

THE JONGEN-SCHLEIPER COLLECTION OF FINE THANGKAS

Thursday 11 May 2017



Bonhams

LONDON







7 (detail)

THE JONGEN-SCHLEIPER COLLECTION OF FINE THANGKAS

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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

VIEWING

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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We would like to thank Diana Makejeva and Nathan Brown for the design of the catalogue.

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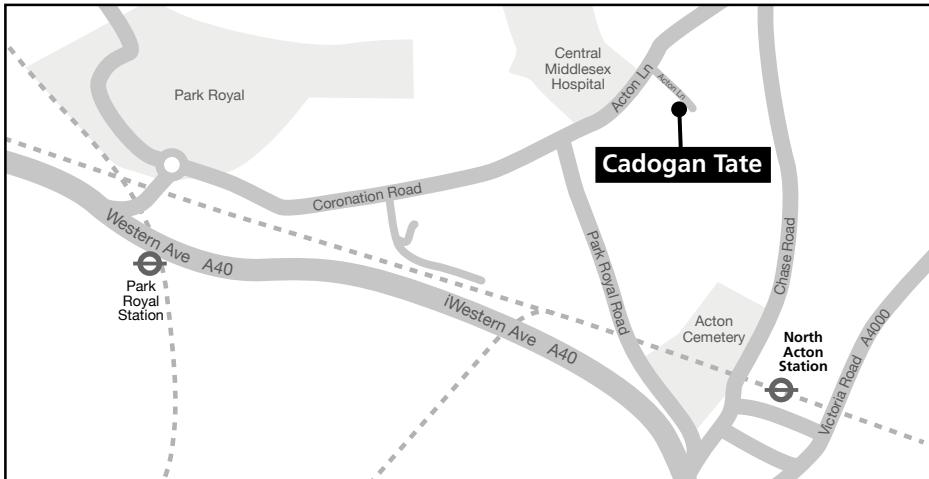
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Thursday 25 May 2017

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(Telephone to ascertain amount due) by: cash, cheque with banker's card, credit, or debit card.

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 KHEDRUP'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	32	A RARE THANGKA OF SITATARA Tibet, 19th century £5,000 - 8,000 US\$6,300 - 10,000 CNY43,000 - 69,000	41	A THANGKA OF VAJRABHAIRAVA Tibet, 18th century £4,500 - 6,500 US\$5,600 - 8,100 CNY39,000 - 56,000
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	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	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
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	34	A THANGKA OF GREEN TARA Tibet, 19th century £5,000 - 8,000 US\$6,300 - 10,000 CNY43,000 - 69,000	43	A THANGKA OF HAYAGRIVA Tibet, circa 1900 £3,000 - 5,000 US\$3,800 - 6,300 CNY26,000 - 43,000
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	35	A THANGKA OF SITATAPATRAPARAJITA Tibet, 19th century £9,000 - 12,000 US\$11,000 - 15,000 CNY77,000 - 100,000	44	A THANGKA OF KALACHAKRA AND CONSORT Tibet, 18th/19th century £8,000 - 12,000 US\$10,000 - 15,000 CNY69,000 - 100,000
27	A THANGKA OF AVALOKITESHVARA Tibet, 19th century £3,500 - 4,500 US\$4,400 - 5,600 CNY30,000 - 39,000	36	A PAIR OF THANGKAS OF TARA Tibet, 19th century £7,000 - 10,000 US\$8,800 - 13,000 CNY60,000 - 86,000	45	A RARE BLACK-GROUND THANGKA OF HERUKA Tibet, 19th century £7,000 - 10,000 US\$8,800 - 13,000 CNY60,000 - 86,000
28	A THANGKA OF GREEN TARA Tibet, 19th century £1,500 - 2,000 US\$1,900 - 2,500 CNY13,000 - 17,000	37	A RARE THANGKA OF LAKSHMI Mongolia, 19th century £5,000 - 8,000 US\$6,300 - 10,000 CNY43,000 - 69,000	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
29	A MANDALA OF AVALOKITESHVARA Tibet, late 19th/early 20th century £2,500 - 4,000 US\$3,100 - 5,000 CNY22,000 - 34,000	38	A THANGKA OF CHAKRASAMVARA AND VAJRAVARAHI Tibet, 17th/18th century £3,000 - 5,000 US\$3,800 - 6,300 CNY26,000 - 43,000	47	A THANGKA OF BEGSTE CHEN Tibet, 19th century £5,000 - 8,000 US\$6,300 - 10,000 CNY43,000 - 69,000
30	A THANGKA OF AVALOKITESHVARA Mongolia, 19th century £4,000 - 6,000 US\$5,000 - 7,500 CNY34,000 - 52,000	39	A THANGKA OF CHEMCHOK HERUKA Tibet, 18th century £3,000 - 5,000 US\$3,800 - 6,300 CNY26,000 - 43,000	48	A THANGKA OF NARO DAKINI Tibet, early 20th 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	40	A THANGKA OF VAJRABHAIRAVA Tibet, 18th/19th century £3,500 - 5,000 US\$4,400 - 6,300 CNY30,000 - 43,000	49	A RARE BLACK-GROUND THANGKA OF VAJRAPANI Tibet, 20th century £8,000 - 12,000 US\$10,000 - 15,000 CNY69,000 - 100,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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ETUDES D'ART LAMAÏQUE ET DE L'HIMALAYA



ARMAND NEVEN

ACTUALITE DES BEAUX-ARTS, par Stéphane

art lam

La Galerie Jongen
loin en loin une
calendrier à l'
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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



éphane Rey

maïque

en consacre de
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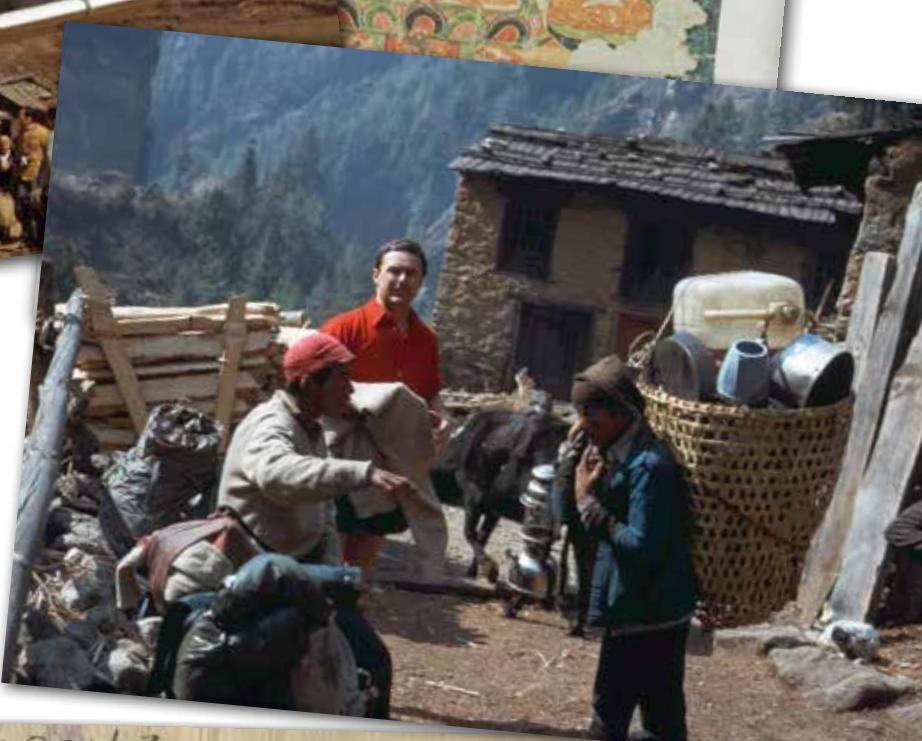


é du symbolisme
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triptyque consacré au
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es de Bouddha, des sages
es mages, des lamas réincar-
des danseuses et des musi-
s célestes...
n découvrira là un monde
ne étrange et hauteine beauté,
ne spiritualité très particu-
le. Compte tenu de l'interrup-
tion de la période de vacances,
une importante exposition se
longera jusqu'au 4 novembre
9, chaussée de Charleroi.)

Exposition exceptionnelle galerie CLAUDE JONGEN 1/6 - 4/11/78 peintures et bronzes lamaïques



223103 Kathmandu

Date

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Everest Base Camp

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(Extension of the period and places)
International Organization

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

Jeff Watt

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.



B

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



36



31

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.

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.



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.

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.

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) Ithypallic Appearance, (10) Androgynous & Gender Reversed Appearance, (11) Weird Gods & Fantastical Appearance.



24



18



25



42



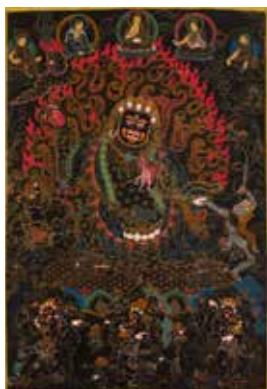
29



37



46



49

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.

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.

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



22



12



16

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**).

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**).

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.

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 Lamaique et de L'Himalaya*, Brussels, 1978, front cover and p.23, no.8

出版及著錄：

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



This thangka is exceptional, not only for its imposing dimensions, expressive dynamism and vivacity and richness of colours, but also because the inscriptions on the reverse of the painting indicate that the two hand prints to each side of the inscription belong to the Seventh Dalai Lama, Kalzang Gyatso (1708-1757).

