadhatvishvari Parvati, both deities associated with the Mahakala cycle.

The thangka depicting the First Panchen Lama compares with a painting depicting the same subject, 19th century, in the Rubin Museum of Art, New York, ref.no.F1997.25.3, illustrated on Himalayan Art Resources, item no.344. The thangka depicting the Third Panchen Lama is also similar to one depicting the same subject, 19th century, in the Rubin Museum of Art, New York, illustrated on Himalayan Art Resources, item no.1057, and a similar counterpart to the thangka depicting the Fourth Panchen Lama, 19th century, is in the American Museum of Natural History, New York, ref.no.70.2/753, illustrated on Himalayan Art Resources, item no.94400.

A group of nine paintings of the Third Panchen Lamas, late 18th century, was sold at Christie's New York, 18 September 2013, lot 256.



After Das, Sarat Chandra, *Journey to Lhasa and Central Tibet*, 1902



27

27
A THANGKA OF AVALOKITESHVARA

Tibet, 19th century
 Distemper on cloth, the reverse with Tibetan inscription
 'Om, ah, hum', framed and glazed.
 63.5 x 43 cm (25 x 17 in);
 With cloth mount: 128 x 72 cm (50 3/8 x 28 1/4 in).

西藏十九世紀 千手觀世音菩薩像

Referenced 參考: Himalayan Art Resources item no.2194

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, p.81, no.56

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁81, 編號56

The Bodhisattva with eleven faces standing with one thousand arms holding various attributes and surrounded by a *prabhamandala*, and Chinese-style peony blooms and *ruyi*-shaped clouds; flanking the deity are Manjushri and Vajrapani.

Compare with a related thangka of Avalokiteshvara, 19th century, which was sold at Sotheby's Hong Kong, 1-2 June 2015, lot 618.



28

28
A THANGKA OF GREEN TARA

Tibet, 19th century
 Distemper on cloth, the reverse with a hand impression, with original silk brocaded mount, framed and glazed.
 64 x 44 cm (25 1/4 x 17 1/4 in);
 With silk mount: 116.5 x 70 cm (45 5/8 x 27 1/2 in)

西藏十九世紀 綠度母像

Referenced 參考: Himalayan Art Resources item no.2221

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Green Tara sits on a multi-coloured lotus seat in the courtyard of a celestial palace in a sandalwood grove in the pure land of Potala on an island in the South Indian sea. To her right is Marichi, yellow, holding a branch of an ashoka tree. To her left is Ekajati, blue-black, with three eyes and a fierce expression, wearing a tiger-skin skirt. Behind them stand two goddesses with parasols while musicians and dancing goddesses perform in the foreground.

Compare with a related thangka of green Tara in a sandalwood forest, 19th century, in the Rubin Museum of Art, New York, acc. no.P1996.8.1, illustrated on Himalayan Art Resources, item no.239.



29

29

A MANDALA OF AVALOKITESHVARA

Tibet, late 19th/early 20th century
Distemper on cloth, with original silk-brocaded mount, framed and glazed.
72 x 44 cm (28 3/8 x 17 3/8 in);
With silk mount: 114 x 66 cm (44 7/8 x 26 in).

西藏十九世紀末/二十世紀初 觀世音菩薩壇城圖

Referenced 參考: Himalayan Art Resources item no.2214

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

The bodhisattva in his *ekadashamukha* manifestation surrounded by the Four Directional Buddhas within a double square, encapsulated in a mandala within the inner courtyard of the celestial palace defined by four walls and T-shaped gateways each capped by dharma wheels and canopies, all enclosed by the ring of pristine awareness surrounded by Amithabha Buddha, lineage hierarchs and Hayagriva.

A similarly configured mandala, depicting a standing Avalokiteshvara surrounded by the Four Directional Buddhas, 19th century, is in the Yonghegong Palace Monastery collection, illustrated on Himalayan Art Resources, item no.211; another similar mandala, 19th century, is in the Rubin Museum of Art, New York, ref.no.F1997.19.6, illustrated on Himalayan Art Resources, item no.596.



30

30

A THANGKA OF AVALOKITESHVARA

Mongolia, 19th century
Distemper on cloth, with cloth mount, framed and glazed.
61 x 40 cm (24 x 15 3/4 in); cloth mount: 68 x 47.5 cm (26 3/4 x 18 3/4 in)
蒙古十九世紀 千手觀世音菩薩像

Referenced 參考: Himalayan Art Resources item no.2193

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.80-81, no.54

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁80-81, 編號54

The Bodhisattva Avalokiteshvara is depicted with eleven faces and a thousand arms, extending his helping hand to all beings and each with an eye to see their sufferings in innumerable worlds. Ten of his faces indicate his attainment of the ten Bodhisattva stages, with the eleventh, the face of Amitayus, indicating his being the incarnation of the universal compassion of all Buddhas. The ten faces may also represent the looking-after of beings in the ten directions, the eleventh representing the all-encompassing Buddha wisdom. See M.M.Rhie and R.Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 1991, p.327. The deity stands on a moon-disc and lotus issuing from a pond amidst the lavishly decorated pavilions and gardens of his Pure Land of Potala. The *ruyi*-like lobed clouds, peony-like lotuses and flowering fruit-laden trees, are all derived from Chinese stylistic conventions. Below the central figure are four smaller forms of Avalokiteshvara, known as Padmapani. Floating on clouds above are Shakyamuni and Amitayus.



31
A THANGKA OF SEVEN TARAS

Eastern Tibet, 19th century
 Distemper on cloth, with original silk mount, framed and glazed.
 69 x 42 cm (27 1/8 x 16 1/2 in);
 With cloth mount: 88 x 64.5 cm (34 5/8 x 25 3/8 in).

西藏東部十九世紀 七度母圖

Referenced 參考: Himalayan Art Resources item no.2207

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.100-102, no.80

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁100-102, 編號80

Depicting seven of the twenty-one forms of the deity as they are described in two 18th century records compiled by the Fourth Panchen Lama Losang Tenpai Nyima (1781-1854), comprising the Heroic Tara, Radiant White Moon Tara, Golden Tara, Tara Crown Ornament of the Conqueror, Tara Resounding with Hum, Tara Victorious Over the Three Worlds, Tara Defeating Adversaries.



32

A RARE THANGKA OF SITATARA

Tibet, 19th century

Distemper and gold on cloth, with cloth mount, framed and glazed.

85 x 69 cm (33 1/2 x 27 1/8 in);

With cloth mount: 91 x 75 cm (35 3/4 x 29 1/2 in).

