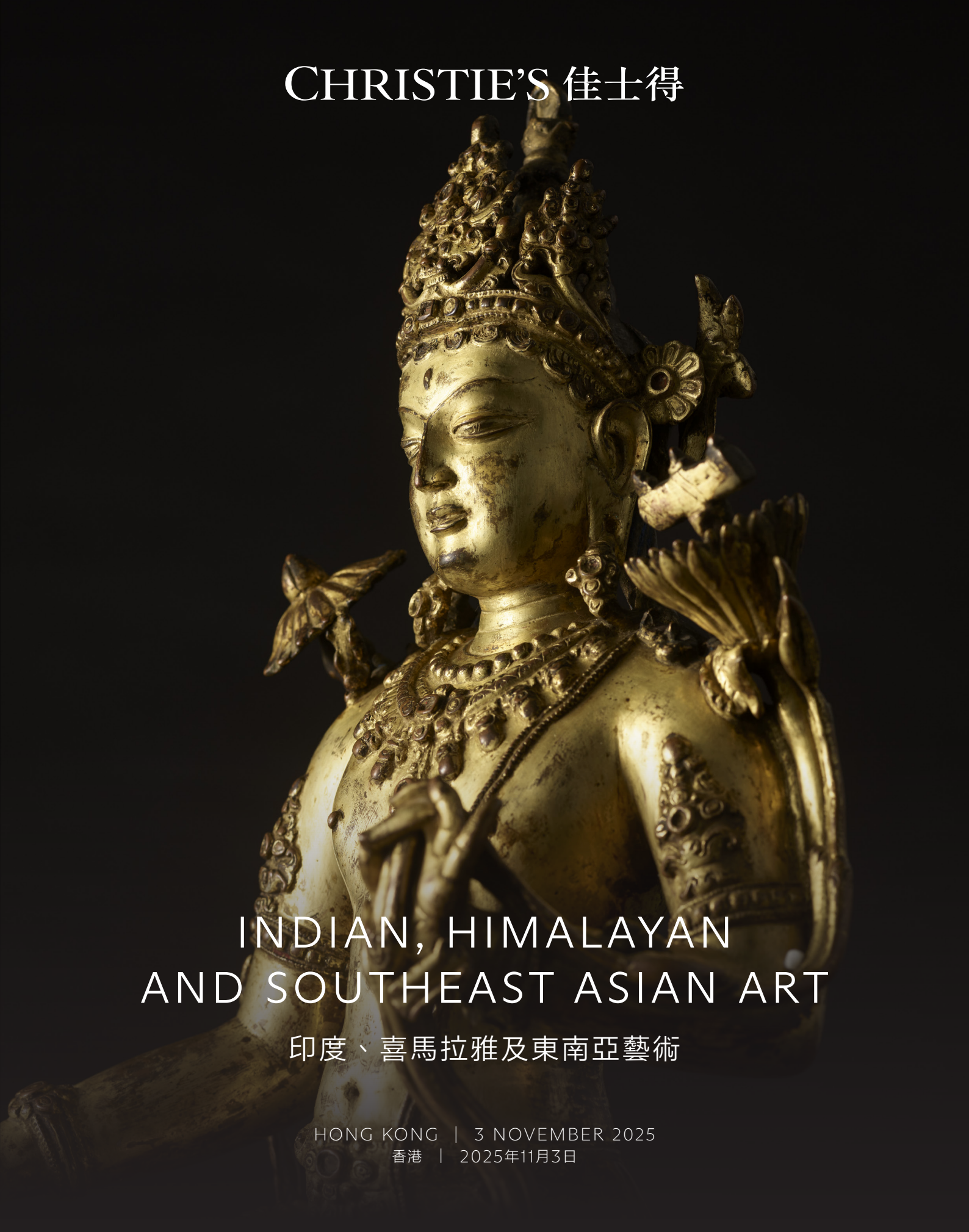




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HONG KONG | 3 NOVEMBER 2025
香港 | 2025年11月3日



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CHRISTIE'S 佳士得
INDIAN, HIMALAYAN AND SOUTHEAST ASIAN ART
印度、喜馬拉雅及東南亞藝術

MONDAY 3 NOVEMBER 2025 星期一 2025年11月3日

AUCTION 拍賣

Monday 3 November 2025 · 2025年11月3日 (星期一)
2.30pm (Sale 24525, Lots 2001-2040)
下午2時30分 (拍賣編號 24525, 拍賣品編號 2001-2040)
Location: HONG KONG, 6/F, The Henderson, 2 Murray Road, Central
地點: 香港, 中環美利道2號 The Henderson 6樓
Tel 電話: +852 2760 1766

VIEWING 預展

HONG KONG, 6/F, The Henderson
香港, The Henderson 6樓
Wednesday, 29 October
10月29日 (星期三)
2.00pm – 6.00pm
Thursday – Sunday, 30 October – 2 November
10月30日至11月2日 (星期四至日)
10.30am – 6.00pm

HIGHLIGHTS PREVIEW 精選拍品預展

BEIJING, Hong Kong Jockey Club Clubhouse
北京, 香港馬會會所
Tuesday – Wednesday, 16–17 September
9月16至17日 (星期二至三)
10.00am – 5.00pm

SHANGHAI, BUND ONE
上海, 久事國際藝術中心
Saturday – Sunday, 20–21 September
9月20至21日 (星期六至日)
10.00am – 5.00pm

TAIPEI, Taipei Marriot Hotel
台北, 台北萬豪酒店
Saturday – Sunday, 18–19 October
10月18至19日 (星期六至日)
11.00am – 6.00pm

AUCTIONEERS 拍賣官

Edward Wilkinson

AUCTION CODE AND NUMBER 拍賣名稱及編號

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在遞交書面和電話競投表格或查詢拍賣詳情時, 請註明拍賣名稱及編號為 **如意寶珠-24525**。

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2001

A GREY SCHIST HEAD OF AN ATTENDANT

灰色片岩頭像

ANCIENT REGION OF GANDHARA, CIRCA 3RD CENTURY

犍陀羅古地區 約三世紀

7 ½ in. (19.1 cm.) high

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

Simon Ray, London, 2007

Oliver Hoare, London

來源：

西蒙·雷，倫敦，2007年

奧利弗·霍爾，倫敦

This finely carved dark grey schist head depicts a male figure with a serene yet intense expression, exemplifying the stylistic synthesis of classical and South Asian traditions in Gandharan art. His large, wide-set eyes, carefully incised with pupils, convey a trance-like gaze that draws the viewer in, while heavy, lidded brows, a bow-shaped upper lip, and a strong, rounded jaw give the face a calm but alert presence. A neatly groomed moustache, curled whiskers, and voluminous hair arranged in large curls frame the face, with the remnants of a turban still visible above the forehead, its individual twisting bands finely detailed.

This figure has traditionally been interpreted as an atlantes, a supporting figure found in Gandharan architecture and loosely based on the Greek god Atlas. However, unlike classical Atlas figures, Gandharan atlantes do not wear turbans. (see Pal, *Asian Art at the Norton Simon Museum, Volume 1: Art from the Indian Subcontinent*, 2003, pp. 68–69).

Given the presence of the turban, a marker of status or religious affiliation not typically associated with atlantes, this head may just as plausibly represent an attendant figure in a narrative tableau surrounding a teaching Buddha. In such scenes, attendant bodhisattvas or lay donors are often depicted with stylised Hellenistic features, integrating local devotional customs with imported classical forms.

Whether architectural or narrative, this fragment speaks to the hybrid aesthetic and religious diversity that defined Gandharan Buddhist visual culture.



2002

A SILVER INLAID BRASS FIGURE OF
BUDDHA

黃銅嵌銀佛像

KASHMIR, CIRCA 8TH CENTURY
喀什米爾 約八世紀

5 ½ in. (14.1 cm.) high

HK\$650,000-800,000
US\$84,000-100,000

PROVENANCE:
Sotheby's New York, 28 October 1991, lot 125
Distinguished European Collection

LITERATURE:
John Siudmak, *The Hindu-Buddhist Sculpture of Ancient Kashmir
and its Influences*, Leiden, 2013, p. 286, pl. 132

來源：
紐約蘇富比，1991年10月28日，拍品125號
歐洲顯赫珍藏

出版：
約翰·西烏德馬克，《喀什米爾的印度教-佛教雕塑及其影響》，萊
頓，2013年，第286頁，圖版132號



This finely cast Buddha, inlaid with silver at the eyes and *urna*, exemplifies the sophisticated elegance of early Kashmiri metal sculpture during the 7th and 8th century.

The figure is seated in *vajrasana* with plump feet, atop rounded shallow cushion on an open pedestal supported by forward-facing lions, a motif associated with royal and spiritual authority in early Himalayan art. Additionally, the throne is centred by a dwarf yaksha figure seated cross-leg with hands raised to support the weight. Of particular note is the throne edges, supported by unusually thin columnar struts, which compare closely to an 8th-century bronze Buddha preserved in Phiyang Monastery in Ladakh (see von Schroeder, *Indo-Tibetan Bronzes*, 1981, p. 114, no. 14B). These architectural elements are notable for their slender proportions and structural delicacy, providing both vertical balance and visual lightness to the composition.