Occupying the largest space in the centre of the painting is the Yidam or special protector deity for the Vajrabhairava Tantra and meditation practices, known as Yama Dharmaraja (Tibetan: *shin je cho gyal* meaning 'Lord of Death' or 'King of the Law'). In Buddhist mythology, the Bodhisattva of wisdom Manjushri subdued this fearsome deity and made him a Dharma protector. He is considered also to be an emanation of Manjushri who judges the soul at the gates of hell. As the hand prints of the Seventh Dalai Lama demonstrate, Yama Dharmaraja was especially important for the Gelugpa order, because of Tsongkhapa's special association with Manjushri.

There are three principal forms of Dharmaraja which are known as the 'Outer, Inner and Secret.' The Inner form of the deity is invoked to destroy inner defilements such as fear, hate and pride. The secret form of the deity works in the instinctive wellsprings of one's being and brings out deep positive energy from those inner realms. This thangka displays the special iconographic characteristics of 'Outer' Yama Dharmaraja. In his 'Outer' form, the deity confronts outer obstacles and protects practitioners and monasteries from misfortune such as flood, drought, and bandits. A basic Tibetan description of 'Outer' Yama Dharmaraja and his female consort Chamundi was written by the Sakya Master Konchog Lhundrub (1497-1557):

'Above a buffalo...is the Lord of Death, Yama Dharmaraja, with a body black in colour, having a very fierce buffalo face. The right hand holds a skull stick and the left a lasso. [He is] adorned with charnel ground ornaments. The red linga is pointing upwards [and he] stands in a manner with the left leg extended. On the left side is the Mistress of Death, Chamundi, with a body black in colour, one face, and two arms. The right [hand] holds a trident and the left a blood filled skullcup. The breasts are pendant and the stomach distended. [She is] wearing a buffalo hide and adorned with a garland of bones.' (Konchog Lhundrub, 1497-1557. *Sgrub thabs kun btus*, vol.9, fol.638-639. Translation by J.Watt).

Surrounding Yama Dharmaraja and descending on the viewer's left side of the composition are the eight male attendant deities of Yama Dharmaraja. They are wrathful in appearance. Descending on the viewer's right side are the eight female attendant deities. Both the male and female figures are holding various weapons. Some of the attendants are mounted on animals and mythical creatures while others stand in various dynamic poses.

At the top centre of the painting is the meditational deity Vajrabhairava with the consort Vajra Vetali. At the lower left is Shadhuja Mahakala with six hands. At the lower right is Rakta Danda Mahakala, maroon in colour. To the upper left corner is orange Manjushri holding an upraised sword. Directly below is the teacher Lama Umapa Pawo Dorje. To the upper right side is Lama Tsongkapa with the student Khedrup seated below.

On the back of the painting, as well as the purported hand prints of the Seventh Dalai Lama, is a lengthy inscription which includes prayers and well-wishes for all living beings:

ଶୁଣୁ ଏହିଷାରୀ କଥା ନେବା ସମ୍ଭାବ୍ୟ ଏହାରୀ ଏହାରୀ ଏହାରୀ

‘This is naturally blessed by the auspicious hand prints of omniscient Lobzang Kalzang Gyatso.’

དྲବ୍ୟାଙ୍ଗରୁ କୁଣ୍ଡଳାରୁ ପଦମନାଥ ଶିଖିତାକୁ ସମ୍ମାନ କରେ ଏହାରୁ ପଦମନାଥ କାହାରୁ ଶିଖିତାକୁ ହେଲା ଏହାରୁ ପଦମନାଥ କାହାରୁ ଶିଖିତାକୁ ହେଲା ଏହାରୁ ପଦମନାଥ କାହାରୁ ଶିଖିତାକୁ ହେଲା ଏହାରୁ ପଦମନାଥ କାହାରୁ ଶିଖିତାକୁ ହେଲା

'Master of the ten powers, glorious Yamari. Dharmaraja judge of the actions of all beings, provider of all wishes wisdom deity [Mahakala] Bengmar and the like, along with a multitude of attendants emerging from the dharmakaya.'

'[Please] come and remain forever in this worship [object] painting, [upon] this disciplined monastic group at glorious Zhide monastery [Lhasa], [favour] the activities of hearing, learning, study and the three trainings, and a gathering of all desires such as teaching, practice, prosperity and fame.'

བླାଙ୍କ ཅନ୍ତର୍ଗତ ପାଇଁ ଆମି ଏହାକୁ ଶବ୍ଦରେ ବିଶ୍ଵାସ କରିବାକୁ ପାଇଁ ଆମି ଏହାକୁ ବିଶ୍ଵାସ କରିବାକୁ ପାଇଁ ଆମି ଏହାକୁ ବିଶ୍ଵାସ କରିବାକୁ ପାଇଁ

'Opening the rich door of the sky treasury, doing activities for the benefit and well-being [of others], especially with respect to the long tradition of Lobsang, in creating this excellent and pure image;'

དྲିକ୍ଷିଣୀ ଦେଶରେ କୌଣସି ହୁଏ ପାଇଁ ଅନୁମତି ଦେଇଛନ୍ତି ଆଜିର କୌଣସି ପାଇଁ ଅନୁମତି ଦେଇଛନ୍ତି ଆଜିର କୌଣସି ପାଇଁ

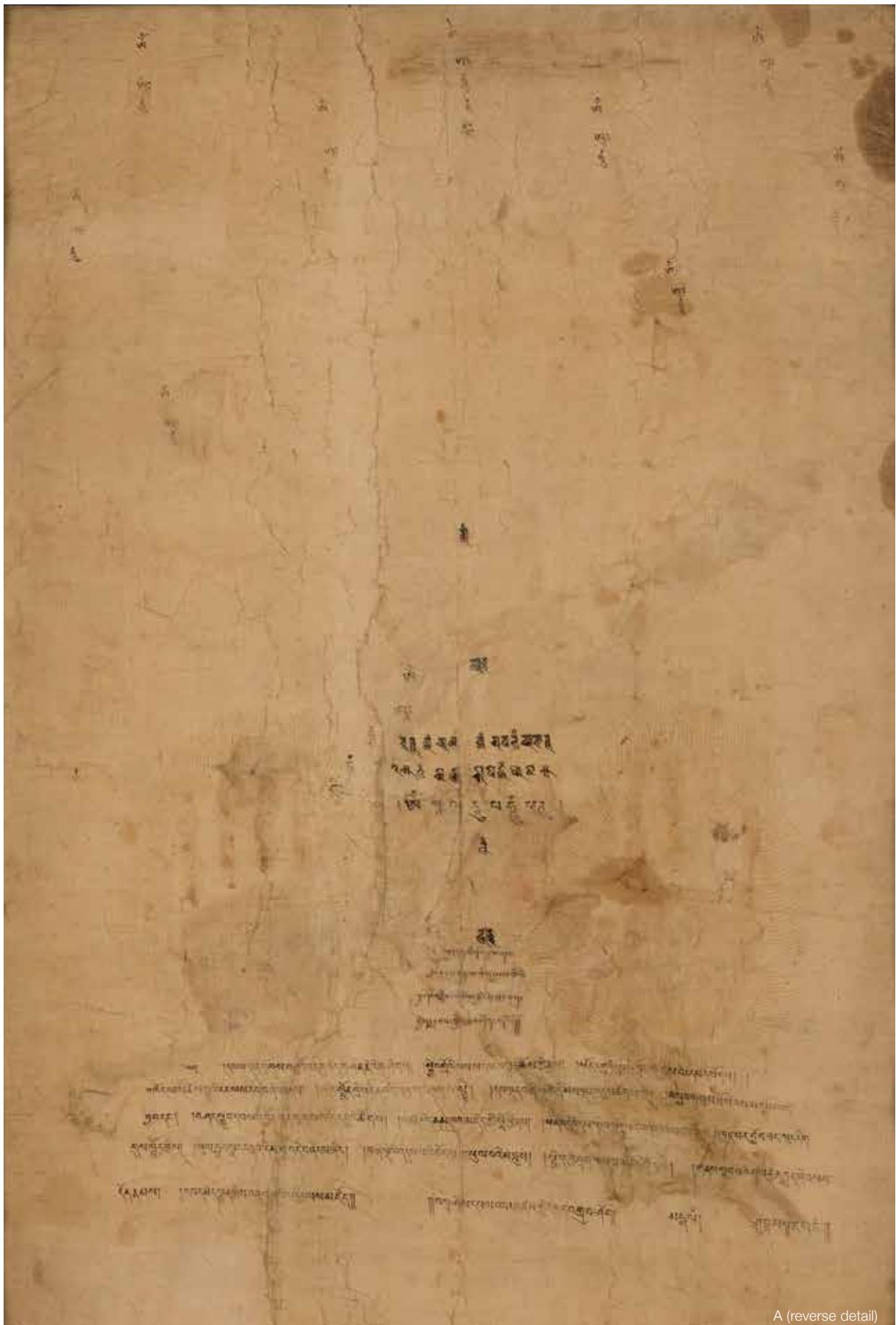
'by the power of offering [this worship object] to the Zhide monastic group, [I pray] pacify all the temporary difficulties, mainly for [my] parents, individuals and all [beings]. Without difficulties [may all] wishes be fulfilled.'