西藏十九世紀 本尊度母像

Referenced 參考: Himalayan Art Resources item no.2170

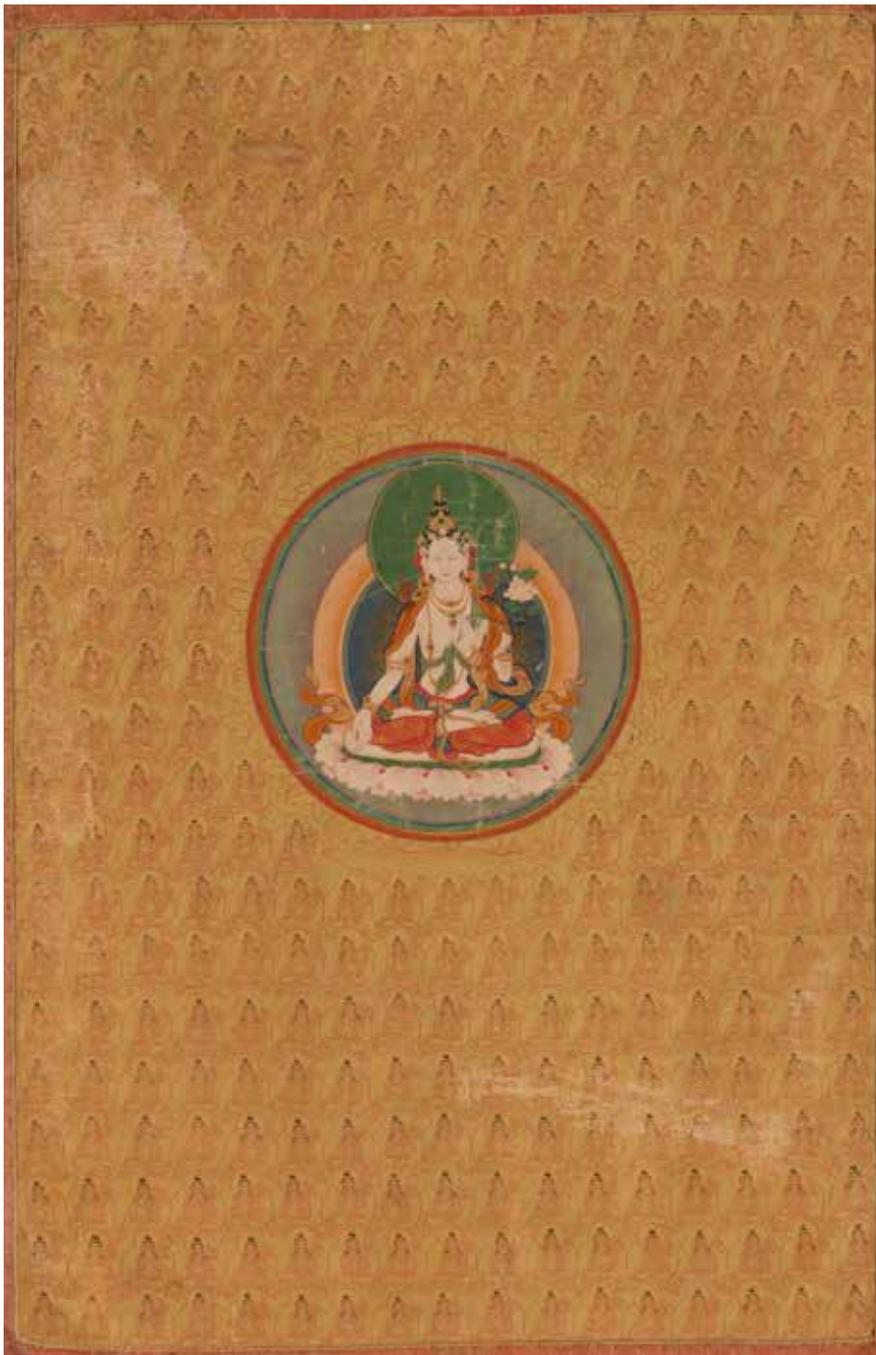
Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, p.31, no.15

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁31, 編號15

White Tara, also known as the White Saviouress or Liberator, specifically performs the blessings of bestowing longevity and offers protection from the Eight and Sixteen Fears. Encircling the central Tara and filling all of the surrounding space are 102 small White Tara figures of identical appearance.

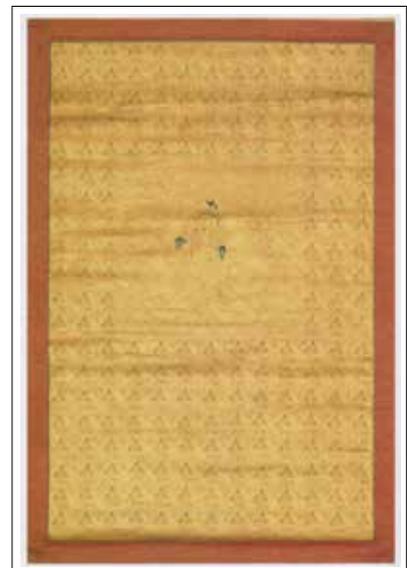
A related thangka of a deity on a red ground, 19th century, is in the Potala Palace collection, illustrated in *Budala gong: zhenbao guan tulu*, Shenzhen, 2013, p.75; another related thangka of a deity on a red ground is illustrated by B.Olschak and G.T.Wangyal, *Mystic Art of Ancient Tibet*, London, 1987, p.58.



Both thangkas employ the same style and technique of repetition around a central figure. One painting depicts the goddess White Tara (*Sitatara*) as the central figure, painted in various colours reserved on a gold ground, the figure repeated 331 times as small line drawings. These repetitions of the goddess were particularly popular as a means of accumulating a large amount of merit.

The other thangka depicts White Chakrasamvara in union with his consort. Chakrasamvara is a meditational deity belonging to the Anuttarayoga classification of Buddhist Tantra. Practitioners pray to him to prolong their lifespan.

Compare with a related thangka of a deity reserved on a gold background, 18th century, illustrated in *The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, p.108, no.98; another similar gold-ground thangka of Sitatara, Central Tibet, 19th century, is illustrated by D.Klimburg-Salter, *Discovering Tibet: The Tucci Expeditions and Tibetan Paintings*, Milan, 2015, pp.176-177, no.45.



33

A PAIR OF RARE GOLD-GROUND THANGKAS OF SITATARA AND CHAKRASAMVARA

Tibet, 19th century

Distemper and gold on cloth, with cloth mounts, framed and glazed.

74 x 48 cm (29 1/8 x 18 7/8 in); 72 x 48 cm (28 1/4 x 18 7/8 in);

With mounts: 121 x 71.5 cm (47 5/8 x 28 1/8 in); 121 x 71 cm (47 5/8 x 28 in). (2).