The Buddha raises his right hand in *abhaya mudra*, a gesture of reassurance, while the left hand rests upon the thigh, delicately grasping the end of his robe. The monastic robe, rendered with refined simple lines, flows smoothly across the body without any evidence of the garment's natural folds, however, long vertical pleats behind the left arm fall to neat terminus at the hip. This stylistic restraint is consistent with early Kashmiri bronzes, where volume and surface are favored over ornate patterning. The Buddha's face is finely modeled with silver-inlaid eyes and *urna*, enhancing the contemplative gaze. His lips curve into a distinct 'W' shape, a stylistic hallmark echoed in related bronzes from the period. The *ushnisha* is shallow, with the hair worn in soft, smooth curls, features that further point to an early date within the Kashmiri sculptural tradition. Gouriswar Bhattacharya has read the barely legible left edge and right edge of throne base inscription and has suggested the translation "*Meritorious Gift of Whab gri*", which conforms to the practice of meritorious inscriptions common to Kashmiri sculpture from the period.

Further examples of Kashmiri Buddha with smooth robes and silver-inlaid features dated to the 8th-century can be found in Los Angeles County Museum of Art (acc. no. M.72.2.1), see Pal, *Indian Sculpture*, Vol. 1, 1986, p. 226, no. 100 and another with similar facial modeling and the distinctive 'W' form lips in Cleveland Museum of Art (acc. no. 1981.10), see Pal, *The Arts of Kashmir*, New York, 2008, fig. 25 is also dated circa 8th century. Also compare a Buddha in The British Museum with similar treatment of the robe and *ushnisha* (inv. 1905,0612.5), see Zwalf, *Buddhism: Art and Faith*, London, 1985, no. 146. Also, compare with the three other closely related examples in von Schroeder, *Indo-Tibetan Bronzes*, 1981, no. 14A, C, and D.



2003

A SILVER AND COPPER INLAID BRASS
FIGURE OF TARA
黃銅嵌銀嵌紅銅度母像

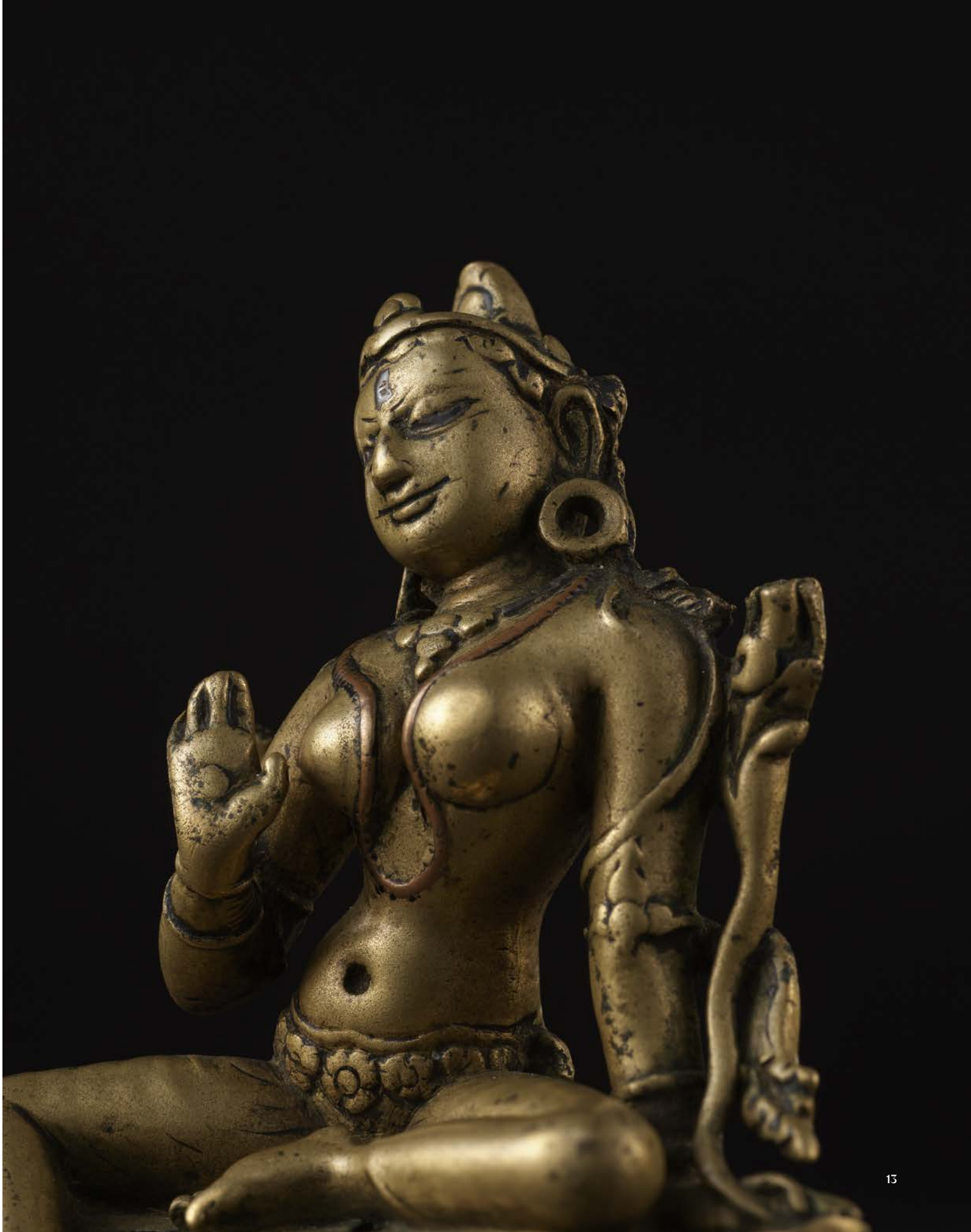
NORTHEAST INDIA, PALA PERIOD, CIRCA 11TH CENTURY
東北印度 帕拉時期 約十一世紀

2 ⅝ in. (6.6 cm.) high

HK\$600,000-800,000
US\$78,000-100,000

PROVENANCE:
Nyingjei Lam Collection, before 1990

來源：
菩薩道收藏，1990年前入藏



This superb sculpture representation of the goddess Tara exemplifies the refined aesthetic and spiritual vision of Pala-period artists active in northeastern India between the 9th and 12th centuries. While her form is idealised, the sculpture captures the essence of feminine beauty with remarkable sensitivity. Her well-balanced proportions and full, sensuous body reflect both artistic mastery and devotional intent, hallmarks of the heralded sculptural tradition of the Pala ateliers.

Tara is depicted in *lalitasana*, the royal ease posture, with her right leg pendant, a pose imbued with both elegance and compassionate authority. As the Great Saviouress, she embodies the bodhisattva's readiness to descend into the world to alleviate suffering.

The visual appeal of this work is further enhanced by its smooth, time-worn surface, the result of centuries of ritual handling. This prolonged devotional contact has imparted a subtle patina, giving the sculpture a skin-like warmth and softness. The finer details of her eyes and necklace are highlighted by silver and copper inlays, and the barely discernable pleats on her *dhoti* have been gently worn down over time.

Closely related examples also seated in *rajalilasana*, with supporting weight on the left arm, broad shoulders, narrow waist, and plump torsos include two Manjushris, one in the Museum de Kulturen, Basel (HAR 3314716) and the other in the Los Angeles County Museum (M.75.4.9), both attributed to Bihar. The broad face with planar features, heavy lidded eyes in each of these examples, are emblematic to both this later Pala period as well as to styles often linked to the region of Bihar. Also compare with a Tara seated on a double lotus but of the same scale in the Varendra Research Museum, Rajshahi. Museum (#113), see Huntington, *The Pala Sena Schools of Sculpture*, Leiden, 1984, no. 271. Also compare patina and scale of a Manjushri sold Bonhams Hong Kong, 1 December 2023, lot 1853.

This Tara was most likely transferred by a pilgrim from India to Tibet at the time of production. The well-worn features suggest it was retained as a personal devotion object for the past millennia and bares testament to the magnetic power of sculpture of this scale and quality.



2004

A SILVER AND COPPER INLAID FIGURE OF
MANJUSHRI
銅嵌銀文殊菩薩像

KASHMIR OR SPITI VALLEY, CIRCA 11TH CENTURY
喀什米爾/斯皮提河谷 約十一世紀

5 ⅛ in. (13 cm.)

HK\$400,000-550,000
US\$52,000-71,000

PROVENANCE:
Chino Roncoroni, before 1996
Distinguished European Collection

來源：
奇諾·龍柯洛尼，1996年前入藏
歐洲顯赫珍藏



Finely cast and richly inlaid with silver and copper, this intimate yet powerful image of Manjushri, the Bodhisattva of Wisdom, exemplifies the high craftsmanship and devotional intensity of Himalayan metal sculpture in the 11th century. Small-scale works of this quality were treasured not only for their artistic refinement but also for their role in private devotion and tantric practice.

Here, Manjushri is depicted with resolute grace, raising his right hand aloft to wield the flaming sword of wisdom, the blade that cuts through ignorance and illusion. He is seated in *lalitasana* atop his snow lion mount, a rare and dynamic feature that sets this example apart. The lion looks up at his divine master with an expression of roaring adoration, reinforcing the central message of spiritual dominion and fearless insight.