ସମ୍ବନ୍ଧରେ ପାଇଁ କିମ୍ବା କିମ୍ବା କିମ୍ବା କିମ୍ବା କିମ୍ବା କିମ୍ବା କିମ୍ବା

'May [all] accomplish the ornament of the world, shine bright, and be auspicious. Mangalam.'

Translation by J.Watt & K.Gellek December 2016.

A thangka with the handprint of the Seventh Dalai Lama on the reverse is illustrated by M.M.Rhie and R.Thurman, *Worlds of Transformation: Tibetan Art of Wisdom and Compassion*, New York, 1999, p.393. See a related thangka of 'Outer' Yama Dharmaraja, from the mid-17th century, *ibid.*, pp.290-291.



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

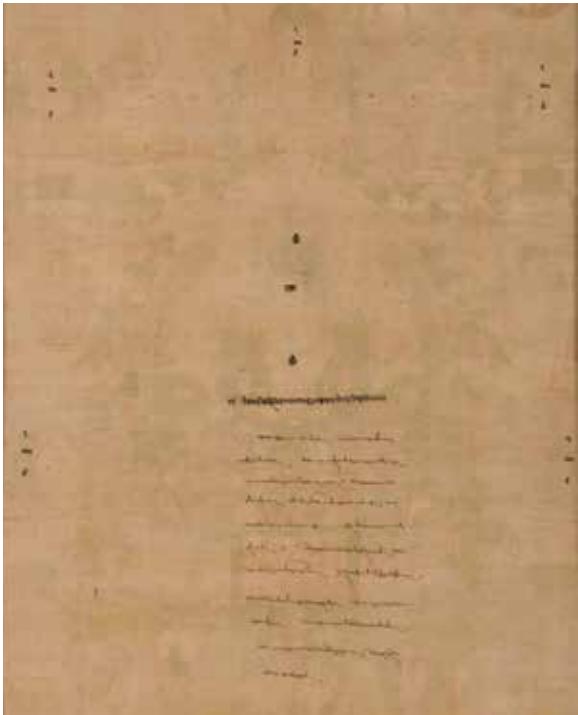
Referenced 參考: Himalayan Art Resource item nos.2205 and 2206

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and illustrated: A. Neven, *Etudes D'Art Lamaique 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 Lamaique et de L'Himalaya》，布魯塞爾，1978年，頁96及98，編號78及79



B (Samantabhadra, reverse detail)

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:

'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 [thesel] 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.

May [they] attain the pleasure of relaxation and coolness.
So it is for the good of oneself and others, I, the tutor Tempai 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 (*dharma*) 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.

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, Sarvanivaranaavikambhin, 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.

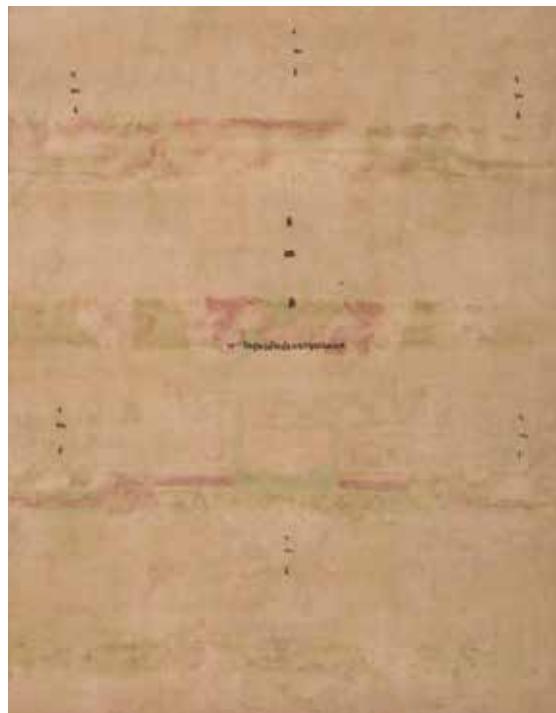
The seventh day is the beginning of the cycle of the 'Five Possessors of Knowledge' (*Vidyadharas*) who appear, with *dakini*, weapons and kapalas, through light-emitting rainbows. The three protector deities of Mahakala and Shridevi cycles are instructed to protect this process of the *bardo*.

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 Krodhishvari; 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 (Amitabha, 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

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 Moheyen). 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.



2

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.



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 Lamaique et de L'Himalaya*, Brussels, 1978, pp.34, 36, no.17

出版及著錄: A.Neven著, 《Etudes D'Art Lamaique 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

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

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)

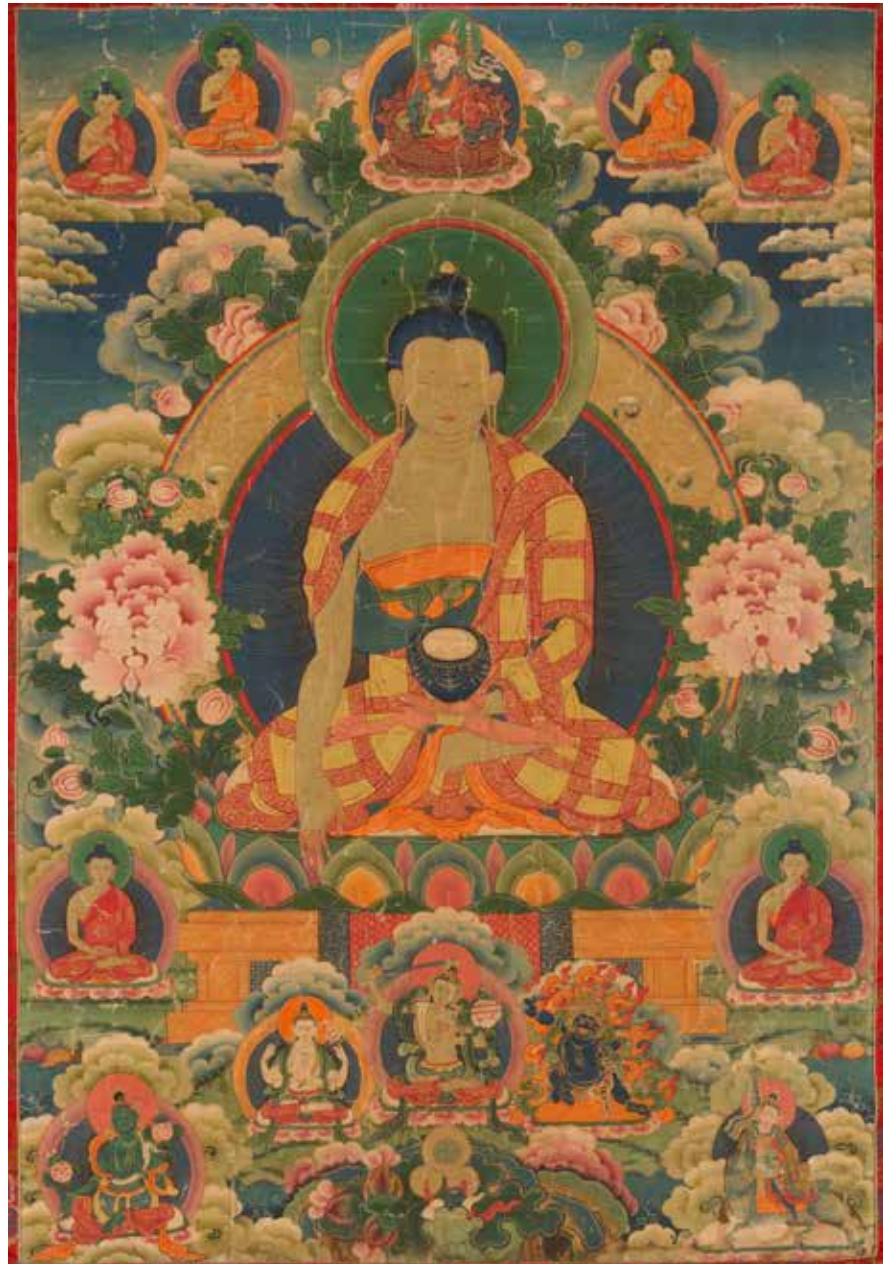
西藏十九世紀 蓮花生大士像

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

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 Nyingma 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 Lamaique 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 Lamaique 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 Lamaique et de L'Himalaya*, Brussels, 1978, p.95.