西藏十九世紀 多羅菩薩及勝樂金剛擁妃像一對

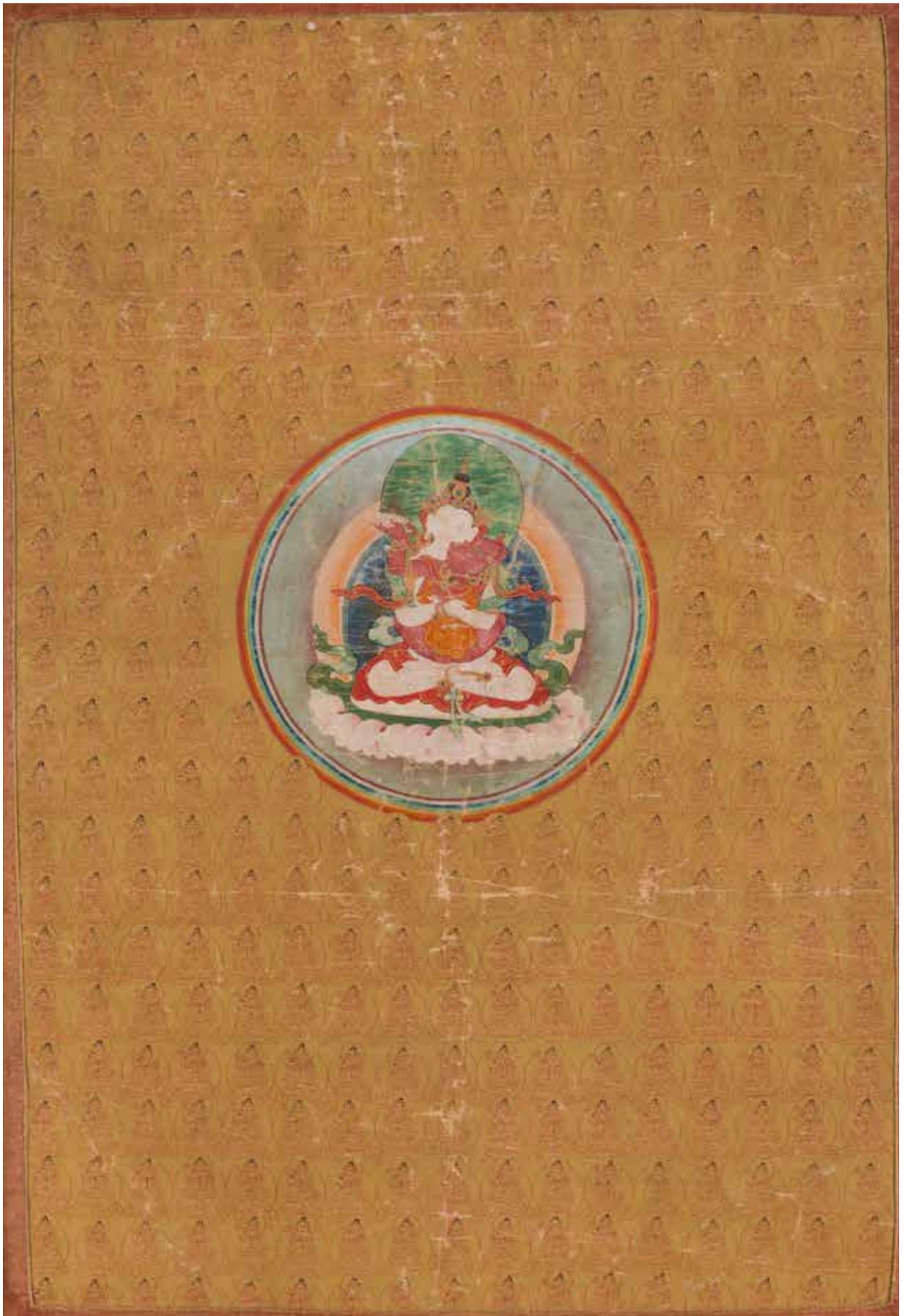
Referenced 參考: Himalayan Art Resources item nos.2168 and 2169

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkass

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, p.30, no.14 (one of the pair, depicting Sitatara)

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁30, 編號14 (其一)

Qing Court Collection, image courtesy of the Palace Museum, Beijing





34

A THANGKA OF GREEN TAR

Tibet, 19th century

Distemper on cloth, with silk mount, framed and glazed.

70 x 49.5 cm (27 1/2 x 19 1/2in);

With silk mount: 108 x 78 cm (42 1/2 x 30 6/8 in).

西藏十九世紀 綠度母像

Referenced 參考: Himalayan Art Resources item no.2199

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, p.90, no.72

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁90, 編號72

The bodhisattva seated in *lalitasana* on a lotus throne, the hands in *varada* and *vitarkamudra*, surrounded by eight emanations of Tara, between Avalokiteshvara and Amitayus at the top, and Padmasambhava, Vaishnavana and Palden Lhamo at the bottom.

Highly revered in Tibetan Buddhism for protecting and bestowing longevity on living beings, Green Tara is surrounded by the protectors of the Buddhist faith, enabling the devotees to visualise Amitayus and the deities associated with her cult, such as Avalokiteshvara.

A comparable depiction of Tara, 19th century, is in the Rubin Museum of Art, New York, acc.no.F1996.32.5, illustrated on Himalayan Art Resources, item no.542.



35

A THANGKA OF SITATAPATRAPARAJITA

Tibet, 19th century

Distemper on cloth, the reverse with an inscription in Tibetan letters, 'om, ah, hum', framed and glazed. 123 x 83.5 cm (48 1/2 x 32 7/8 in).

西藏十九世紀 白傘蓋佛母像

Referenced 參考: Himalayan Art Resources item no.2192

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.79-80, no.53

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁79-80, 編號53

Sitatapatraparajita is a protector, identified as a form of the goddess Tara and regarded as a counterpart to Avalokitesvara, the Bodhisattva of Compassion. The main right hand holds a small dharma wheel and the left holds an arrow together with the handle of a parasol unfurled above, the remaining hands hold additional dharma wheels, jewels, swords, vajras, lotus, visvavajras, bows, and lassos. The feet tread on the human, animal, divine and infernal worlds. All the limbs and parts of her body are covered with eyes and are surrounded by the flames of pristine awareness. Three forms of Mahakala guard the lower register of the painting while the rest of the space surrounding the deity is occupied by seventeen Buddhas of Confession. A.Neven noted that the faces of the Buddhas have a slightly more gentler demeanor influenced by Chinese art. Compare with a very similar painting, 18th century, illustrated by M.M.Rhie and R.Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 1991, p.319. See also a similar thangka in the Rubin Museum of Art, New York, acc.no.F1996.18.1, illustrated on Himalayan Art Resources, item no.468.



36

A PAIR OF THANGKAS OF TARA

Tibet, 19th century
Distemper on cloth, both with cloth mounts,
framed and glazed.
One thangka with Three Taras and Five
Buddhas of Confession 74.5 x 50 cm
(29 3/8 x 19 3/4 in);
With mount: 127 x 70 cm (50 x 27 5/8 in).
The other thangka with two Taras and Five
Buddhas: 74.5 x 49.5 cm (29 3/8 x 19 1/2 in);
With mount: 127 x 69.8 cm (50 x 27 1/2 in). (2).

西藏十九世紀 度母像 一對

Referenced 參考: Himalayan Art Resources
item nos.2177 and 2178

Provenance 來源: The Jongen-Schleiper
Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes
D'Art Lamaïque et de L'Himalaya*, Brussels,
1978, pp.45, 47, no.24 (one of the pair)

出版及著錄: A.Neven著, 《Etudes D'Art
Lamaïque et de L'Himalaya》, 布魯塞
爾, 1978年, 頁45及47, 編號24 (其一)

These two thangkas were part of a series of
probably seven paintings dedicated jointly to
the Twenty-one Taras and the Thirty-five
Buddhas of Confession.