The figure bears subtle yet precise detailing: a pleated scarf falls over his shoulders, and a triangular crown surmounts his serene yet purposeful face. Traces of silver inlay highlight ornamental features and facial details, underscoring both the preciousness of the work and the piety of the original patron. The presence of such inlay is not merely decorative but imbued with devotional intent, intended to honour the deity and accrue spiritual merit for the commissioner.

Signs of prolonged ritual use are evident in the softening of the facial features, torso, and hands, the key touch points of veneration over generations of worship. These marks of devotion serve as a moving testimony to the sculpture's long life as a sacred object, rather than a static work of art.

A close parallel can be found in a bronze Avalokiteshvara preserved in the Tsuglakhang Temple, Lhasa (von Schroeder, *Buddhist Sculpture in Tibet*, Vol. I, Hong Kong, 2022, p. 168, no. 48A). That figure, of comparable scale, shares a distinctive base of split lotus petals, a looped halo, and the same robust treatment of scarves and jewellery, suggesting both were produced in the same atelier, possibly even by the same hand. Furthermore, the unique triangular crown motif is repeated in other contemporaneous bronzes, including a six-armed deity and another figure of Manjushri (*ibid.*, pp. 170 and 173, nos. 49A and 50D).

Yet, it is the present figure's exceptional mount, the animated lion that distinguishes it within this well-documented corpus. The integration of mount and deity into a cohesive and lively composition demonstrates the sculptor's ingenuity outside the typically codified constraints of the monastic atelier.

This rare and expressive bronze encapsulates the devotional spirit, technical precision, and cross-regional aesthetic influences that flourished in Kashmir and the western Himalayas during the 11th century.



2005

A COPPER ALLOY FIGURE OF PADMAPANI
LOKESHVARA

蓮花手觀自在菩薩銅像

NORTHEAST INDIA, BIHAR REGION, 7TH-8TH CENTURY
東北印度 比哈爾邦邦地區 七/八世紀

6 ¾ in. (17.2 cm.) high

HK\$2,000,000-3,000,000
US\$260,000-390,000

PROVENANCE:

Acquired in New York between 1946 and 1959
Former collection of M. Robert Rousset (1901-1981)
Former collection of Mrs. Anne-Marie Rousset.
Cornette de Saint Cyr, Paris, 15 October 2020, lot 59
Private European Collection

來源：

1946至1959年間購於紐約
M·羅伯特·魯塞特 (1901–1981) 舊藏
安妮–瑪麗·魯塞特女士舊藏
巴黎科爾內特·德·聖西爾拍賣行·2020年10月15日·拍品59號
歐洲私人收藏

This elegant copper alloy sculpture portrays the bodhisattva Padmapani Lokeshvara seated in *lalitasana*, the posture of royal ease, poised serenely atop a blooming lotus pedestal, a potent symbol of spiritual purity and transcendence. His right hand extends in *varadamudra*, the gesture of generosity, perhaps once offering a now-lost *chintamani* (wish-fulfilling jewel), while his left hand gently rests on the base, delicately grasping the stem of a lotus that rises beside his left shoulder.

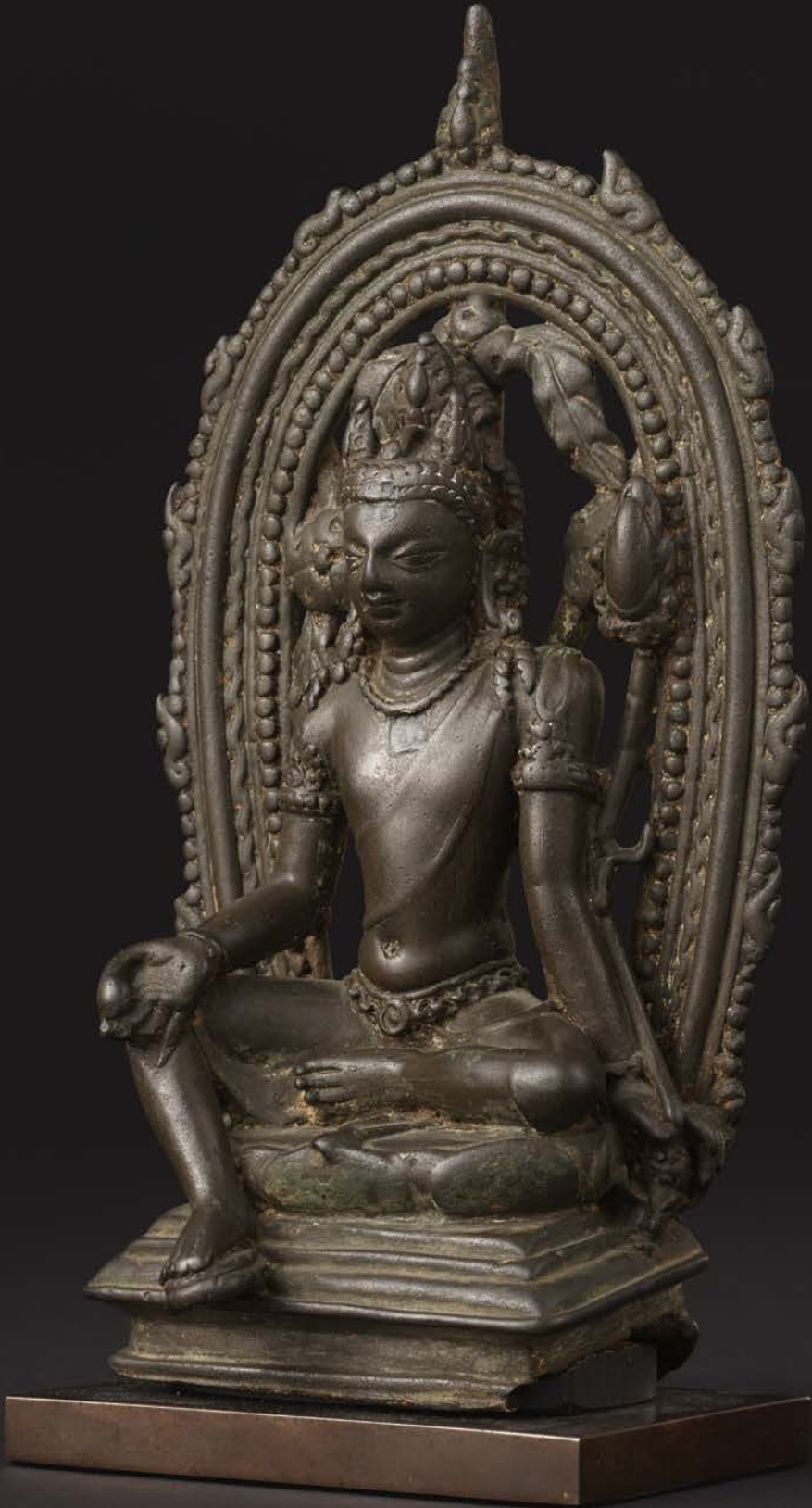
The figure leans subtly into an openwork oval halo, exquisitely adorned with three stylised blossoms joined by leafy tendrils. These floral forms arc above the shoulders, forming a graceful canopy that heightens the figure's ethereal and devotional presence.

The sculptor has lavished particular attention on the jewellery, with the pectoral ornaments and forehead embellishments likely having once been inset with semiprecious stones or enriched with metal inlay—details now softly worn with age but still speaking to the sophistication of Pala-period bronze artistry.

The sculpture's refined proportions, gentle modelling, and lyrical ornamentation reflect the enduring legacy of Gupta classicism. This lineage is especially visible in the rounded visage, gently parted lips, flowing curls, and asymmetrical earrings that hang suspended from elongated earlobes. These features demonstrate the classical idiom reinterpreted and spiritually elevated by Pala sculptors in their service to Mahayana and Vajrayana iconography.

A closely related bronze image of Avalokiteshvara in the Nalanda Museum shows a similar composition, differing only in the positioning of the left hand and the use of a lotus leaf base (00169) (see Susan Huntington, *The Pala-Sena Schools of Sculpture*, Leiden, 1984, no. 162). Further comparable examples include a bronze in the Orissa State Museum (von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 223, no. 48G), a slightly more compact variant in Pal's *The Norton Simon Museum, Volume I: Art from the Indian Subcontinent*, no. 134, p. 174, and a notable piece from the Robert H. Ellsworth Collection sold at Christie's New York, 17 March 2015, lot 12.

With its serene presence, balanced composition, and refined execution, this sculpture stands as a superb example of early Pala bronze work. The quality of the casting, the sensitivity of the modelling, and the intricacy of the details affirm its artistic significance. Furthermore, its distinguished early provenance, beginning with acquisition in New York in the mid-20th century and its inclusion in the esteemed Rousset collection, underscores both its historical importance and its enduring appeal to collectors and connoisseurs alike.