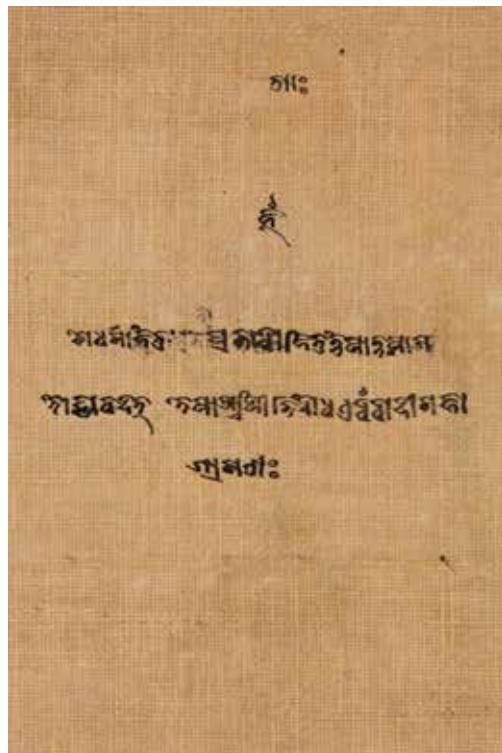
Both paintings however, as we can tell from the inscriptions, are associated with the 18th century Drugpa Kagyu monastic centre named Khampa Gar, in Kham province, eastern Tibet. This style of painting can be referred to as the 'Lhatog' or 'Khampa Gar' style. The unique flavour of this style is that 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:

শ্রীদামোদরস্তু প্রভুর অন্ধকার কান্দি যুক্ত পুরুষের পুত্র শ্রীগুরু বুদ্ধ পুরুষের পুত্র শ্রীগুরু বুদ্ধ পুরুষের পুত্র

'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.



7 (reverse detail)

The other thangka depicts the Buddha's display of fifteen miracles over the course of fifteen days performed at Shravasti in Northern India; from the top right and clockwise: on the first day, the Buddha created a bounteous tree by planting his tooth-pick in the ground; on the second day, it is said that Buddha manifested two mountains; on the third day, he produced a jewel lake; on the fourth, voices came from the lake explaining all aspects of the Dharma; on the fifth day, golden light spread from his countenance and filled the world, purifying the emotional poisons of sentient beings; on the sixth day, he allowed people to read each others' thoughts; on the seventh, he transformed his benefactors into world-rulers; on the eighth day, the Buddha pressed down on the throne with the fingers of his right hand, and the fierce Vajrapani appeared from beneath, brandishing a flaming vajra at heretic teachers. Four beings in Vajrapani's retinue scattered the heretics and smashed their thrones. Each were terrified and leapt into the river. Then the Buddha radiated light which filled the sky. On the tip of each ray was a Buddha teaching the Dharma; on the ninth day offerings were made to Buddha while he expounded the teachings, shining light in all directions; on the tenth day the four great kings who protect the Dharma invited Buddha to speak. Again rays of light streamed from him, showing the teachings; on the eleventh day more offerings were made to Buddha, who was seated upon the throne in meditation; although the assembly could not see his form, his body radiated light, while a great voice expounded the teaching; on the twelfth day the Buddha entered into the meditation of great love, and golden light radiated from his body, extending throughout the worlds. The rays of light cleared the three poisons from the minds of everyone and their compassion increased; on the thirteenth day, King Shun Tsin made offerings to Buddha.

The Buddha filled the world with light and Buddhas expounding the teachings; on the fourteenth day King Udayana made offerings to Buddha; on the fifteenth and final day, King Bimbisara brought gifts to Buddha. Buddha then told King Bimbisara to bring vessels for food and the vessels were miraculously filled with foods of a hundred different tastes. When the assembly ate them, their bodies and minds were completely satisfied. As on all the previous days, those assembled attained new measures of enlightenment and virtue.

The Buddhist Creed is inscribed in Ume script on the reverse of the painting, and may be translated as:

'All phenomena arise from causes; Those causes have been taught by the Tathagata, And their cessation too has been proclaimed by the Great Shramana.'

A related thangka from another set of this rare theme depicting Kagyu monks surrounded by scenes from the life of Buddha is illustrated on Himalayan Art Resources, item no.77195.







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)

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 Lamaique et de L'Himalaya*, Brussels, 1978, pp.91-92, no.74

出版及著錄：A.Neven著，《Etudes D'Art Lamaique 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 Vajravara 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 Lamaique et de L'Himalaya*, Brussels, 1978, pp.3 and 90, no.71

出版及著錄 : A.Neven著, 《Etudes D'Art Lamaique 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.

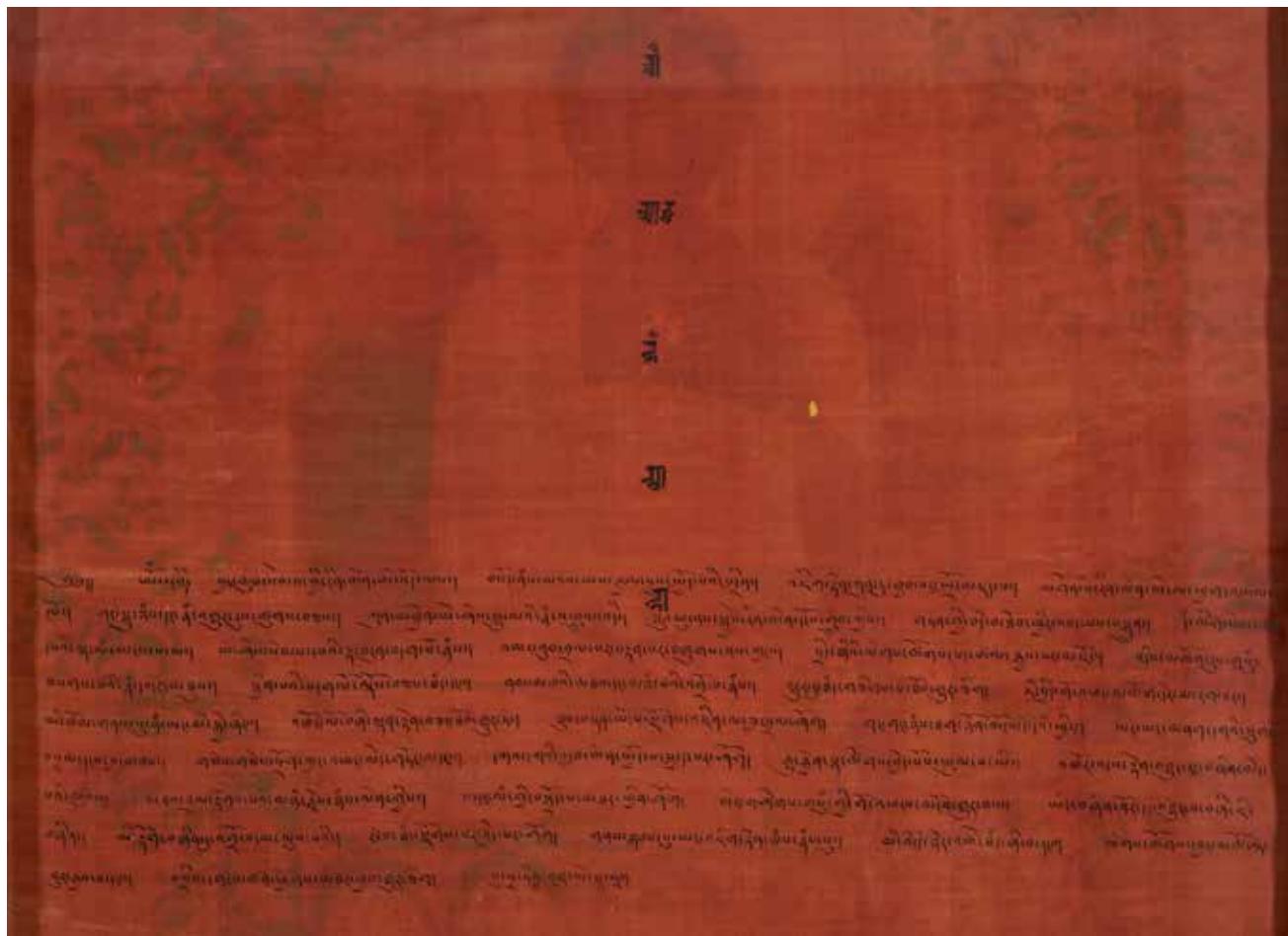
In Kshemendra's version of the 104th *Avadana* tale (11th century), the ascetic Suvrata could no longer endure isolation in the forest during a persistent drought. He decided to return to the laity. The hare - the future Buddha - volunteered to be thrown into a fire, whereupon a miraculous rain fell. 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:

ମୁଖ୍ୟମ୍ଭାବୁ ପ୍ରକାଶନରେ ଅଧିକାରୀ ହେଲାମୁଁ ଏହାର ପରିଚାରକ ହେଲାମୁଁ ଏହାର ପରିଚାରକ

'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.'

དྲିତିକାରୀ ପରିମାଣରେ ଉପରେ ଦେଖାଯାଇଥିଲା ଏହା ଅନୁଷ୍ଠାନିକ ପରିମାଣରେ ଉପରେ ଦେଖାଯାଇଥିଲା

'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.'

ଦ୍ୱାରା କେତେ ଅନୁମତି ଦେଲାଯାଇଥାଏ ଏହା କେତେ ଅନୁମତି ଦେଲାଯାଇଥାଏ

‘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.’

དྲୟ-କ୍ରୀତ୍ୟା ଶାସ୍ତ୍ର-ଧ୍ୟାନୀ ପାଇଁ କୁଣ୍ଡଳାର୍ ଅଥାବା ଶିଖି ପାଇଁ ଦ୍ୱାରା ପରିଚାରିତ ହୋଇଥାଏ ଅତିରିକ୍ତ ଧ୍ୟାନକାରୀ ହେଲାମୁଁ ।

'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.'