The tradition of the Twenty-one Taras derives
from the tantra known as the 'Twenty-one
Praises of Tara' spoken by the Buddha
Samantabhadra. In this tradition, there
are twenty-one Tara emanations - one for
each verse of praise. Each form of Tara has
a specific colour and performs a certain
activity. From this tradition grew at least
three distinct lineages for the different sets
of Twenty-one Taras: Pandita Suryagupta,
Lord Atisha and the Sadhanasamucchaya.
These three lineages do not share the same
iconographic forms. In the Atisha system, for
example, all the Taras appear in the same
basic appearance and only differ in the colour
of their bodies. They each have a single
face and two arms, in a sitting posture. In
the Suryagupta Tradition, which is the most
iconographically complex and probably the
oldest, the Taras are of different colours as
well as forms. The present pair belong to the
Suryagupta Tradition.

In one thangka, the central figure of
Tara holding a bow and arrow is called
Kanakavarna Tara (in Tibetan known as
Gser mdog can gyi sgrol ma), or the Golden
Tara. On the bottom right with six arms is
Kalyanada Tara (Dge legs ster ma sgrol ma)
or the great peaceful one or giver of good.
Opposite, on the bottom left, is an angry
incarnation of Tara known as Bhrikuti Tara or
the 'shaking frowning Tara'. The other thangka
depicts in the centre the 'Radiant White Moon
Tara' (dkar mo zla mdangs kyi sgrol ma) with
three faces.



37

A RARE THANGKA OF LAKSHMI

Mongolia, 19th century

Distemper on cloth, the reverse with inscription, with silk mount, framed and glazed.

39 x 29 cm (15 3/8 x 11 1/2 in);

With mount: 49 x 36 cm (19 2/8 x 14 in).

蒙古十九世紀 吉祥天母像

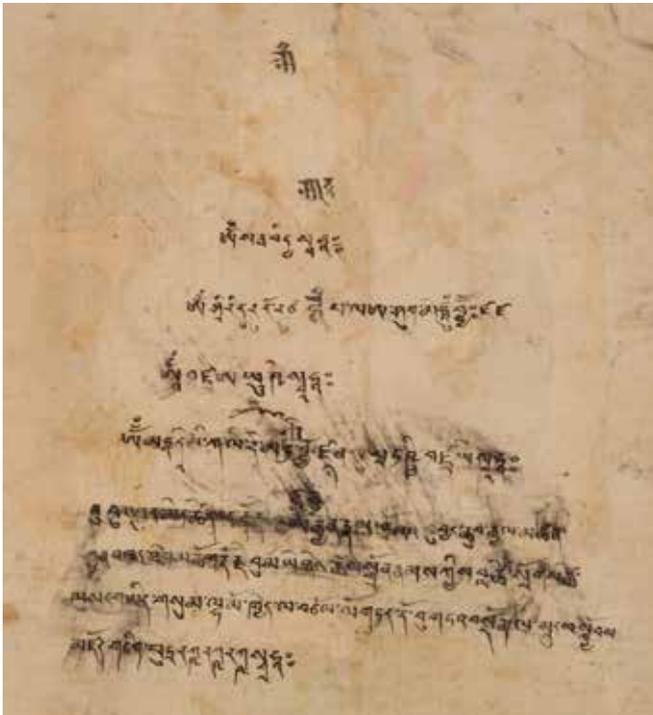
Referenced 參考: Himalayan Art Resources item no.2196

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, p.84, no.61

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁84, 編號61

This finely painted thangka depicts the very rare subject of the Indian Goddess Lakshmi, or Pal Lhamo in Tibetan. She is the peaceful form of Shri Devi Dudsolma. The Goddess sits atop a five tiered Mount Sumeru. Her two earrings are decorated with a lion (*simhakundala*) and a snake (*nagakundala*). In the right hand she holds a jewel and a wealth vase in the left. Seated on her lap is a child suckling at her nipple. Lakshmi was sometimes invoked against disease and for protecting children.



37 (reverse detail)

The text on the reverse of the painting begins with a greeting to the omniscient (*sarvavidya*) holder of the life procuring *vajra* (*vajra ayushhe*):

ཨོ་སངས་བུདྡུ་ལྷ་གྲ།
ཨོ་ཕྱི་རེ་ཅུ་རྩ་རོ་རེ་པ་ལ་ཨ་ལྷག་མེ་ཉི་རྩོམ་པོ་
ཨོ་བཟོ་ཨ་ལྷ་ཁེ་ལྷ་གྲ།
ཨོ་མཉམ་དེ་ལི་ཀ་ལི་རེ་མ་ཉི་རྩོ་རྩོ་ན་ལྷ་པ་ཉི་རྩོ་བཟོ་ལེ་ལྷ་གྲ།
བ་འགྲུ་མེ་མེ་དབང་རྩོ་ཞེ། བ་ཨོ་རྩོ་རྩོ་གྲོ། བ་བྱང་རྩོ་རྩོ་མཚན་ཀྱན་བཟང་མེག་མཚོག་རྩོ་ཞེ།
བ་ཨོ་ལེ་ཤེས་ཚོས་རྩོ་རྩོ་མཉམ་གྱིས་བྱེ་མེ་ལྷག་ཚེ་ལྷག་པལ་ལེད་གསུམ་ལྷ་མེ་ལྱེད་ལ་བཙོས་ལོ། གྲང་དོ། བ་གྲང་བཟོ་མཉམ་ལ་ལྷ་བཟོ་མཚན་
གཅིག། བྱང་རྩོ་རྩོ་རྩོ་ལྷ་གྲ།

‘The soul, life force and body, speech and mind of all my sons, Tsewang Gyurme, Orgyen Namdrol, Jangchub Gyaltsen Kunzang Thegchog Dorje and a daughter, Yeshey Chodron, I surrender and entrust to you. Please protect all the entrusted children.’

Translation by J.Watt & K.Gellek, February 2017









38

38
**A THANGKA OF CHAKRASAMVARA AND
 VAJRVARAHI**

Tibet, 17th/18th century
 Distemper on cloth, with mount, framed and
 glazed.
 66.5 x 44.5 cm (26 2/8 x 17 1/2 in);
 With silk mount: 130 x 71.5 cm
 (51 1/8 x 28 2/8 in).

西藏十七/十八世紀 勝樂金剛擁妃像

Referenced 參考: Himalayan Art Resources
 item no.2165

Provenance 來源: The Jongen-Schleiper
 Collection of Fine Thangkas

The twelve-armed deity with four faces at
 centre, holding aloft a flayed elephant skin
 in the upper hands and ritual weapons and
 implements in the other ten hands. He is
 joined in ecstatic union with Vajravarahi,
 standing upon prone and contorted human
 figures within the flaming halo of pristine
 awareness, holding a *kartrika* in the raised
 right hand. The divine couple are surrounded
 by lineage masters, adepts, Vajrabhairava
 with Vajravetali, and Chamsing Begste Chen.

39

A THANGKA OF CHEMCHOK HERUKA

Tibet, 18th century
 Distemper on cloth, with silk mount, framed
 and glazed.
 62 x 40.7 cm (24 1/2in x 16 in);
 With silk mount: 103 x 65.5 cm
 (40 1/8 x 25 6/8 in).

西藏十八世紀 赫魯嘎像

Referenced 參考: Himalayan Art Resources
 item no.2211

Provenance 來源: The Jongen-Schleiper
 Collection of Fine Thangkas

The winged Chemchok Heruka surrounded by
 numerous deities related to the transmigratory
 visions in the intermediary stage between
 death and rebirth known as *Bardo*, as
 described in the 'Bardo Thodol' ('Tibetan
 Book of the Dead'). The painting aims to
 prepare the devotee for the after-death
 experience.