2006

A COPPER ALLOY FIGURE OF KAUMARI

嬌麼哩銅像

NEPAL, CIRCA 1300

尼泊爾 約十三世紀

7 ⅝ in. (19.8 cm.) high

HK\$1,600,000-3,200,000

US\$210,000-410,000

PROVENANCE:

Bertie Aschmann Collection, Switzerland, before 1978

Galerie Koller, Zurich, 1-3 June 1978, lot 33

Sotheby's New York, 1 December 1993, lot 22

Distinguished European Collection

LITERATURE:

Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 353, no. 92G

來源：

貝蒂·安什曼收藏，瑞士，1978年前入藏

蘇黎世闊樂，1978年6月1-3日，拍品33號

紐約蘇富比，1993年12月1日，拍品22號

歐洲顯赫珍藏

出版：

烏爾裡希·馮·施羅德《印度-西藏銅造像》，香港，1981年，第353頁，編號92G



Kaumari belongs to the group of *Astamatrikas*, or Eight Mother Goddesses, a powerful assembly of female deities revered in both Hindu and Buddhist Tantric traditions across South Asia. She is the third of the *Matrikas* and represents the *shakti* (divine feminine energy) of Kumara (also known as Skanda or Kartikeya), the youthful god of war and son of Shiva. As his consort and female counterpart, Kaumari embodies martial strength, youthful vitality, and divine protection. She is typically depicted holding a club and a skull bowl, potent symbols of her protective and destructive power.

In the Kathmandu Valley, the *Matrikas* hold particular significance in Newar culture, where they are invoked not only as protectors of individuals and communities, but also enshrined as guardians of urban space, deeply embedded in civic rituals, festivals, and temple architecture. They function as fierce yet nurturing forces, removers of obstacles and defenders of cosmic order.

The full pantheon includes Brahmani, Vaishnavi, Maheshvari, Indrani, Kaumari (the present lot), Varahi (Cleveland Museum of Art), Chamunda (LACMA), and Mahalakshmi. Each goddess is an emanation of the *shakti* of a principal male deity of the Hindu pantheon. In Tantric belief systems, they are simultaneously wrathful and beneficent, embodying the power to destroy evil and to sustain and nurture life.

This figure of Kaumari is part of a rare and well-documented group of eight mother goddesses published by Ulrich von Schroeder in *Indo-Tibetan Bronzes*, 1981, p. 352. Von Schroeder proposed that the group can be divided stylistically into two subgroups based on subtle sculptural differences. Group I: 92A, 92B, 92F, and 92H, features a slightly more attenuated torso and a distinct treatment of the pleated garment between the legs. The present figure, along with 92C, 92D, 92E, and 92G, falls within Group II, characterised by a more naturalistically proportioned torso and a softer, more rhythmic rendering of the lower garment's pleats.

Despite these nuanced variations, the group as a whole represents a remarkably rare survival of a complete sculptural set from this period. Like the Varahi now in the Cleveland Museum of Art (inv. no. 1978.70), Kaumari is depicted seated in *lalitasana*, the pose of royal ease, exuding grace and poised dignity. Her four arms are conceived with a superhuman naturalism, while her tightly draped garment cascades in elegant pleats between her legs.

Notably, the large floral rosettes adorning her lower garment resonate with those seen on the standing Maitreya (lot 2017), attesting to a widespread and enduring aesthetic trend in textile and costume design across the Himalayan plateau during the 11th to 13th centuries.

Kaumari's expression carries a slightly foreboding intensity, her head gently inclined, and her sharply defined pupils gazing forward with divine concentration. Together, these elements fuse to create a sculpture of exceptional presence and spiritual gravitas, exemplifying the artistic heights achieved during the early Malla period in Nepal.



2007

A SILVER INLAID BRASS FIGURE OF A YOGI
MASTER, MOST LIKELY PADAMPA SANGYE
銅錯銀瑜伽上師像 應為帕當巴桑傑

TIBET, WESTERN TSANG PROVINCE, 13TH CENTURY
西藏 後藏地區 十三世紀

7 ⅝ in. (19.5 cm.) high

HK\$2,400,000-4,000,000
US\$320,000-520,000

PROVENANCE:
Distinguished European Collection

來源：
歐洲顯赫珍藏



This rare and powerfully expressive sculpture represents an important Tibetan yogi. Executed in copper alloy with silver inlay, the figure is a masterpiece of early Tibetan bronze casting, notable for its spiritual intensity and stylistic restraint, consistent with 12th–13th century production techniques.

Seated in *vajrasana*, the yogi raises his right hand in *abhaya mudra* (the gesture of fearlessness), while the left, resting in his lap is held in *vitarka mudra* (the gesture of teaching or discussion), eloquently conveying his role as an enlightened master and teacher. His face is rendered with intense, focused expression, including deeply incised eyes, furrowed brow, and notably, exposed teeth, a rare but documented iconographic detail emphasising both spiritual intensity and lifelike realism. His short, spiked hair, unbound and natural, aligns with another sculpture from the same atelier that represents Padamapa Sangye at a more advanced age.

He wears a plain meditation cloak draped simply over his shoulder, its folds modelled with remarkable subtlety across both front and back. The simplicity of his attire and absence of jewellery or attributes makes it difficult to suggest a definitive name, but the popularity of his following was at its peak in the 13th century (see lot 2008 for a discussion on the subject by Jeff Watt).

As noted by Rob Linrothe, in his discussion of a related image of Padampa Sangye from the same period:

“His blanket, his only piece of clothing, was plain... Unlike most yogi siddhas, he is said to have worn no jewellery, and that is how he is shown in this statue, although later images often present him outfitted with large earrings and bone ornaments.” (*Holy Madness: Portraits of Tantric Siddhas*, New York, 2006, cat. no. 79)

This sculpture is likely part of the same original set as the silver-inlaid figure of Padampa Sangye in the Nyingjei Lam Collection, now widely recognised for its historical and stylistic coherence. Both figures exhibit the thin-wall casting characteristic of 12th–13th century Tibetan bronzes, likely produced in a high-status atelier with access to refined materials and advanced metalworking techniques.

Early, lifelike depictions of Indian masters in this unadorned and ascetic form are exceedingly rare. Later traditions tended to embellish his image, whereas this sculpture captures a near-contemporary vision of the saint, likely created shortly after his death in the 12th century, when his legacy was still being actively shaped by close disciples. The absence of ornamental features, the naturalistic facial expression, and the use of precious inlay point to a devotional image of both ritual and historical significance.

As such, this figure stands as a rare and important survival from Tibet’s early artistic flowering. It reflects a transitional moment, before standardised iconography overtook biographically informed portraiture. The sculpture is not only an object of great visual power but also a testament to the reverence bestowed on early Indian teachers who brought the Buddhist teachings to Tibet.



Backview 背面



PADAMPA SANGGYE

Jeff Watt

With these three sculptural figures presented (lots 2007, 2008 and 2036) they do appear to possibly be historical people, maybe ascetics, religious practitioners or yogis. The differences between them are in the originating workshop, hand gestures, hair style and clothing. Fortunately, the subject is well known and there are established examples and comparables to assist with the identification of the person.

The three figures are all of the same person, Padampa Sanggye, a historical figure, an itinerant traveler and a religious teacher originating from South India. He is also a well-known figure in Tibetan Buddhism from the 11th and early 12th century. His date of birth is yet to be determined, but he is believed to have passed away in 1117. It is said that he travelled back and forth several times between India, Tibet, and China, before residing permanently in the small trading town of Dingri in the Southern Tibetan province of Tsang.

The question should now be ‘why are there three images and other examples of this person?’ The answer is that he was very charismatic and was documented in historical literature as well as leaving a number of very popular writings especially regarding advice for spiritual practitioners. His traditions and lineages of teaching continue to the present day.

Identifying Padampa Sanggye without any name inscription etched into a sculpture is done through recognising particular characteristics and also through the process of elimination. His clothing is sparse and often only around his midsection and legs. Sometimes a robe will cover a shoulder. He has no particular posture. Padampa also does not have one single manner of hand gesture but rather several. A more familiar appearance is

with both hands raised with the palms facing outward and the knees somewhat upraised (lot 2036). We can see that with the sculpture atop a round floral base. Note that he is also sitting on a *krishnasara* antelope skin. The present lot and lot 2007 share the same characteristic of spikey hair almost reminiscent of the curly hair of Shakyamuni Buddha. This is a very important observation which can also be found in very early block print depictions of Padampa showing the same style of spikey hair (see Linrothe, *Holy Madness*, New York, 2006, pp. 112 and 113, figs. 6.1-5). The example (lot 2007) with the robe across the left shoulder might be mistaken for other notable celebrities of the time such as the great yogi poet Milarepa; however, there is a characteristic found with all three of these sculptures that is often overlooked. They all have short beards. This is consistent with most examples of Padampa Sanggye. They also share wide open eyes and often a slightly open mouth with the teeth showing. Why is this done? That I think will require more research however, Padampa was known for teaching with symbols, gestures and facial expressions. It is possible over time with these three figurative examples that the artistic convention was established that varying postures, hand gestures, facial expression, and wide eyes best represented the expression and character of Padampa Sanggye.

All three of these sculpture appear to be from different workshops and slightly different periods. The robed figure at one time sat on a floral base, throne or a cushion of some kind. The face has also been adorned with cold gold as a veneration and for acquiring merit. The curly slightly spikey hair is an early phenomena with Tibetan sculpture and is not found in later centuries with depictions of later historical teachers. All three sculpture are wonderful additions to the larger corpus of knowledge surrounding the very popular figure of Padampa Sanggye.