‘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)

ସମ୍ବନ୍ଧରେଣୁଷା କେତେ କର୍ତ୍ତାଦିନେ ଦେଖି ପ୍ରିୟ ଯେ ଯେ ଅଗ୍ରାହାରୀ ମୃଦୁଲୀ ଦର୍ଶନ କରୁଥାଏ ଏବେ ଏକାଶରୁଦ୍ଧରଣାରେ ଦେଖି ପ୍ରିୟ ଦ୍ୱାରା ଅନ୍ତର୍ବାହିକାକେ କୁଣ୍ଡଳାବିଷ୍ଵର୍ଣ୍ଣାରେ ରୂପିଣୀ

'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.'

କୁଣ୍ଡଳାବିଷ୍ଵର୍ଣ୍ଣାପ୍ରତ୍ୟେକାନ୍ତର୍ବାହିକାରୁ ଦେଖି ପ୍ରିୟ ଦ୍ୱାରା କୁଣ୍ଡଳାବିଷ୍ଵର୍ଣ୍ଣା କେତେ କର୍ତ୍ତାଦିନେ ଦେଖି ପ୍ରିୟ ଦ୍ୱାରା ଅନ୍ତର୍ବାହିକାକେ କୁଣ୍ଡଳାବିଷ୍ଵର୍ଣ୍ଣାରେ ରୂପିଣୀ

'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.'

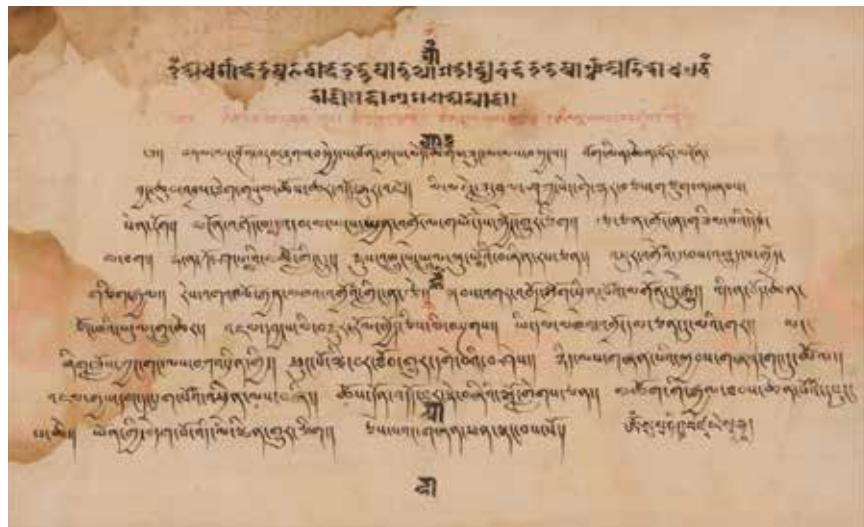
ଶ୍ରୀରାଜବାହୁ ଯଦୁରାଜିଙ୍କାରାଜାଦୁର୍ବଲାଜ୍ଞା ଶ୍ରୀରାଜବାହୁ ଦ୍ୱାରା କେତେ କର୍ତ୍ତାଦିନେ ଦେଖି ପ୍ରିୟ ଦ୍ୱାରା ଅନ୍ତର୍ବାହିକାକେ କୁଣ୍ଡଳାବିଷ୍ଵର୍ଣ୍ଣାରେ ରୂପିଣୀ

'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.'

ଶ୍ରୀରାଜବାହୁ ଯଦୁରାଜିଙ୍କାରାଜା

'Supra tishta vajraye svaha.'

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



12 (reverse detail)

12

A THANGKA OF SHAKYAMUNI BUDDHA

Tibet, late 19th/early 20th century

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

61 x 43 cm (24 x 17 in);

With mount: 64x 91cm (25 2/8 x 35 6/8 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.2200

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

出版及著錄：A.Neven著，《Etudes D'Art Lamaique et de l'Inde》，布魯塞爾，1972年，頁21，經號72。

Resplendent in robes of red and orange draped over his shoulders, the Buddha sits in pure contemplation. His arms in earth-touching mudra, his legs in dhyanasana posture. Surrounding him are Padmasambhava and Sarasvati, the Goddess of wisdom and literature. Also depicted are Hayagriva and Tinuma Vajrayogini. The donor is realistically rendered on the lower register beside the Dharma protectors, Palden Lhamo and Dorje Legpa. At the upper middle left side, Pabongka Dechen Nyingpo (1878-1941) is depicted realistically, revealing the influence of photo realism in thangka painting (see footnote of **Lot 16** for more on photography's influence on Tibetan painting). All painted amidst a large assembly of disciples and followers set within a grassy landscape shrouded with swirling clouds and blossoming peonies.

The reverse has the following inscription:

'Nurtured by the countless sown seeds of bodhicitta for many kalpas as a mother for an only child, in the great Akanishta with the fruition of enlightenment, with a wish for the rains of the three vehicles be granted, As Shakya Sengge along with the matchless deities, protecting those worshippers.'

'Suddenly falling asleep in the town of Magadha, the lotus island of Dhanakosha, lotus-face miraculously born incarnation, the only victorious embraced by a net.'

'Taking some time to reach the apex of Uddiyana, sometimes roaming as a master of the rakshasa; thereafter at Tsongka the great place of Tibet, [arose] the Manjushri manifestation in human form, how can I not praise to you.'

ପିତାଙ୍କାରାମ-ଦେବତାଙ୍କାରାମ-ଶାରୀରିକ ଅନୁଭିତିରେ ଶୂନ୍ୟାଧିକାରୀଙ୍କ ଦେଖିଲୁଣ୍ଠାନ୍ତି ଶୂନ୍ୟାଧିକାରୀଙ୍କ ଦେଖିଲୁଣ୍ଠାନ୍ତି

'Appearing as deity, daka and protector, by the grace of various forms, obtaining the weighty responsibility, spiritual friend you are the saviour, where else could I [possibly] find [you].'

'With the four activities of peaceful, increasing, powerful and wrathful; Dharma, meaning, desire and liberation are the door of the four classes of Buddhism, by the method of great force towards the supreme victory, may it ripen to this sponsor.'

କେବେଳା ଶବ୍ଦରେ ଏହାକିମଙ୍କାରୀ ହେଉଥିଲା । ‘So it is by Zhanpan Nangwa.’

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

A similar depiction of the Shakyamuni Buddha, 19th century, is illustrated on Himalayan Art Resources, item no 15283.



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 Lamaique et de L'Himalaya*, Brussels, 1978, pp.36-37, no.18

出版及著錄: A.Neven著, 《Etudes D'Art Lamaique 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 *Bodhisattvavadanakalpata* (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 Upanda. In this segment, two snakes or nagas called Nanda and Upanda 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 Maugdalyana 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 Maugdalyana 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 Lamaique et de L'Himalaya*, Brussels, 1978, p.83, no.60

出版及著錄 : A.Neven著, 《Etudes D'Art Lamaique 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 *bhumi-sparsa* 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 那伽犀那尊者像

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 Lamaique et de L'Himalaya*, Brussels, 1978, p.24, no.9

出版及著錄 : A.Neven著, 《Etudes D'Art Lamaique 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 Abheda, 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 *chatra* 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, peacock-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



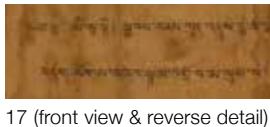
This thangka is particularly rare because of the realistic depiction of Naropa's face which shows the influence of photography and photo realism in Tibetan painting in the 20th century. Photography in Tibet was largely established in the early 20th century with the coming of the British in 1903-1904, 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 Lamaique et de L'Himalaya*, Brussels, 1978, p.22, no.7

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

On the reverse, the inscription reads:

ஓ རྒྱତ୍ତ ལྡିନ རྒྱତ୍ତ རྒྱତ୍ତ རྒྱତ୍ତ རྒྱତ୍ତ རྒྱତ୍ତ རྒྱତ୍ତ རྒྱତ୍ତ
ଡିନ ରୁଦ୍ଧା କୁନ୍ଦନ ପଦିନ୍ କି ମହାକାଳିନ୍
ମହାଶଶିଂହ ଅନ୍ତର ମହାଶଶିଂହ ମହାଶଶିଂହ
ମହାଶଶିଂହ ମହାଶଶିଂହ ମହାଶଶିଂହ ସମ୍ମିଳନାମ ସମ୍ମିଳନାମ

'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 Lamaique et de L'Himalaya*, Brussels, 1978, p.74, no.49

出版及著錄 : A.Neven著, 《Etudes D'Art Lamaique 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 *bhumisparsha* 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 Lamaique 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 Lamaique 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 Changkye Rolpai Dorje.