Compare with a thangka of Chemok Heruka,
 19th century, in the Collection of the Newark
 Museum, illustrated by M.M.Rhye, *Wisdom
 and Compassion: The Sacred Art of Tibet*,
 New York, 1999, p.19, no.60.

Chakrasamvara and his consort Vajravarahi
 are the principal deities of the Anuttarayoga
 or Highest Yoga Tantra. The former,
 Heruka manifestation of Shakyamuni
 Buddha, Chakrasamvara is the principal
 transformational deity (*yiddam*) of the Gelug
 School of Tibetan Buddhism. Producing the
vajrahumkara mudra by crossing the *vajra*
 and the *ghanta* in his hands, their blissful
 embrace symbolises the fulfillment of Wisdom
 and Compassion dissolving into one perfect
 penetrative union.

Compare with a related thangka depicting
 Chakrasamvara and his consort, 17th/18th
 century, sold at Sotheby's New York,
 17 September 2014, lot 405.





40

A THANGKA OF VAJRABHAIRAVA

Tibet, 18th/19th century
Distemper on cloth, framed and glazed.
76 x 51 cm (30 x 20 in).

西藏十八/十九世紀 大威德金剛像

Referenced 參考: Himalayan Art Resources item no.2162

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, p.25, no.10.

出版及著錄: A.Neven, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁25, 編號10

Depicted in this thangka is Vajrabhairava, the furious emanation of the Bodhisattva of Wisdom Manjushri. He is recognisable by his buffalo's head and multiple legs and arms embracing his consort and wielding an impressive array of attributes.

From the top left clockwise is Guhyasamaja, Tsongkhapa, Chakrasamvara, Panjara Mahakala, Kamadhatvishvari Parvati, Aghora Mahakala (known by his Tibetan name of Begtse), Guhyasadhana Dharmaraja, Mahasuvana Vaishravana, as well as two forms of Nilamahakala.

Compare with a related thangka of Vajrabhairava, 18th/19th century, which was sold in our New York rooms, 17 September 2014, lot 32; and another, 18th century, which was sold at Sotheby's New York, 16 September 2015, lot 402.



41

A THANGKA OF VAJRABHAIRAVA

Tibet, 18th century

Distemper on cloth, with silk mount, framed and glazed.

64 x 48 cm (25 1/8 x 18 7/8 in);

With silk mount: 91.7 x 66.5 cm (36 x 26 2/8 in).

西藏十八世紀 大威德金剛像

Referenced 參考: Himalayan Art Resources item no.2212

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Vajrabhairava, the wrathful form of Manjushri, is blue in colour with thirty-four hands, sixteen legs and nine faces. He holds skullcups filled with the essence of the Five Senses as well as various implements

whilst embracing the consort. The legs press down on a man, animals and gods while he stands above a sun disc and multi-coloured lotus, within the orange flames of pristine awareness. He is surrounded by Vajradhara, Tsongkhapa and other lineage masters, the Dharma protectors Mahakala and Yama Dharmaraja riding on a grey buffalo. On the lower register are Magzor Gyalmo, Sarasvati, Vaishravana and Setrap Chen, the wrathful emanation of Amitayus, clad as a Tibetan warrior.

According to the sadhana text of Phabongkha Dechen Nyingpo (1878-1941), Vajrabhairava threatens the worldly gods, terrifying the terrible and eating human blood, grease, marrow and fat.

A similar depiction of Vajrabhairava, surrounded by Tsongkhapa and other lineage masters, 18th century, in the Arthur M.Sackler Gallery, Smithsonian Institution, Washington, D.C, ref.no.S1999.5, is illustrated on Himalayan Art Resources, item no.69614.



42

AN EXCEPTIONALLY RARE COMPLETE SET OF THANGKAS OF KALACHAKRA

Tibet, circa 1780

Distemper on cloth, with Tibetan inscription, with cloth mounts, framed and glazed.

115 x 75 cm (45 2/8 x 29 1/2 in); with mount: 194.5 x 105

(76 1/2 x 41 3/8 in).

136 x 82.5 cm (53 1/1 x 32 2/8 in); with mount: 223.7 x 112.5 cm

(88 x 44 1/8 in).

136 x 86 cm (53 1/2 x 33 7/8 in); with mount: 225.6 x 115.8 cm

(80 7/8 x 45 5/8 in). (3).

西藏 約1780年 時輪金剛壇城圖 一組三幅

Referenced 參考:

Himalayan Art Resources item nos.2174, 2175, 2176.

Provenance 來源:

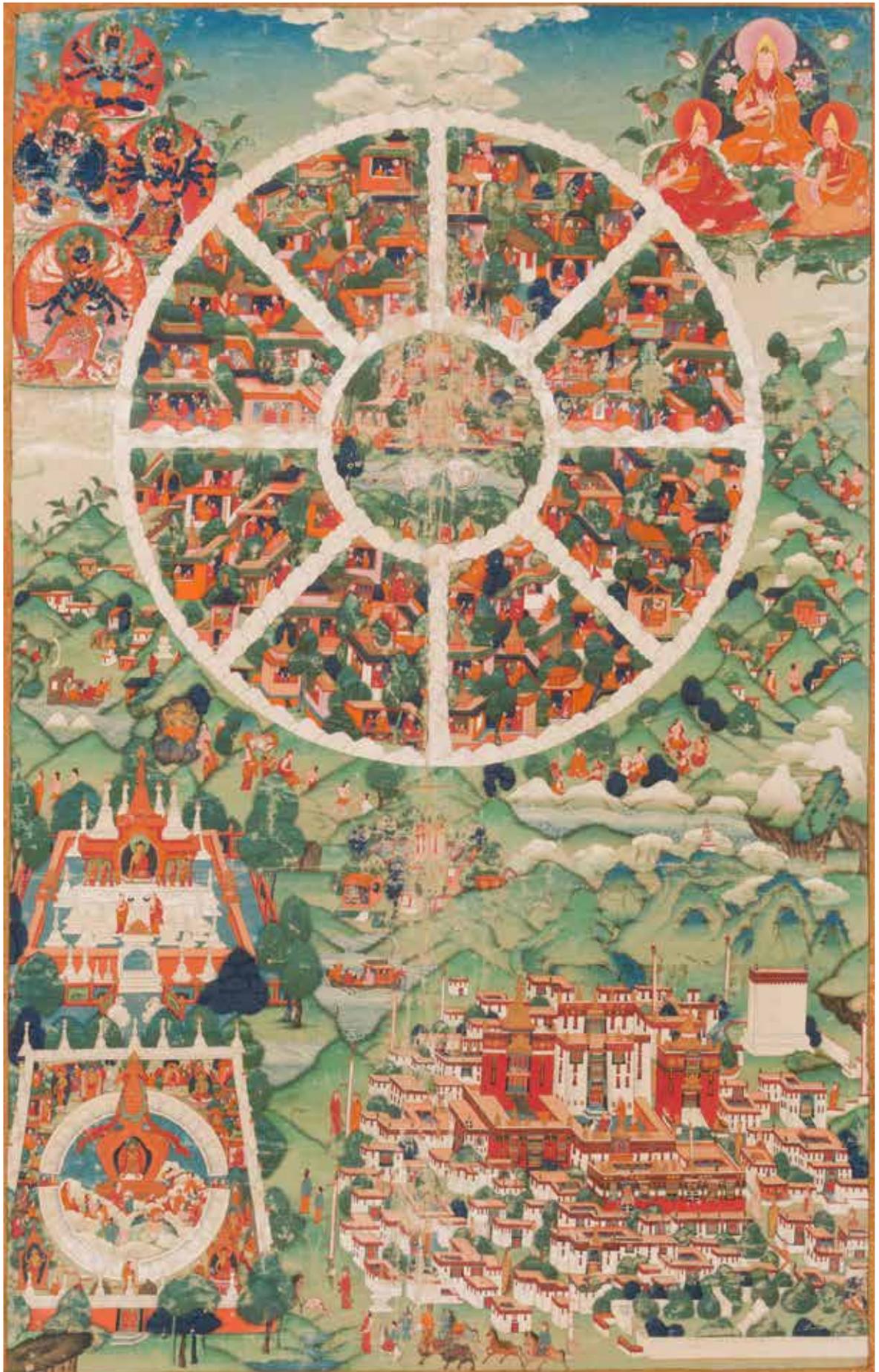
The Jongen-Schleiper Collection of Fine Thangkas