2008

A COPPER INLAID BRASS FIGURE OF A YOGI,
PROBABLY PADAMPA SANGYE
瑜伽士銅像 可能為帕當巴桑傑

TIBET, 13TH/14TH CENTURY
西藏 十三/十四世紀

8 ¾ in. (22.2 cm.) high

HK\$2,000,000-3,000,000
US\$260,000-390,000

EXHIBITED:
Tibet: Tradition and Change, Albuquerque Museum, October 18,
1997 - May 24, 1998.

LITERATURE:
Pratapaditya Pal, *Tibet: Tradition and Change*, Albuquerque, 1998,
pp. 22-23, pl. 11,

展覽：
《西藏：傳統與變革》，阿爾伯克基博物館，
1997年10月18日 - 1998年5月24日

出版：
帕爾，《西藏：傳統與變革》，阿爾伯克基，1998年，
第22 - 23頁，圖版11

With black, spiky nubs representing his hair and an intense expression on his face, the figure is depicted seated in a yogic posture, legs raised, bent at the knees, and ankles crossed. Typically, such a posture would be supported by a yogic band, which is notably absent here. He wears a short *dhoti* in the Indian style, leaving the upper body bare. Just below the navel, a floral motif is delicately etched into the cloth.

The style of the *dhoti*, the distinctive hair treatment, and the facial features all point toward an Indian identity rather than Tibetan. These features are share with another yogi or mahasiddha in the Tsuglagkhang Temple, Lhasa (von Schroeder, *Buddhist Sculpture in Tibet*, Vol. II, 2002, p. 1194, nos. 324A&B). Although the figure cannot be identified with absolute certainty, these visual cues strongly suggest he may represent Padampa Sangye, the famed Indian mahasiddha and teacher who played a key role in the later diffusion of Buddhism to Tibet.

Even if not a direct portrait, the sculpture likely draws from keen observation of a real practitioner, possibly Padampa Sangye himself or another mahasiddha in a similar tradition. While the precise origin and date remain uncertain, the work most likely comes from the Western Himalayan regions and belongs to the period of the later diffusion (*phyi dar*) of Buddhism into Tibet.



2009

A BRASS FIGURE OF PRAJNAPARAMITA
般若佛母銅像

TIBET, 13TH CENTURY
西藏 十三世紀

15 ¾ in. (40 cm.) high

HK\$2,500,000-3,500,000
US\$330,000-450,000

PROVENANCE:
Bodhicitta Ltd., New York, before 2008
Michael Henss Collection

LITERATURE:
Michael Henss, *The Image of the Buddha*, 2026 (forthcoming)

來源：
菩提心藝廊，紐約，2008年前入藏
邁克爾·亨斯珍藏

出版：
邁克爾·亨斯《佛陀造像》，2026年（待出版）



This rare and elegant image of Prajnaparamita, the goddess of transcendent wisdom and personification of the Prajnaparamita Sutra, is an exceptional example of 13th century Tibetan sculpture. Unusual for its scale and subject as no other examples of Prajnaparamita from this period is known.

The figure is cast in a brass alloy, which preserves the delicate modelling and subtle surface details and reveals the sculpture's clear iconographic program that reflects both its Indian antecedents and the emerging confidence of a distinctly Tibetan artistic language.

Prajnaparamita, venerated as the “Mother of All Buddhas,” embodies the wisdom of emptiness (*sunyata*), the insight that all phenomena are devoid of inherent existence. She is a central figure in Mahayana and Vajrayana traditions and an especially potent symbol during the second diffusion of Buddhism in Tibet. Despite her importance in textual traditions and manuscript painting, sculptural representations of Prajnaparamita from this period are remarkably rare, particularly in bronze. This figure may represent one of the few large-scale, freestanding images of the goddess created during the 13th or 14th century.

The deity is depicted in her two-armed form, a visual formula rooted in Pala-period eastern Indian bronzes of the 10th and 11th centuries. An example of a White Prajnaparamita from the 9th century early Pala period in the Asian Art Museum of San Francisco, no. B62S32+ (Huntington and Bangdel, *The Circle of Bliss*, Los Angeles, 2002, p. 122, no. 21), fig. 1 shows the early example of the two-armed form although shown with a sutra on top of both flowers.

She sits in a meditative posture with her hands in *dharmacakra mudra*, the gesture of turning the Wheel of the Dharma. From the base, a lotus stem rises and splits into two vines: one curves gracefully around her left arm, looping along the forearm and reconnecting to the main stem before arching upward to support a manuscript above her left shoulder, an explicit symbol of the wisdom teachings she embodies. The right-hand stem, by contrast, rises independently behind the figure, a visual echo of early Indian bronze compositions. The subtle variation in stem handling and the unadorned elegance of the forms are rare survivals in the Tibetan sculptural canon.

The facial expression is serene and introspective, the features softly modelled, with an ovoid face, high forehead, prominent chin, and hooked nose, may suggest a degree of regional portraiture, possibly reflecting the appearance of a patron or local ruler who commissioned the image. Her tall *ushnisha* is framed by structured crown leaves, flanked by projecting ribbons and large rosettes over the ears. A diamond-shaped *urna* marks her forehead. She wears a necklace with an incised pendant in a cruciform leaf design, suspended from a flat band, along with stylised armbands and wrist bangles, motifs that also

appear in works like the Ratnasambhava in the Tsuglang Temple, Lhasa (von Schroeder, *The Jokhang Bronzes, in Jokhang – Tibet's Most Sacred Buddhist Temple*, edited by Gyurme Dorje, London, 2009; Part 4, Pl. 3E). fig. 2. The overall handling of the body, jewellery, and expansive lotus base with a bold beaded lower rim reveal the sculptor's deep familiarity with the Pala idiom.

Yet this is not a mere replication of Indian models. The sculpture incorporates local innovations that mark it unmistakably as Tibetan. The bars linking the crown leaves are structurally functional but also stylistic markers frequently found in Tibetan bronzes of the 13th and 14th centuries. The lotus base, with its flat, wide petals and incised outlines, reflects the aesthetic preferences of Central Tibetan ateliers. The brassy alloy, the exaggerated height of the crown, and certain ornamental details point to Kashmiri influence, especially the sculptural tradition disseminated across Western and Central Tibet in the 10th–12th centuries. These elements are visible, for instance, in a Kashmir-style Prajnaparamita in the British Museum (1966,0616.2), showing the hybrid aesthetic Tibetan sculptors synthesised from multiple Himalayan sources.

The composition of this sculpture also reveals the artist's sensitivity to visual rhythm and devotional function. The flowering vine stems that arc above the shoulders act not only as symbolic elements but also as a visual mandorla—encircling the deity with an aura of sacred presence. This motif, drawn directly from Pala prototypes, appears in several related bronzes from the region but rarely with such finesse.

Comparable examples of related stylistic features and compositions include a seated Buddha illustrated in von Schroeder's *Buddhist Sculptures in Tibet, Vol. II* (2001, p. 1173, no. 313D); a Ratnasambhava in the Tibet Museum, Gruyères (ABS 032; HAR 200457); and the Prajnaparamita on a Pala bronze stupa in the Cleveland Museum of Art (1982.132). Additional references can be found in *Buddha: 2000 Years of Buddhist Art* by Grewenig & Rist (2016, pp. 408–9, no. 177), which presents related Central Tibetan bronzes informed by Indian and Kashmiri traditions.

This sculpture of Prajnaparamita is not only a masterwork of early Tibetan bronze casting but a rare and profound expression of the spiritual and artistic bridges between India and Tibet during the second diffusion of Buddhism. Its iconographic clarity, elegant restraint, and exceptional state of preservation distinguish it as one of the most important surviving representations of a female deity from the early period of Tibetan Buddhist art. In both its devotional significance and its sculptural quality, it stands among the finest known examples of its kind.



fig.1 圖一



fig.2 圖二

2010

A GILT-COPPER ALLOY FIGURE OF
VASUDHARA

銅鑲金財續佛母像

NEPAL, EARLY MALLA PERIOD, 13TH-14TH CENTURY
尼泊爾 馬拉王朝早期 十三/十四世紀

8 ½ in. (21.5 cm.) high

HK\$1,500,000-2,000,000
US\$200,000-260,000

PROVENANCE:
David Weldon, London, 1970-1972
Alain Presencer, U.K., 1972-2020
Private English Collection

來源：
大衛·韋爾登，倫敦，1970–1972年
艾倫·弗雷森勒，英國，1972–2020年
英國私人收藏

A commanding embodiment of abundance and wisdom, this 14th-century bronze Vasudhara is a masterpiece of Newari artistry and spiritual symbolism. Her name, meaning “Bearer of Treasure,” reflects her role as the Buddhist goddess of wealth, prosperity, and fertility, revered above all by the Newars of the Kathmandu Valley. Although she is often associated as the consort of the wealth deity Jambhala, Vasudhara’s worship in Nepal predates his, and her significance runs deeper: she represents not only material wealth but the abundance of transcendental wisdom. She stands as the Buddhist counterpart to both Lakshmi and Sarasvati, Hindu goddesses of prosperity and intellect.