Following the ascension of the Qianlong emperor to the throne, Changkye 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

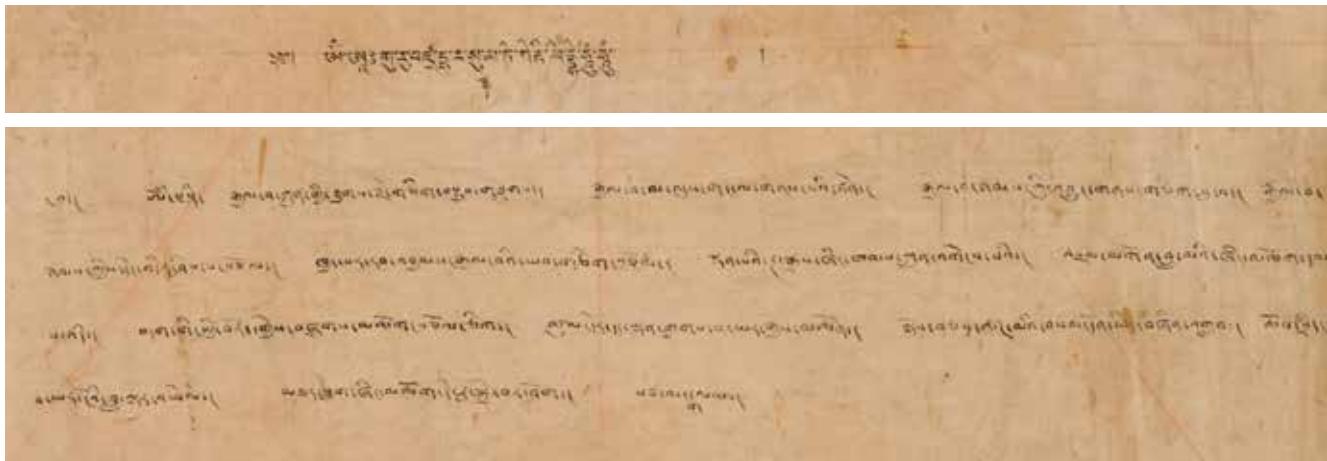
Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

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

出版及著錄 :

A.Neven著, 《Etudes D'Art Lamaique 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).

11.3 x 44 cm (28 1/8 x 17 2/8 in),
With maturity 105 x 64.5 cm (41 2/8 x 25 1/8 in).

With mount: 125 x 64.5 cm (49 2/8 x 25 3/8 in)
71.5 - 45 mm (28 2/3 - 17 3/4 in)

14.5 x 45 cm (29 3/8 x 17 3/4 in);
14.5 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:

'By the power and strength of the wrathful practice of
(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



23 (Fifth Dalai Lama, reverse detail)

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 Choky Gyaltsen (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:

ଓঁ শুভ্রাতা কৃষ্ণে পূজা দিব পুরুষ মনো পুরুষ মনো পুরুষ মনো পুরুষ মনো

'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 *dharma chakra* ('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.









This thangka depicts a vision of the tree which Shakyamuni miraculously grew from a toothpick at Shravasti as a tree of wish-fulfillment, enlightenment, spiritual ancestry, and life. The tree grows from the ocean of life and holds up the Buddhas, Bodhisattvas and deities needed for refuge. The reverse of the thangka has the following inscription:

ଆଜିରୁ ତାପକୁ ଶାନ୍ତି ଗିରି ହିଲି ହେଲି ।
ଦୂରରୁ କେବେ ଥାଏ ଦୂରରୁ ଦୂରରୁ ଧୂମା ସମା ଦୂରରୁ ଧୂମା ଦୂରରୁ
ଦୂରରୁ କେବେ ଥାଏ ଦୂରରୁ ଦୂରରୁ ଦୂରରୁ ଧୂମା ସମା ଦୂରରୁ ଧୂମା
ଦୂରରୁ କେବେ ଥାଏ ଦୂରରୁ ଦୂରରୁ ଦୂରରୁ ଧୂମା ସମା ଦୂରରୁ ଧୂମା

'At first seek large quantities of extensive teachings,
And next arises the entire teachings as pith instructions,
Finally practice all day and night,
Dedicate all to the spread of the Buddha's teachings.'

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

In the centre sits the Lama Tsongkhapa (1357-1419), flanked by lotus supporting a sword and book, signifying his status as a reincarnation of Manjushri, the Bodhisattva of Wisdom. At his heart is Shakyamuni Buddha from which he is connected to all those surrounding him, including lineage teachers, Buddhas and deities. At the right is a Lama making an offering to the tree before a table laden with ritual objects. On the left, the group of the Seven Necessities of a World Ruler (*Chakravartin*) comprises of the queen, minister, general, war elephant, wish-fulfilling gem, and Wheel of the Dharma. Across the lower center are dancing *dakinis*. Snow lions hold up the large lotus pedestal that supports the entire assemblage above (referred to as a 'divine assembly' or *tsog-shing*). The four Lokapala (Guardian Kings of the Four Directions), stand in front with the protectors. Above them are the Arhats and the thirty-five Buddhas of Confession. On the central axis is a small medallion enclosing Tsongkhapa and his two great disciples, Khedrup and Gyaltsab. For a related thangka of Tsongkhapa and the Gelugpa refuge tree, 19th century, see M.M.Rhie, *Picturing Enlightenment: Tibetan Tangkas in the Mead Art Museum at Amherst College*, Amherst, 2013, pp.86-91.

24

A THANGKA OF TSONGKHAPA AND THE GELUGPA REFUGE TREE

Tibet, 19th century

Distemper on cloth, the reverse with Tibetan inscription, framed and glazed.
79.5 x 53.5 cm (31 3/8 x 21 1/8 in)

西藏十九世紀 宣喀巴上師瓶依壇圖

Referenced 參考: Himalayan Art Resources
item no. 2189

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaique et de L'Himalaya*, Brussels, 1978, pp.74-75, no.50

出版及著錄：A.Neuen著，《Etudes D'Art Lamaïque et de L'Himalaya》，布魯塞爾，1978年，頁74-75，編號50



(reverse inscription)



25

A THANGKA OF TSONGKHAPA 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 Lamaique et de L'Himalaya*, Brussels, 1978, pp.76-77, no.51

出版及著錄 : A.Neven著, 《Etudes D'Art Lamaique 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 Lamaique 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 Lamaique 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.

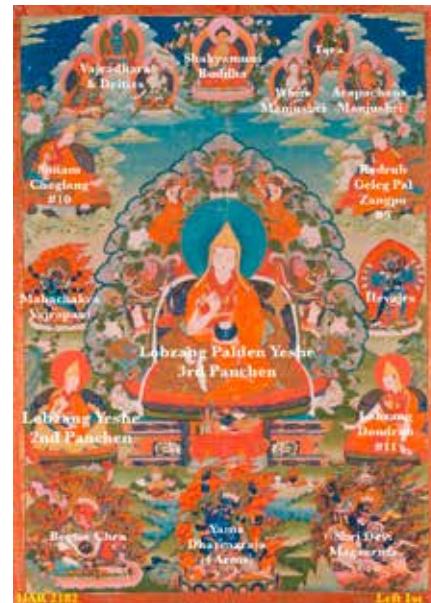
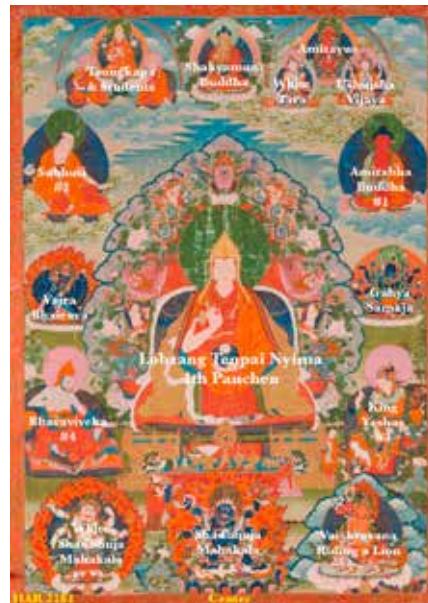
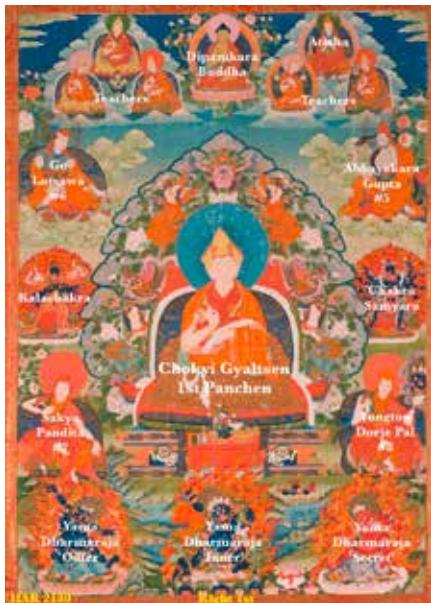
Lineage portraits were meant to convey spiritual and secular authority. Presenting their subjects as both individuals and part of continuing incarnations, they functioned as occasional focus for meditative purposes, but also as multi-layered narratives conflating the worlds of Gods and humans, portraying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