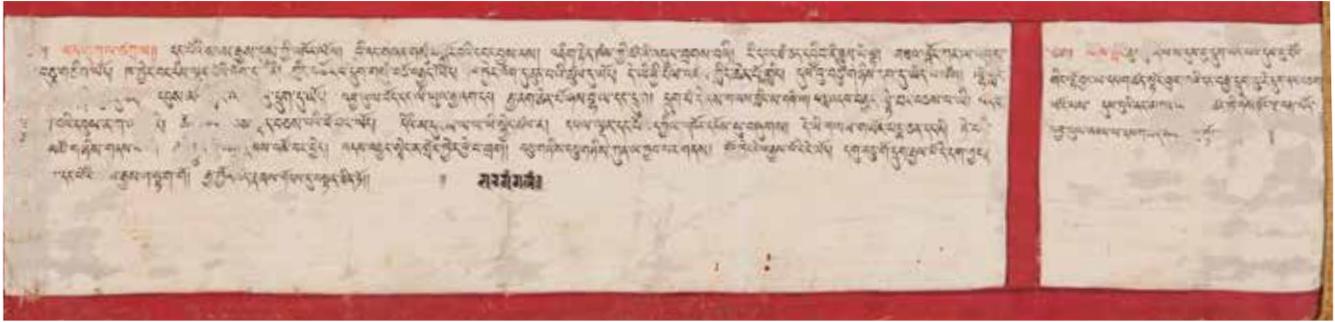
Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.40, 42-46, nos.21-23.

出版及著錄：A.Neven著，《Etudes D'Art Lamaïque et de L'Himalaya》，布魯塞爾，1978年，頁40、42-46，編號21-23









This exceptional triptych is a rare visual document illustrating the complex of philosophies and meditational practices contained in the *Kalachakra Tantra*, a Sanskrit text emphasising the importance of time, cycles and the use of man's most subtle energies as a means to transform from mundane existence to enlightened consciousness.

The deity Kalachakra is depicted in the central thangka. Representing time, omniscience, and Buddhahood, he is depicted in his semi-wrathful form in with four heads and twenty-four arms, his principal head and upper body in blue symbolising great wisdom, his red face representing passion, the white purity. One leg is white and the other red, denoting two separate halves of the yearly cycle. In union with his *prajña* Vishvamata, Mother of the Universe, aware of everything that is timeless, the deity represents one of the most complex practices of the Unexcelled Yoga Tantras in Tibetan Vajrayana Buddhism. Flanking the deities are two scenes, each presumably depicting a *Jataka* story from the life of Shakyamuni Buddha, while on the upper register is a mountainous scene interspersed with recluses and siddhas; the lower part depicts a monastic complex, possibly Samye, the first Buddhist monastery established in Tibet in 775 A.D.

The thangka to the left depicts Jambudvīpa, the mythical realm inhabited by ordinary human beings, as mentioned in the inscription occurring to the lower register. Arranged in a circle of eight sections bordered by snowy mountains, it encloses Mount Meru flanked by the Eastern and Western lands. Tsongkhapa, Manjushri, the Indian philosopher Nagarjuna, Maitreya and Atisha, principal exponents of the Kalachakra teachings, are depicted on the upper register, while a cluster of pagodas, possibly those of Dhanyataka (where, according to Vajrayana oral transmission, the Kalachakra Tantra was first revealed by the Shakyamuni Buddha) and a mountain identifiable as Potaraka, Indian prototype of Mount Potala, presided over by Avalokiteshvara, and a monastic complex occur on the lower register.

Similarly configured as the terrestrial realm depicted in the previous work, the mythical land of Shambhala is the focus of the third thangka. Here, Shakyamuni Buddha taught the Kalachakra Tantra at the request of King Suchandra, whose palace appears at the core of the segmented circle. To the upper register, Tsongkhapa appears in conjunction with Guhyasamaja, Shamvara, Lalacakra and Vajrabhairava, main protectors of the Gelugpa tradition, while the lower register depicts a city. A. Neven argued that the city was identifiable as Tashilhunpo, because of the similarities between its layout and the description contained in the travel notes compiled by the British diplomat George Bogle (1746-1781).

From Bogle's description of Tashilhunpo from 1778 to 1783, together with the depiction in the thangka of the Third Panchen Lama's tomb, A. Neven argued that this work would have been completed shortly after the death of the Third Panchen Lama in 1780, who was highly regarded as the renovator of the Kalachakra teachings.

The meticulous attention devoted to the naturalistic depiction of brilliantly large landscapes, receding planes, rounded hills and genre scenes, would seem to place these superb thangkas within the painting tradition of the Tsang province of Central Tibet.

A comparable example of a thangka depicting the mythical land of Shambhala, 19th century, is in the Rubin Museum of Art, New York, acc.no.F1997.38.02, illustrated on Himalayan Art Resources, item no.563; another thangka of Shambhala, 18th century, is in the Museum der Kulturen, Basel, illustrated on Himalayan Art Resources, item no.3313853.

A single thangka of Kalachakra and Vishvamata, 18th century, was sold at Christie's New York, 18 March 2015, lot 4042.





43

43

A THANGKA OF HAYAGRIVA

Tibet, circa 1900

Distemper on cloth, the reverse with an inscription in Tibetan letters, 'om, ah, hum', framed and glazed.

62.5 x 42.5 cm (24 5/8 x 16 3/4 in)

西藏 約1900年 馬頭明王像

Referenced 參考: Himalayan Art Resources item no.2183

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.58-59, no.30

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁58-59, 編號30

Hayagriva, readily recognisable from the head of a horse issuing before his hair, enjoys a special but not exclusive cult in the Nyingma order of Tibetan Buddhism. Hayagriva is originally of Hindu origin.