This substantial, heavily cast bronze is a striking example of Newari aesthetics, with soft, rounded forms that convey divine contentment and vitality. Her six arms radiate from her body with effortless grace, a form largely unique to Nepal. Adorned with an elaborate crown, lavish jewellery, and a boldly patterned *dhoti*, Vasudhara radiates the ideals of beauty, abundance, and spiritual grace. Her hand gestures (*mudras*) signal generosity and reassurance, while the objects she holds—treasure vases, grain, jewels, and sutras—embody the full spectrum of prosperity.

The sculpture’s stylistic details, its physiognomy, patterned garments, and gilded bronze alloy, compare favourably with another in von Schroeder, *Buddhist Sculptures of the Alain Bordier Foundation*, Hong Kong, 2010, pp. 26-7, no. 10B. Also compare the features an Early Malla Prajnaparamita, in van Alphen, *Cast for Eternity*, 2005, p. 119, no. 33, and to another Vasudhara figure sold in Sotheby’s, New York, 26 March 1998, lot 217.

These examples share the common traits are found cross both Buddhist and Hindu traditions, and asserts a uniquely local vision of divine abundance.



2011

A GILT COPPER ALLOY FIGURE OF
SHAKYAMUNI BUDDHA
銅鑲金釋迦牟尼佛像

NEPAL, CIRCA 13TH CENTURY
尼泊爾 約十三世紀

4 ½ in. (11.4 cm.) high

HK\$1,000,000-1,500,000
US\$130,000-190,000

PROVENANCE:
Philip Goldman, London
Sotheby's New York, 21 March 2002, lot 50.
Private American Collection

來源：
菲力浦·戈德曼，倫敦
紐約蘇富比，2002年3月21日，拍品50號
美國私人珍藏



This superbly preserved and richly gilded bronze of a crowned Shakyamuni Buddha can be securely attributed to a Newar master sculptor active during the birth and artistic apex of the early Malla period of the 13th century. Newar artisans from the Kathmandu Valley worked for centuries in service of Tibetan patrons, creating works that combined Indian, Nepalese, and Tibetan elements into a distinctive visual idiom. This sculpture exemplifies the sophisticated metalwork produced during this brief but significant period of artistic realisation.

The crowned Shakyamuni is shown seated in the lotus position on a finely decorated cushion, itself raised upon a lion-protected throne. Crowned images of the historical Buddha became increasingly prominent from the early Malla period onwards, inspired by Indian prototypes but adapted in Nepalese and Tibetan contexts. Here, the Buddha makes the earth-touching (*bhumisparsha*) and meditation gestures, recalling the moment of enlightenment beneath the Bodhi tree. His serene expression, wide forehead, and smoothly contoured facial features reflect the high aesthetic standards of Newar craftsmanship. The leaf-shaped crown, inset with semi-precious stones, and the large, upturned earrings are emblematic features found in Kathmandu Valley early Malla period bronzes, paralleling those seen on a standing Avalokiteshvara in the Rietberg Museum, (see Uhlig, *On the Path to Enlightenment*, Zurich, 1995, pp. 96-7, no. 51). His monastic robe, revealing his right shoulder, but covers both pectorals, a rare representation that recalls Pala models. It is further defined by a beaded hem and dense, pleated folds that terminate in elegant ridges across the left shoulder. The cushion below features stippled floral motifs enclosed in circular designs, closely related to patterns on a Vasudhara in the British Museum (1971,0925.1) and which is also found on the lower garment on the Rietberg Avalokiteshvara.

The throne is particularly elaborate: a breakfront Pala-style base centred with a *vajra* emerging from a lotus flanked by scrolling foliage and protected at the corners by a pair of lions whose deeply arched backs converge into a singular conjoined head—a style reminiscent of the fine terracotta examples found in the early Pala traditions at Shablan Vihar. The throne itself is a monument to architectural design. It is a study of the pagoda, a deliberate nod to the prototypal Nepalese chaitya of the Lichaavi dynasty. The front of the base protrudes forward at the centre, articulating one of the four reliquary niches of a chaitya, the east, while contextualizing the other two remaining visible sides as niches facing north and south. Pillars, interrupted by the converging lions at the corners, frame the reliquary niches and hold up one of the many canopied tiers of the pagoda's roof—which are slightly upturned at the corners in a pleasing fashion. The architect of this small masterwork was indeed keen on the intricacies of architecture itself.

For comparison, see the iconic thangka of a Green Tara in the Cleveland Museum of Art (1970.156). Note the rigorous focus on architecture: the tiered canopies of the roof of the pagoda enshrine the celestial Tara in a penultimate *torana*, echoed as well in the tiered throne under her delicate, pendulant leg. While most scholars agree that the Green Tara was painted by the renowned Nepalese artist known as Aniko, sculptor, painter, and architect, no such attribution has ever been lent to a sculpture.

Contextually, the story of Aniko's life, or that of a contemporary thirteenth century Newar master, is reflective in this present sculpture. There is no doubt that it was made by the hand of a preeminent Nepalese artist, but where along that great journey from Nepal to Tibet was it executed? Whether in the lush valley of Kathmandu or on the high plateau of Lhasa, in the monolithic monastery at Sakya or within the imperial courts of Shandu, there is little question that this miraculous image of a Shakyamuni Buddha was commissioned at the highest order.



2012

A GILT COPPER FIGURE OF KRISHNAVATI
銅鑲金克里希納瓦提像

NEPAL, DATED 1672
尼泊爾 1672年

5 7⁄8 in. (14.9 cm.) high

HK\$800,000-1,200,000
US\$110,000-160,000

PROVENANCE:
The Sporer Collection, New Jersey, acquired by 4 March 1973
Christie's New York, 15 September 2015, lot 46
Nyingjei Lam Collection, Hong Kong

ENGRAVED:
The inscription around the lower rim of the base reads
text transliteration should appear as:
सम्‌वत् ७९२ फागुण शुक्ल पादु सोमबार थ्व कुन्हु
कृष्णवतिया सालकि दयका
Samvat 792 pha-gun a s'ukla; pa-du somaba-ra thva kunhu
krishna-vatiya- sa-lika dayaka.
*On the first of the bright half on Phalgun, a Monday, in the year
792 (1672), on this day (this) portrait of Krishnavati was made.*

來源：
斯博樂收藏，新澤西州，於1973年3月4日前購藏
紐約佳士得，2015年9月15日，拍品46號
香港菩薩道收藏

刻印：
銘文翻譯與紀年解釋：
“於薩姆瓦特曆792年，帕爾貢月明亮半月的第一天，一個星期一，在此
日，製作了這尊克里希那瓦提的肖像。”
紀年轉換：尼泊爾官方使用的薩姆瓦特曆始於西元57年。因此，薩姆
瓦特792年對應西元 792 + 57 = 849年嗎？這裡需要特別注意！實
際上，尼泊爾常用的另一種紀年方式是“尼瓦爾薩姆瓦特曆”（Nepal
Samvat），始於西元880年。因此，紀年 792 = 880 + 792 = 1672年。
這與拍品描述中的“1672年”完全吻合。銘文提供了極其準確的製作日
期：西元1672年2月/3月間的某個星期一。



More than a portrait, this exquisitely cast figure of Krishnavati captures a fleeting moment of grace and spontaneity. With her right arm raised, she holds a gem-studded bouquet, as if caught mid-performance. Her expression, gentle and open, conveys a sense of innocence and quiet confidence, setting this figure apart from the more rigid, devotional representations common in conventional Nepalese royal portrait sculpture.

This lifelike portrayal stands in contrast to traditional portraiture where historical figures are often depicted in veneration or mimicking the posture of deities. Here, Krishnavati is depicted in a relaxed, naturalistic pose that suggests vitality and personality. The subtle articulation of her garments, the rippling sleeves and trousers, the layered jewellery, and the carefully rendered hair ornaments all speak to the sculptor's attention to nuance and individuality.

She stands gracefully on a single-lotus openwork base, wearing a long, flared tunic that parts at the centre to reveal her bare torso and a long, tasselled scarf below the waist. Her clothing is sparsely adorned with floral motifs, and she is richly ornamented with garlands, multi-strand necklaces, bracelets, anklets with bells, and earrings. Her elaborate headdress rests atop a precisely arranged coiffure, from which long tresses fall over her shoulders.

This figure belongs to a broader tradition of portraiture in Nepal that gained prominence in the 17th century, particularly in metal and stone. While depictions of historical figures appear in painted *paubhas* as early as the 12th century, three-dimensional representations such as this became increasingly refined and individualised in this later period.

A closely related figure, believed to depict a young prince, is in the Aalderink Collection. The prince is of a similar scale at 13 cm. high, it was exhibited in the Rijksmuseum, Amsterdam, during the *Oosterse Schatten* exhibition in 1954 (p. 114, pl. 51, no. 570). Both sculptures share the same flared tunic and densely rippled sleeves and trousers, suggesting they may have originated from the same workshop or even as part of a set. The present inscription dates the Krishnavati figure just two years before the death of King Pratap Malla, further supporting the likelihood that both portraits are connected to his court.