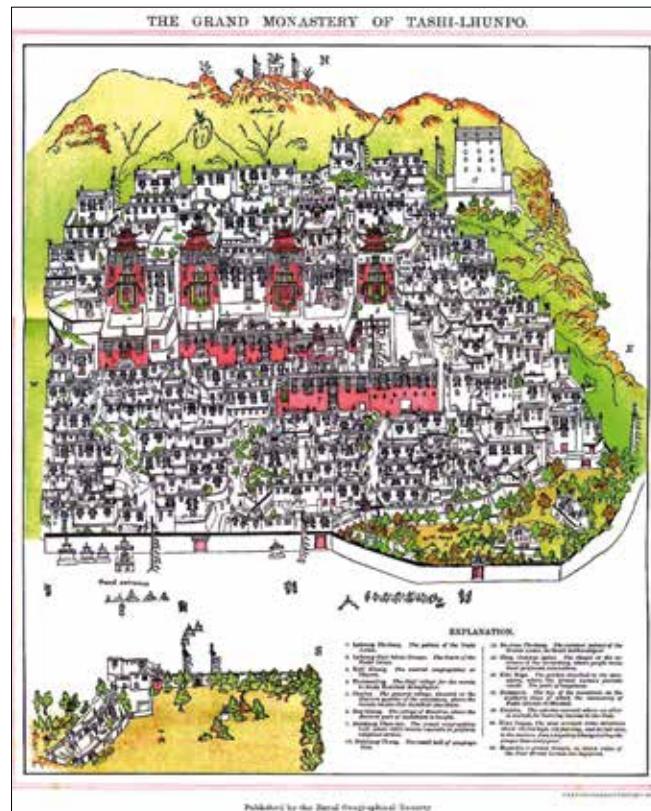


The thangkas depict:

1. The First Panchen Lama, Lobzang Chokyi Gyaltsen (1570-1662), flanked by Kalachakra and Chakrasamvara, Tantric deities; Abhayakaragupta (d.1125), Go Loksawa (11th century), Saska Pandita (1182-1251) and Dorje Pal (1284-1365), respectively, the Seventh, Eighth, 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 Chöpel (1756-1838) and Yeshe Thardo (1756-1829), abbots of the Ganden monastery of the Gelug School; Atisha (982-1054), Indian teacher, above 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 drugri 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 Lamaique et de L'Himalaya*, Brussels, 1978, p.81, no.56

出版及著錄：A.Neven著，《Etudes D'Art Lamaique 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 *prabhavardhana*, 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

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

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 Lamaique et de L'Himalaya*, Brussels, 1978, pp.80-81, no.54

出版及著錄 : A.Neven著, 《Etudes D'Art Lamaique 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 Lamaique et de L'Himalaya*, Brussels, 1978, pp.100-102, no.80

出版及著錄 : A.Neven著, 《Etudes D'Art Lamaique 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

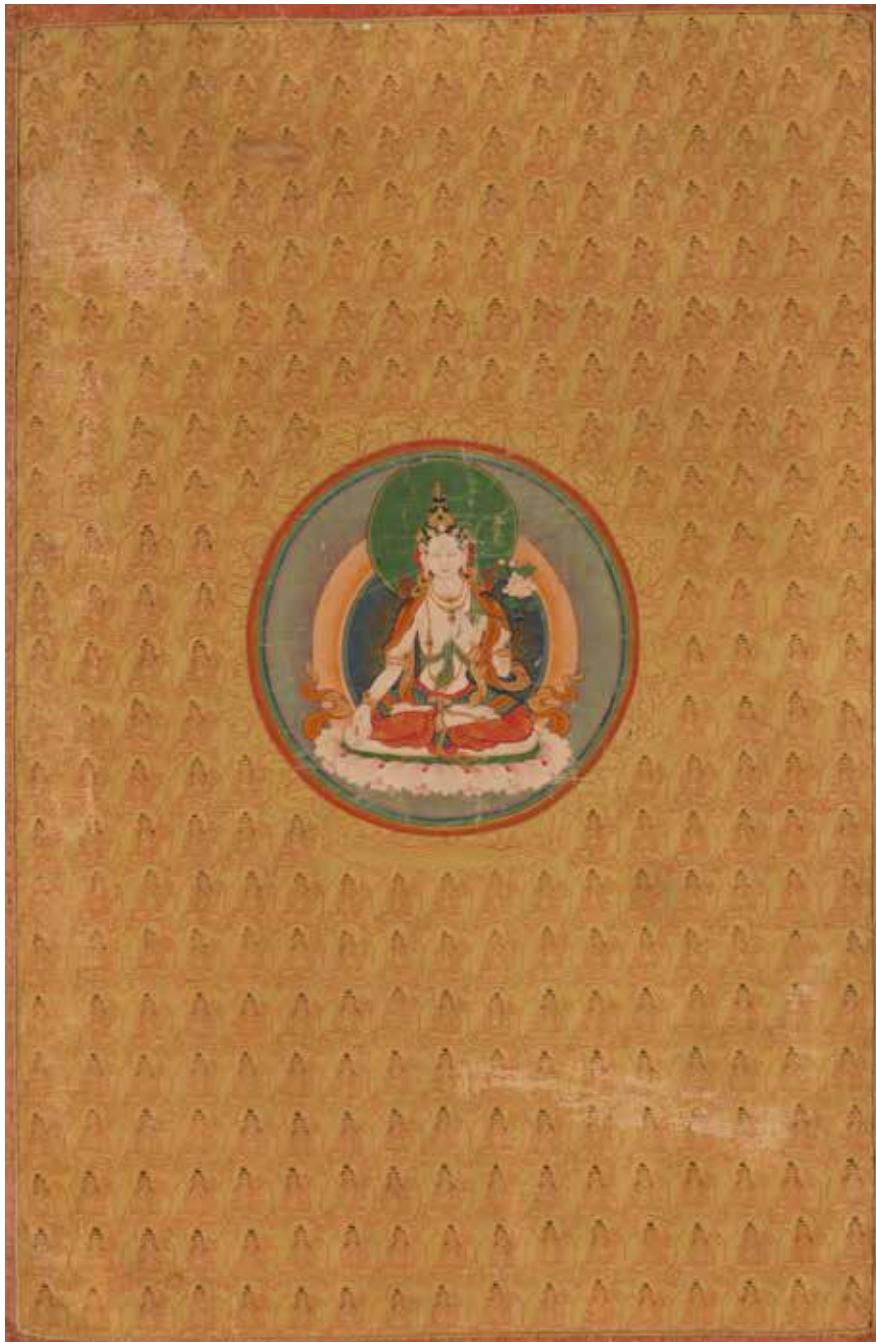
Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

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

出版及著錄: A.Neven著, 《Etudes D'Art Lamaique 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.



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 Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaique 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 Lamaique et de L'Himalaya》，布魯塞爾，1978年，頁30，編號14（其一）

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.



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





34

A THANGKA OF GREEN TARA

Tibet, 19th century

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

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

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 Lamaique et de L'Himalaya*, Brussels, 1978, p.90, no.72

出版及著錄 : A.Neven著, 《Etudes D'Art Lamaique 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 Amitabha Buddha at the top, and Padmasambhava, Vaishravana 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 SITATAPTRAPARAJITA

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 Lamaique et de L'Himalaya*, Brussels, 1978, pp.79-80, no.53

出版及著錄 : A.Neven著, 《Etudes D'Art Lamaique 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 Lamaique 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 Lamaique 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.



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

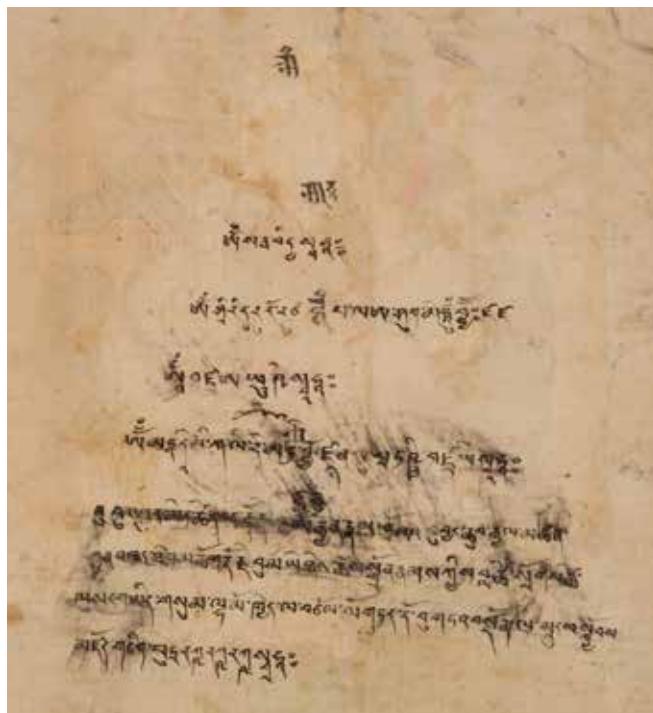
Referenced 參考: Himalayan Art Resources item no.2196

Provenance 來源: The Jongen-Schleiper Collection of Fine Thangkas

Published and Illustrated: A.Neven, *Etudes D'Art Lamaique 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 ayushe*):

'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 VAJRAVARAHI

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 Lamaique et de L'Himalaya*, Brussels, 1978, p.25, no.10.