The wrathful deity appears in the centre with his consort, surrounded by the flames of pristine awareness. The hands hold various attributes including lotus flower, skull cup, sword, and noose. The deity is surrounded by four *dakini* or 'sky dancers', four forms of Mahakala, and Begtse.

The upper register of the painting is occupied in the centre by Amitabha Buddha above Padmasambhava on the left and a teacher, on the right. These divinities and teachers are more closely related to the Nyingma order; however, the two figures occupying the far corners are more strongly associated with the Gelugpa order. The Yidam on the top right is indeed Vajrabhairava, protector par excellence of the Gelugpa, while the figure on the far left wears the typical yellow cap of the Gelugpa. A.Neven argued that the figure is the ninth Panchen Lama, Thubten Choekyi Nyima (1883-1937).

Neven also argued that the heads that made up the garlands around the deity were distinctly European in appearance, which he believed was a reaction to the increased conflict and incursions into Tibet by Europeans, in particular the British expedition in 1903-1904.

44

A THANGKA OF KALACHAKRA AND CONSORT

Tibet, 18th/19th century

Distemper on cloth, with silk mount, framed and glazed.

95 x 66 cm (37 3/8 x 26 in);

With silk mount: 170 x 98 cm (67 x 38 1/2 in).

西藏十八/十九世紀 時輪金剛擁妃像

Referenced 參考: Himalayan Art Resources item no.2167

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Kalachakra (meaning 'the Wheel of Time') and his consort Vishvamata are the principal deities originating in the Sanskrit text known as the *Kalachakra Tantra*. The concept of 'time' was used here as the metaphor to symbolise the process of transformation from mundane existence to complete enlightenment.

In this painting, Kalachakra is both slightly peaceful and wrathful. He has four faces each with three eyes, twelve hands and two legs. The first pair of hands holding vajras embrace Vishvamata. The remaining hands hold various attributes.

At the top centre is the primordial Buddha Vajradhara, blue, with one face and two hands holding a vajra and bell at the heart. Kalachakra is surrounded by various deities of the mandala, sparsely-clad mahasiddhas wearing long black hair and red meditation belts, lineage teachers above and protectors below.

For a related thangka of Kalachakra Buddha in *yab-yum*, see M.M.Rhie and R.Thurman, *Worlds of Transformation: Tibetan Art of Wisdom and Compassion*, New York, 1999, pp.372-373. Compare with another related thangka of Kalachakra and consort, 19th century, illustrated on Himalayan Art Resources, item no.81435.



45

A RARE BLACK-GROUND THANGKA OF HERUKA

Tibet, 19th century

Distemper and gold on cloth, with silk mount.

40 x 26 cm (15 3/4 x 10 1/4 in);

With cloth mount: 73 x 38 cm (28 3/4 x 15 in)

西藏十九世紀 赫魯嘎像

Referenced 參考: Himalayan Art Resources item no.2186

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.64-65, no.38

出版及著錄：A.Neven著，《Etudes D'Art Lamaïque et de L'Himalaya》，布魯塞爾，1978年，頁64-65，編號38

The figure at the top of the painting shows Samantabhadra in union with Prajna representing the union of wisdom and compassion, thus aligning this painting with the Nyingma school of Tibetan Buddhism, where Samantabhadra is considered to be the 'First Buddha' or *adibuddha*.

The Chemchok Heruka possesses nine heads on three tiers, all with three eyes. In addition, he has nine pairs of arms holding various attributes and four pairs of legs. Although terrifying in appearance, the Heruka is a deity form adopted by Buddhas when they express their breaking through ignorance as a fierce deed. It translates in Tibetan as 'Blood-drinker', which dramatises Wisdom's consumption of the lifeblood of ignorance.

The central Heruka is surrounded in each quarter by secondary Herukas accompanied by their consorts. This thangka creates a mandala illustrating to the spirits the process during the intermediate state between the moment of death and the return to embryonic life (*bardo*). Although nine groups appear here distinctly, it remains difficult to specify their function since the current iconographic source differs from the usual steps of *bardo thodol*, or *Liberation Through Hearing During the Intermediate State*, of which various versions exist.

The deceased begins, in this case, by visualizing the holders of knowledge or (*vidyāhara*) in the form of semi-wrathful divinities. This apparition closes the first part of the *bardo* on the seventh day, and is followed by the vision of the Herukas, succeeding each other until the twelfth day. On the thirteenth day the eight witches with the heads of animals enter the scene.



46

**A RARE BLACK-GROUND THANGKA
OF SHADBHUJA MAHAKALA**

Tibet, 19th century

Distemper and gold on cloth, the reverse with multiple Tibetan
invocations, with mount, framed and glazed.

67.5 x 55 cm (26 5/8 x 21 5/8 in);

With mount: 125.5 x 69.5 cm (49 1/4 x 27 1/4 in)

西藏十九世紀 六臂大黑天像

Referenced 參考: Himalayan Art Resources item no.2187

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de
L'Himalaya*, Brussels, 1978, pp.66-67, no.39

出版及著錄：A.Neven著，《Etudes D'Art Lamaïque et de
L'Himalaya》，布魯塞爾，1978年，頁66-67，編號39



46 (reverse inscription)

This powerful thangka depicts the protector deity Shadbhuja Mahakala with dynamic lines and forms. His energy emanates from his bulging eyes and gaping mouth. The garlands of human head, skulls, and flaming strands of hair serve to enhance the thangka's horrific awe.

Rhie and Thurman noted that black-ground thangkas served to intensify the visual impression of wrathful deities who project an aura of overwhelming power in order to protect or assist practitioners. 'The black color here reflects the ultimate reality, voidness, the Truth Body of enlightened beings. Beings enjoying the awareness of this reality are only moved to manifestation by compassion, which is the source of the striking beauty of their forms and surroundings'. See M.M.Rhie and R.Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 1991, p.297.

Mahakala is surrounded by his retinue. At the top center is Arya Nagarjuna Nanda Shri. At the right side is Ga Lotsawa. Descending on the left side are Beng Gon, Chig Char Marpo, Dragpo Kyupa. Descending on the right side are Kuyi Gonpo Tag Shon, Dokam Wangchugma, and an embracing couple. At the lower center is Wangchug Chenpo and the consort Parvati.

Compare with a related thangka of Mahakala, 19th century, from the Rubin Museum of Art, New York, acc.no.F1997.3.5, illustrated on Himalayan Art Resources, item no.70.



47

A THANGKA OF BEGSTE CHEN

Tibet, 19th century

Distemper on cloth, with silk mount, framed and glazed.

53.5 x 37.5 cm (21 x 14 6/8 in);

With silk mount: 108.5 x 57 cm (42 1/2 x 22 1/2 in).

西藏十九世紀 大紅司命主像

Referenced 參考: Himalayan Art Resources item no.2208

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, pp.102-103, no.82

出版及著錄: A.Neven著, 《Etudes D'Art Lamaïque et de L'Himalaya》, 布魯塞爾, 1978年, 頁102-103, 編號82

The protector, in his red form of Mahakala, looking ferocious, wearing elaborate garments, various garments and thick boots finely detailed with floral medallions and blossoming lotus, a garland of severed heads and a skull crown before flaming hair, brandishing a sword in his right hand and the heart of an enemy in his left, treading on an animal and a human figure, beneath Amitayus, Atishha and Padmasambhava and below Pehar Gyalpo, the king of activities, and Chebu Damchan, all on a green and rocky landscape.