Additional and more conventional comparisons can be drawn with a donor figure in the Metropolitan Museum of Art (acc. no. 2020.288.1), which depicts a nobleman in Rajput-style dress similar to that seen in 17th- and 18th-century Nepalese courtly attire. This style also appears in the lower register of a 1681 Vishnu mandala in the Los Angeles County Museum of Art (M.73.2.2). Additionally a *paubha* of a Tuladaan ceremony dated 1669 now in the Collège de France, Paris (see Pal, *The Arts of Nepal: Volume Two: Painting*, Leiden, 2978, no. 220) that features Pratap Malala's youngest son Chakrabartendra Malla. The Met figure bears an inscription identifying the donor as Sri Muni Vajracharya, a member of the Varyacharya caste. Another relevant comparison is a kneeling female donor figure, also in the Met (acc. no. 2020.288.2), believed to represent Lady Bharamayi. That figure features a more restrained rendering of garments, contrasting with the dynamic presence of Krishnavati.

Together, these rare and intimate portraits offer a compelling glimpse into the sophisticated visual culture of 17th-century Nepal, where portraiture served not only as personal or devotional objects but also as records of status, identity, and courtly life.

(We are grateful to Ian Alsop for providing the translation and sharing his research for this essay).



2013

A GILT COPPER ALLOY FIGURE OF
VAIROCHANA
銅鑲金大日如來佛像

NEPAL, KHASA MALLA KINGDOM, EARLY 14TH CENTURY
尼泊爾 卡薩馬拉王朝 十四世紀初

3 ¼ in. (8.3 cm.) high

HK\$800,000-1,200,000
US\$110,000-160,000

PROVENANCE:
Private American Collection

來源：
美國私人收藏



This refined casting of Vairochana exemplifies the sophisticated and enigmatic aesthetic of the Khasa Malla kingdom during the early 14th century. Though modest in scale, the sculpture radiates an imposing presence, combining spiritual authority with technical mastery.

The work is preserved in exceptional condition and was likely used as a personal devotional object. It bears all the hallmarks of Khasa Malla sculpture, most notably in its intricately rendered double-lotus base. The concentric lotus petals swell outward in deep, layered relief, each broad petal inset with a smaller, jewel-like motif. This distinctive design is found in only a select group of Khasa Malla works and closely resembles the figure of Nairatmya in the Los Angeles County Museum of Art (M.85.221), dated to the first quarter of the 14th century (Casey and Denwood, *Tibetan Art: Toward a Definition of Style*, 1997, p. 74, no. 52). The strong stylistic parallels between the two suggest a contemporaneous origin.

Further support for this dating comes from an inscribed figure of Shadaksari, formerly in the Yuri Khokholov Collection (Bonhams, Hong Kong, 23 July 2020, lot 848), which features an identical lotus base, reflectively stylized facial features, and muscular physique. These traits, particularly the face and corporal treatment of the Vairochana and Shadakshari, are also present in the figure of Queen Dipamala from the National Museum of Asian Art, Washington, D.C. (F1986.23), believed to represent the wife of King Pritivi Malla. Taken together, these affinities suggest this bronze may belong to a royal subgroup of sculptures produced under, or contiguous to, Pritivi Malla's reign.

Two additional gilt bronzes, a Bhaisajyaguru (Sotheby's, Paris, 23 June 2016, lot 137) and a Manjushri (Koller, Zurich, 13 June 2017, lot 111), are also likely part of this group. All five works display a shared aesthetic and exceptional craftsmanship, standing among the finest known Khasa Malla sculptures of their scale.

Vairochana's powerful expression is emphasised by a broad, boldly defined face, an echo of the Newari aesthetic that heavily influenced Western Himalayan sculpture of this era. His taut, smooth torso, with subtly defined musculature, conveys a sense of inner vitality and strength. The lower robe falls in an elegantly articulated, fan-shaped arrangement between the legs, rendered with a rare double-layered treatment that adds rhythmic complexity to the composition.

Finely observed details throughout the figure further attest to the remarkable skill of the Khasa Malla atelier. The robe's hemline is incised with a delicate rice-grain pattern, lending subtle texture and refinement. The hands are particularly elegant, with slender fingers and finely articulated joints, while the feet are naturalistically rendered, the toes gracefully splayed in lifelike fashion.

Although compact in scale, this sculpture encapsulates the monumental vision of Buddhist art produced under the patronage of the Khasa Malla kings. It stands as a superb example of the kingdom's synthesis of Newar craftsmanship and local innovation, capturing a moment of artistic brilliance at the intersection of Himalayan and Indian visual cultures.



2014

A GILT COPPER ALLOY FIGURE

AVALOKITESHVARA

銅鑲金四臂觀音像

NEPAL, KHASA MALLA KINGDOM, 13TH/14TH CENTURY

尼泊爾 卡薩馬拉 十三/十四世紀

9 7⁄8 in. (23.8 cm.) high

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

US\$330,000-450,000

PROVENANCE:

William H. Wolff, New York before 1965

Robert and Bernice Dickes Collection New York

Carlton Rochell Ltd, 2010

Private Californian Collection

Bonhams, New York, 16 March 2015, lot 5

Private Collection New York

LITERATURE:

Stella Kramrisch, *The Art of Nepal*, Asia House Gallery, New York, 1965, no. 51.

Carlton Rochell Ltd., *Indian and Southeast Asian Art: Selections from Robert and Bernice Dickes Collection*, New York, 2010

Nancy Tingley, *Celestial Realms: The Art of Nepal*, Sacramento, 2012, no. 16.

來源：

威廉·H·沃爾夫，紐約，1965年前入藏

羅伯特和伯妮斯·迪克斯收藏，紐約，卡爾頓·羅歇爾藝廊，2010年

美國加利福尼亞私人收藏

紐約邦瀚斯，2015年3月16日，拍品5號

美國紐約私人收藏

出版：

斯特拉·克拉姆裡奇，《尼泊爾藝術》，亞洲畫廊，紐約，1965年，編號51

卡爾頓·羅歇爾藝廊，《印度和東南亞藝術：從羅伯特和伯尼斯·迪克斯收藏中精選》，紐約，2010年

南茜·廷利，《天界：尼泊爾藝術》，薩克拉門托克羅克藝術博物館，2012年，編號16



This rare and striking image of Avalokiteshvara represents a unique standing form of Shadakshari Lokeshvara, a variant of the Bodhisattva of Compassion typically portrayed in seated posture. First published by Stella Kramrisch in her seminal 1964 exhibition catalogue *The Art of Nepal*, the sculpture was originally dated to the 16th century. However, subsequent decades of scholarship in Himalayan art have established a more accurate attribution to the early 14th century, during the flourishing of the Khasa Malla kingdom in West Nepal and West Tibet.

Cast in copper alloy using the lost-wax technique and richly gilded, this figure exudes a refined elegance characteristic of high Himalayan craftsmanship. Its delicate proportions, supple form, and poised serenity reflect the influence of Newar sculptural idioms from the Kathmandu Valley. The four-armed deity clasps the principal hands in the gesture of devotion (*anjali mudra*), while the now-lost upper hands likely held lotus stems.

What sets this figure apart is not only its upright posture but its nuanced interpretation of the Shadakshari iconography, adapted here perhaps in response to specific patronage or regional devotional practice. However, while the standing posture of this Shadakshari is rare, it is part of a broader, often locally determined, iconographic fluidity within Himalayan Buddhist art.

While the sculpture's stylistic features, such as the sensuous modelling, tiered crowns, lotus jewellery, and gem-set inlays, reflect close ties to Kathmandu Valley production, several critical details mark it as a product of the Khasa Malla kingdom. Most distinctive is the fine articulation of the finger joints on the reverse of the hands, a feature that, as Ian Alsop has shown ('Metal Sculpture of the Khasa Mallas' in Casey and Denwood, eds. *Tibetan Art: Towards a Definition of Style*, London, 1997, pp. 68-79), appears uniquely in Khasa Malla bronzes. The restrained coiffure, lotus-bud crown elements (possibly referencing Pala motifs), and slightly schematic treatment of the back, relatively unfinished yet structurally sound, support this attribution.

Additional regional markers include the insertion plates on the back of the hollow-cast sculpture, used for consecratory materials, a Tibetan ritual practice not found in Valley sculpture but typical of Khasa Malla bronzes intended for West Tibetan contexts. Traces of blue pigment in the hair and the use of turquoise in the jewellery further point toward this western Himalayan provenance. Similar pigment and material use is documented in other Khasa Malla works, such as the Avalokiteshvara in the Claire Ritter Collection and a related sculpture in the Ford Collection (*ibid*, Alsop, "Metal Sculpture of the Khasa Mallas of West Nepal/West Tibet" *asianart.com*, figs. 7, 8.)

Stylistic parallels may be drawn to a Vasudhara in the Rietberg Museum (Uhlig, *On the Path to Enlightenment*, no. 97, p. 152) and the Goddess in the National Museum of Asian Art, Washington D.C. (F1986.23) particularly in the facial type and the distinct lotus-bud crown finials.

The present sculpture is one of only a handful of known representations of Shadakshari Lokeshvara from the Khasa Malla kingdom. It stands as a rare and refined testament to the confluence of Newar aesthetic mastery and western Himalayan devotional vision during a period of vibrant artistic production.