出版及著錄 : A.Neven著, 《Etudes D'Art Lamaique 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, Mahasuvarna 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

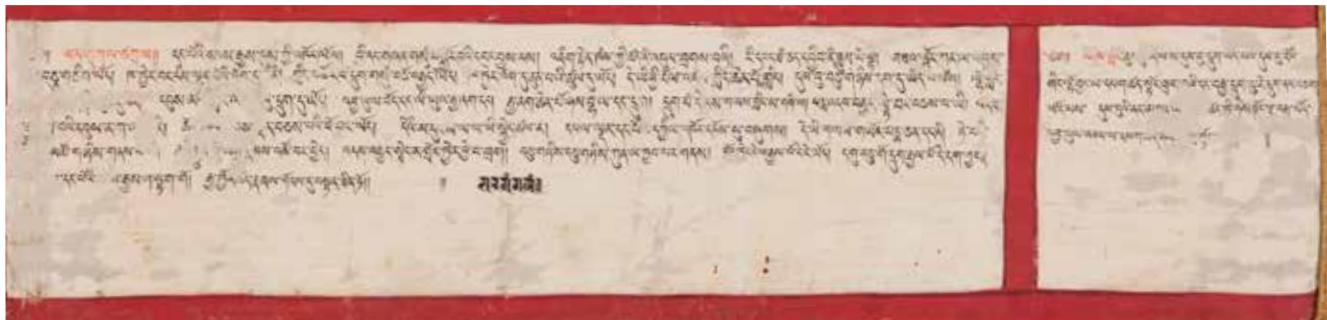
Published and Illustrated: A.Neven, *Etudes D'Art Lamaique et de L'Himalaya*, Brussels, 1978, pp.40, 42-46, nos.21-23.

出版及著錄：A.Neven著，《Etudes D'Art Lamaique 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 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 Jambudvipa, 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 Dhanyakataka (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

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 Lamaique et de L'Himalaya*, Brussels, 1978, pp.58-59, no.30

出版及著錄 : A.Neven著, 《Etudes D'Art Lamaique 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 Choeky 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.



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 Lamaique et de L'Himalaya*, Brussels, 1978, pp.64-65, no.38

出版及著錄：A.Neven著，《Etudes D'Art Lamaique 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 (*vidyahara*) 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.



**A RARE BLACK-GROUND THANGKA
OF SHADBUJA 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 Lamaique et de L'Himalaya*, Brussels, 1978, pp.66-67, no.39

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

This powerful thangka depicts the protector deity Shadhuja 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.



46 (reverse inscription)



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 Lamaique et de L'Himalaya*, Brussels, 1978, pp.102-103, no.82

出版及著錄 : A.Neven著, 《Etudes D'Art Lamaique 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.



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 Ngormchen 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.



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 own 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 of 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*
- ¤ *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 9am – 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 licensing 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, restitutive 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 restitutive 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.

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

Corks and Ullages

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

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

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

Options to buy parcels

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

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 Gate 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.	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.
2	SELLER'S UNDERTAKINGS	5	RISK, PROPERTY AND TITLE
2.1	The Seller undertakes to you that:	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.
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;	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.
2.1.5	subject to any alterations expressly identified as such made by announcement or notice at the Sale venue or by the Notice to Bidders or by an insert in the Catalogue, the Lot corresponds with the Contractual Description of the Lot, being that part of the Entry about the Lot in the Catalogue which is in bold letters and (except for colour) with any photograph of the Lot in the Catalogue and the contents of any Condition Report which has been provided to the Buyer.	6	PAYMENT
3	DESCRIPTIONS OF THE LOT	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.
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.	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.
4	FITNESS FOR PURPOSE AND SATISFACTORY QUALITY	7	COLLECTION OF THE LOT
4.1	The Seller does not make and does not agree to make 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.	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 hammer</i> 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 c/o <i>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> 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, restitutary 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 restitutary 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, restitutary 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;	9.4 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.	10.9 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;	10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	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> .
8.1.8 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;	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.	
8.1.9 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		
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.		
8.2 You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other Expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10 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> .	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.
	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 *baillee* 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>):	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;	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.	9.3.2	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> ;				
7.1.3 to remove, and/or store the <i>Lot</i> at your expense;				
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 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> .
7.1.5 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	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> , VAT and Expenses paid by you in respect of the <i>Lot</i> .
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;	8.1.1	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.
7.1.7 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;	8.1.2	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.
7.1.8 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;	8.1.3	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> .
7.1.9 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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10 OUR LIABILITY	
7.1.10 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	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> .
7.1.11 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> .	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		
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.	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	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:
	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	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
	9.2	Paragraph 9 applies only if:	10.2.2	changes in atmospheric pressure; nor will we be liable for:
	9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.2.3	damage to tension stringed musical instruments; or
	9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and	10.2.4	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.
	9.2.3	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> .		

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business profits</i> , revenue or income or for loss of <i>Business reputation</i> 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.	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	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
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.	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	12.8	In this agreement "including" means "including, without limitation".
		the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	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.
		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.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
		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> .	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.
		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.	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.
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.	12 MISCELLANEOUS	13	GOVERNING LAW
11	BOOKS MISSING TEXT OR ILLUSTRATIONS			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.
	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:			DATA PROTECTION – USE OF YOUR INFORMATION
	the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and			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, United Kingdom or by email from info@bonhams.com .
	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			APPENDIX 3
	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> .			DEFINITIONS AND GLOSSARY
	but not if:			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.
	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			LIST OF DEFINITIONS
		12.1 You may not assign either the benefit or burden of this agreement.		"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 Hammer Price 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>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		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.		
		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.		
		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.		
		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.		
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

"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 of Sale* the *Lot* corresponds.

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

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

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

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for 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 *National Price*.

"Notional Fee" the sum on which the *Commission 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."

Bonhams Specialist Departments

19th Century Paintings	British Ceramics	Furniture	Modern, Contemporary & Latin American Art	Scientific Instruments
UK Charles O' Brien +44 20 7468 8360 U.S.A Madalina Lazen +1 212 644 9108	UK John Sandon +44 20 7468 8244	UK Thomas Moore +44 20 8963 2816 U.S.A Andrew Jones +1 415 503 3413	U.S.A Alexis Chompaisal +1 323 436 5469	Jon Baddeley +44 20 7393 3872 U.S.A. Jonathan Snellenburg +1 212 461 6530
20th Century British Art	California & American Paintings	European Sculptures & Works of Art	Modern Design	Scottish Pictures
Matthew Bradbury +44 20 7468 8295	Scot Levitt +1 323 436 5425	UK Michael Lake +44 20 8963 6813	Gareth Williams +44 20 7468 5879	Chris Brickley +44 131 240 2297
Aboriginal Art	Carpets	Greek Art	Motor Cars	Silver & Gold Boxes
Francesca Cavazzini +61 2 8412 2222	UK carpets@bonhams.com U.S.A. Hadji Rahimipour +1 415 503 3392	Olympia Pappa +44 20 7468 8314	UK Tim Schofield +44 20 7468 5804 U.S.A Mark Osborne +1 415 503 3353 EUROPE Philip Kantor +32 476 879 471	UK Ellis Finch +44 20 7393 3973 U.S.A Aileen Ward +1 323 436 5463
African, Oceanic & Pre-Columbian Art	Chinese & Asian Art	Golf Sporting Memorabilia	Automobilia	South African Art
U.S.A Fredric Backlar +1 323 436 5416	UK Asaph Hyman +44 20 7468 5888 U.S.A Dessa Goddard +1 415 503 3333 HONG KONG +852 3607 0010 AUSTRALIA Yvett Klein +61 2 8412 2222	Kevin McImpsey +44 131 240 2296	UK Toby Wilson +44 8700 273 619 Adrian Pipiros +44 8700 273621	Giles Peppiatt +44 20 7468 8355
American Paintings	Clocks	Irish Art	Motorcycles	Sporting Guns
Kayla Carlsen +1 917 206 1699	UK James Stratton +44 20 7468 8364 U.S.A Jonathan Snellenburg +1 212 461 6530	Penny Day +44 20 7468 8366	UK Ben Walker +44 8700 273616	Patrick Hawes +44 20 7393 3815
Antique Arms & Armour	Coins & Medals	Impressionist & Modern Art	Native American Art	Travel Pictures
UK David Williams +44 20 7393 3807 U.S.A Paul Carella +1 415 503 3360	UK John Millensted +44 20 7393 3914 U.S.A Paul Song +1 323 436 5455	UK India Phillips +44 20 7468 8328 U.S.A William O'Reilly +1 212 644 9135	UK Ingmars Lindbergs +1 415 503 3393	Veronique Scorer +44 20 7393 3962
Art Collections, Estates & Valuations	Contemporary Art	Indian, Himalayan & Southeast Asian Art	Watches & Wristwatches	Urban Art
Harvey Cammell +44 (0) 20 7468 8340	UK Ralph Taylor +44 20 7447 7403 U.S.A Jeremy Goldsmith +1 917 206 1656	H.K. Edward Wilkinson +852 918 4321 U.S.A Mark Rasmussen +1 917 206 1688	UK Claudia Florian +1 323 436 5437	Gareth Williams +44 20 7468 5879
Art Nouveau & Decorative Art & Design	Entertainment Memorabilia	Islamic & Indian Art	Old Master Pictures	Whisky
UK Mark Oliver +44 20 7393 3856 U.S.A Frank Maraschello +1 212 644 9059	UK Katherine Schofield +44 20 7393 3871 U.S.A Catherine Williamson +1 323 436 5442	UK Oliver White +44 20 7468 8303	UK Andrew Mckenzie +44 20 7468 8261 U.S.A Mark Fisher +1 323 436 5488	UK Martin Green +44 1292 520000 U.S.A Jonathan Darracott +44 20 7447 7412 U.S.A Jonathan Snellenburg +1 212 461 6530
Australian Art	European Ceramics	Japanese Art	Orientalist Art	Wine
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