Begtse Chen is one of the main protectors of the Gelug School of Tibetan Buddhism. He is highly revered in Mongolia and is the main protective deity associated with the Hayagriva cycle of Tantric meditation practices. Popularized by Marpa Lotsawa (1012-1096) and Sachen Kunga Nyingpo (1092- 1158), respectively, the founders of the Kagyu and Sakya traditions of Tibetan Buddhism. He is also known as the Red Mahakala and highly revered within the Sakya pantheon of protective deities, and later incorporated in the Gelug School of Tsongkhapa.

A related thangka depicting Begste Chen, 19th century, is illustrated on Himalayan Art Resources, item no.100640.



48

A THANGKA OF NARO DAKINI

Tibet, early 20th century

Distemper on cloth, framed and glazed.

74 x 54 cm (29 1/8 x 21 2/8 in).

西藏二十世紀初 空行母像

Referenced 參考: Himalayan Art Resources item no.2210

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

The deity Naro Dakini personifies complete Buddhahood and wisdom. Her brilliant red body represents her ability to transform lust, sexual energy and egoistic passion into compassion for all. She holds a *kapala* in her left hand, trampling upon Kalarati and Bhairava representing the delusions of attachment, hatred and ignorance that must be overcome to attain entry into the deity's Pure Land. There is a three-storied palace resting on a large mandala within the Buddha realm of Akanishta, populated by the Sakya teachers and Vajradhara, the primordial Buddha, holding a vajra and a bell crossed at the heart.

The depiction of this thangka was probably based on the description of the Dakini's heavenly realm contained in 'The staircase Ascending to Kechara', compiled by Ngorchen Kunchog Lhundrup in the 16th century.

Compare with a similar thangka of Naro Dakini, depicted within a palace and an outer mandala, 19th century, in the Rubin Museum of Art, New York, ref.no.P1998.3.1, illustrated on Himalayan Art Resources, item no.318.



49

A RARE BLACK-GROUND THANGKA OF VAJRAPANI

Tibet, 20th century
Distemper on cloth, the reverse with inscriptions, with silk mount, framed and glazed.
109 x 73.5cm (43 x 28 7/8 in); with silk mount: 164 x 89.5 cm (64 1/2 x 35 2/8 in).

西藏二十世紀 金剛手菩薩像

Referenced 參考: Himalayan Art Resources item no.2215

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas



49 (reverse inscription)

Vajrapani, the Eunuch Lord of the Glorious Lord of Secrets and Pristine Awareness, is adorned with sumptuous jewellery and brocaded garments, skulls and severed heads. He has three bulging, glaring eyes and bare fangs. He holds a spear and a *ghandi* staff at his belt, crushing two prostrate victims within the flames of pristine awareness. He is surrounded by various tutelary deities including Padmasambhava, various lineage masters, Vajrapani, Lhamo and other tutelary deities.

Vajrapani, also known as 'Guhyapati', keeper of all the tantras of Vajrayana Buddhism. In the current form, wearing a black cloak, he appears as the manifestation of Gonpo Bernagchen, the protector deity of the Karma Kagyu School of Tibetan Buddhism. The deity is surrounded by Padmasambhava, also known as Guru Rinpoche, one of the principal teachers credited with bringing Buddhism to Tibet during the 8th century, and Shri Devi, Wisdom Protector of Himalayan and Tibetan Buddhism.

A similar depiction of Vajrapani is illustrated in H.E.Kreijger, *Tibetan Painting: The Jucker Collection*, Boston, 2001, p.142, no.55.



NOTICE TO BIDDERS

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

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

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

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

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before

doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness

of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder* Registration Form, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale*

to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and

Buyer's Premium and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £100,000 of the *Hammer Price*
20% from £100,001 to £2,000,000 of the *Hammer Price*
12% from £2,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the *Lot* number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to *Bonhams* 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any

case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to

exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist.
When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

Olt is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* *Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	GOVERNING LAW
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS	11	GOVERNING LAW
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	11	All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the Purchase Price for the Lot;
- 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders on each lot, and
- 3.1.3 if the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.

- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

- 4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.

- 4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.

- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.

- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	9.3.2		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

<p>10.3.1 We will not be liable to you for any loss of <i>Business</i>, <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i>, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.</p>	<p>the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or</p> <p>it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or</p> <p>the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or</p> <p>the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.</p> <p>If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i>, we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i>.</p>	<p>12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.</p> <p>12.8 In this agreement "including" means "including, without limitation".</p> <p>12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.</p> <p>12.10 Reference to a numbered paragraph is to a paragraph of this agreement.</p> <p>12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.</p> <p>12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i>, it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.</p>
<p>10.3.2 Unless you buy the <i>Lot</i> as a <i>Consumer</i>, in any circumstances where we are liable to you in respect of a <i>Lot</i>, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.</p> <p>You may wish to protect yourself against loss by obtaining insurance.</p>	<p>The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i>, all rights and benefits under this paragraph will cease.</p>	<p>13 GOVERNING LAW</p>
<p>10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.</p>	<p>12 MISCELLANEOUS</p>	<p>All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.</p>
<p>11 BOOKS MISSING TEXT OR ILLUSTRATIONS</p>	<p>12.1 You may not assign either the benefit or burden of this agreement.</p> <p>12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.</p>	<p>DATA PROTECTION – USE OF YOUR INFORMATION</p>
<p>Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i>"), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:</p>	<p>12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.</p> <p>12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.</p>	<p>Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our <i>Website</i> www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.</p>
<p>the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and</p>	<p>12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.</p> <p>12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.</p>	<p>APPENDIX 3</p>
<p>you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i>, and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i>; and</p>	<p>12.7 Within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i>, accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i>.</p>	<p>DEFINITIONS AND GLOSSARY</p>
<p>within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i>, accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i>.</p>	<p>12.8 but not if:</p>	<p>Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.</p>
<p>the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or</p>	<p>12.9 "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i>, to cover <i>Bonhams'</i> Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>).</p>	<p>LIST OF DEFINITIONS</p>
<p>the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or</p>	<p>12.10 "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i>.</p>	<p>"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i>, to cover <i>Bonhams'</i> Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>).</p> <p>"Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i>.</p>

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Bonhams

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If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

Sale title: The Jongen-Schleiper Collection		Sale date: Thursday 11 May 2017													
Sale no. 24315		Sale venue: New Bond Street, London													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p>General Bid Increments:</p> <table border="0"> <tr> <td>£10 - 200by 10s</td> <td>£10,000 - 20,000by 1,000s</td> </tr> <tr> <td>£200 - 500by 20 / 50 / 80s</td> <td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000by 50s</td> <td>£50,000 - 100,000by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000by 100s</td> <td>£100,000 - 200,000by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000by 200 / 500 / 800s</td> <td>above £200,000at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200by 10s	£10,000 - 20,000by 1,000s	£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s	£500 - 1,000by 50s	£50,000 - 100,000by 5,000s	£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s	£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion	£5,000 - 10,000by 500s	
£10 - 200by 10s	£10,000 - 20,000by 1,000s														
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