2015

A GILT COPPER ALLOY FIGURE OF
MAHOTTARA HERUKA
銅鑲金大殊勝黑如嘎像

WESTERN NEPAL, POSSIBLY KHASA MALLA, CIRCA 13TH
CENTURY
尼泊爾西部 可能為卡薩馬拉 約十三世紀

6 ½ in. (16.6 cm.) high

HK\$2,500,000-3,000,000
US\$330,000-390,000

PROVENANCE:
Belgian Private Collector
Sotheby's Paris, 12 December 2024, lot 6

ENGRAVED:
Inscribed at the back of the base: 'To fulfil the intentions of the
teacher Gonpopa this Eight Pronouncement Mahottara was well
made by the artist Rinchen Ozer. Mangalam!'

來源：
比利時私人收藏
巴黎蘇富比，2024年12月12日，拍品6號

刻印：
底座背面銘文：”為圓滿上師貢果恰之意願，此八大教戒殊勝像由匠人
仁欽奧賽精心製作。吉祥！”



The object at hand is a metal figurative work albeit with three heads and six arms, four legs and male in gender, embracing a female consort with one face and two arms. They stand atop two prone figures and an oblong flat horizontal single floral base usually characterised as a lotus although other flowers can be textually found. Such objects as these are typically of a religious nature and commonly found in India and South Asian traditions along with those regions under the cultural sway.

The identification of this figure is established by the unique hand attributes, hand held objects, which typically serve as identifies in iconographic studies of these figures. In this case we are observing a wrathful countenance, three bulging eyes per face, a gaping mouth and sharp canine teeth. The sparse clothing of a tiger and leopard skin along with snake ornaments and the remnants of an elephant hide and human skin are typical of an Indian model of a wrathful deity known as a 'Raksha.' In this case the deity is identified as Buddhist betrayed by the *vajra* sceptres held in the right hands. The *vajras* themselves identify the figure as Buddhist. The three left hands of the male hold three skull cups. Only a single Buddhist deity from the Nyingma tradition of Tibetan Buddhism has these hand attributes. Underfoot we find two ghoulish subordinates, male and female, whose proper names will be recorded in the corresponding ritual texts.

The name is Mahottara (che mchog), meaning something along the lines of 'great supreme one.' In this rare example there appears to be Nepalese influence with the two prone figures following the model of the upward bent head of the male Black Bhairava and the skeletal-like female red Kalaratri lying on her back. This standard depiction of the two is generally seen under the two feet of another Tantric Buddhist figure named Chakrasamvara. No later examples of this figure in painting have any standardised iconography of the figures under foot.

The object is rare because only two other sculptural examples of Mahottara are known. The first is a black stone carving (HAR 3205) and the second is a metal work (HAR 22171) with only the upper torso and arms remaining. Paintings are also of little help as only one early work depicts this figure from the same or very close time period of the 12th or early 13th century (HAR 89981). The dating is known both by stylistic elements for both the sculptures and single painting because of the teacher that popularised this deity form within Nyingma Buddhism is Nyangral Nyima Ozer who lived from 1124 until 1192. Some scholars dispute the dates but only by adjusting for a few years forward with a slightly later birth and death.

An inscription on the back of the floral base reads 'To fulfil the intentions of the teacher Gonpopa, this Eight Pronouncement Mahottara was well made by the artist Rinchen Ozer. Mangalam!' Inscriptions such as this with the words 'to fulfil the intentions' generally indicate that the person Gonpopa is deceased and this sculpture was made as a memorial. Nothing is currently known of the artist Rinchen Ozer.

Although seeming to be a Tibetan production, the mercuric gold gilding and the inset turquoise stones along with the face of Black Bhairava having a very strong Newar Buddhist Bhairava mask character, there was very likely some Nepalese craftsman involved with the workshop of the objects creation.

The sculpture of Mahottara is unusual indeed with only two other examples known from this time period and a single painting of a mandala with Mahottara at the centre. A later painting of Mahottara is identified as Eastern Tibetan from the mid 16th century, otherwise all further examples are essentially modern from the 18th to 20th centuries. The Nyingma tradition of Tibetan Buddhism is regarded as the earliest however it is very rare to find works of art prior to the 16th century.



2016

A THANGKA OF VAJRAKILA FROM A RATNA
LINGPA TERMA SET

普巴金剛像唐卡 出自仁達林巴伏藏組卡其一

TIBET, 16TH CENTURY

西藏 十六世紀

Image: 11 × 5 in. (27.8 × 12.5 cm.)

HK\$1,600,000-2,000,000

US\$210,000-260,000

PROVENANCE:

Fabio Rossi, before 1993

Distinguished European Collection

EXHIBITED:

Paris, Musée Guimet, *Rituels Tibétains; Visions secretes du Ve*

Dalai Lama, 2002.

LITERATURE:

N. Bazin, *Rituels Tibétains; Visions secretes du Ve Dalai Lama*,

Musée Guimet, 2002, p. 82, no. 27.

來源：

法比奧·羅西，1993年前入藏

歐洲顯赫珍藏

展覽：

巴黎吉美博物館，《西藏儀軌：五世達賴喇嘛秘傳》，2002年

出版：

N. 巴贊，《西藏儀軌：五世達賴喇嘛秘傳》，吉美博物館，2002年，第

82頁，編號27



The unusual dimensions of this painting immediately stand out as something very special. The bright colours, detail and gold accents suggest an early date of creation. However this is not the case. The painting style has become known and identified through other paintings recognised as belonging to the same larger set of compositions along with a number of smaller paintings from the same workshop and master artist. This set of paintings is one of the great artistic treasures of Tibet, Kham Provence, Chamdo region and specifically of Riwoche monastery. There are at least seven paintings known to exist from this set of compositions, although the full set is of an unknown number. Additionally, five or more are known that belong to a smaller, half the size, accompanying set, also from the same workshop and subject matter.

Depicted in this extraordinary painting are thirteen figures. Two teachers are depicted at the top centre of the painting. The first is Padmasambhava circa 8th century. The teacher seated below is unidentified although currently with an illegible inscription. The remaining eleven figures are Buddhist deities belonging to the Nyingma 'Revealed Treasure' tradition of the 15th century teacher named Ratna Lingpa (1403-1479).

The principal central figure, the main subject of the painting is Vajrakila, surrounded by five secondary attendant figures each with a triangular blade-like lower body. Each are differentiated by their colour, green Kilaya, blue Kilaya, blue-black (etc.), yellow and red.

'...the king of wrath, bhagavan Vajrakumara, have a body blue-black [in colour], three faces and six hands, the right face is white, left red, the centre blue. Held with the two pairs of right and left hands are a nine and five pointed vajra, a blazing mass of fire and a trident. The remaining two roll a kila. The body is huge and heavy, with bared fangs, three eyes - round and red, brown hair flowing upward; wearing an elephant hide, human skin, and a tiger skin as a lower garment. Adorned with white, red, green, and black snakes as a crown, necklace and sash; decorating the arms and legs. Five dry skulls adorn the head. Wearing a garland of fifty fresh [heads]; marked with clots of blood, spots of great ash and a smear of grease, adorned with various jewel ornaments. With four legs the right are bent and left extended atop the head of Ishvara - face down, and the breast of Uma, standing in the middle of a massive fire of pristine awareness. The Great Mother of the Wheel, embraced, is blue with one face, two hands, in the right a *chakra*, left a skull cup of blood to feed the father, possessing a leopard skin as a lower garment, adorned with the five bone ornaments. The head is adorned with five dry skulls, wearing a garland of fifty wet [heads], adorned with snake and jewel ornaments, clots of blood, spots of great ash and a smear of grease. The two legs, right and left, are extended and bent, standing with the left embracing the Father.' (Ngawang Kunga Lodro (1729-1783).

Additional deities unrelated to Vajrakila have been added at the top right and left and along the bottom. At the top on the left side is the deity Mahottara Heruka. On the right side is a black wrathful figure. At the lower right side is a wrathful Vajrapani, blue in colour, holding a *vajra* scepter upraised. On the right side is the female lion-faced deity Simhamukha. Seated between the two is Vajravidarana, dark green in colour. Each has a name inscription with some legible, others not.

Because of the dimensions of the set of paintings they most certainly were used for personal ritual practice. They have been well cared for and there is little damage on most of the examples that are known.

The reverse of the painting is marked with the outline of a stupa drawn in red ink, enclosing the central field. Within this diagram, the central

deity Vajrakumara is consecrated by the vertically arranged seed syllables *om ah hum* written directly behind his figure and highlighted in red-orange pigment. The same consecration formula is repeated for all other deities on the obverse: each is inscribed with *om ah hum* in their respective positions across the registers, ensuring that every figure is ritually activated.

The interior of the stupa outline also bears several dedicatory inscriptions. These verses are largely devotional in character, with some explicitly invoking the auspicious merit to be gained from producing such a work. While they reinforce the consecratory function of the painting, they offer no historical details concerning its creation, the circumstances of its commissioning, or the identity of its patron. The final verse, however, clearly identifies the subject of the painting and names the central deity, otherwise left uninscribed. It reads:

བཙོམ་ལྔ་འདས་རྟོ་རྩེ་གཞོན་ནུ་ལྱི་དཀྱིལ་འཁོར་གྱི་ལྟ་ཚོགས་
ཐམས་ཅད་བདག་བསྐྱུབ་པ་པོ་ལ་མཆོག་ཐུན་མོངས་འཁྱུང་སྤོས་
གྲུབ་རྩལ་དུ་གསོལ།།

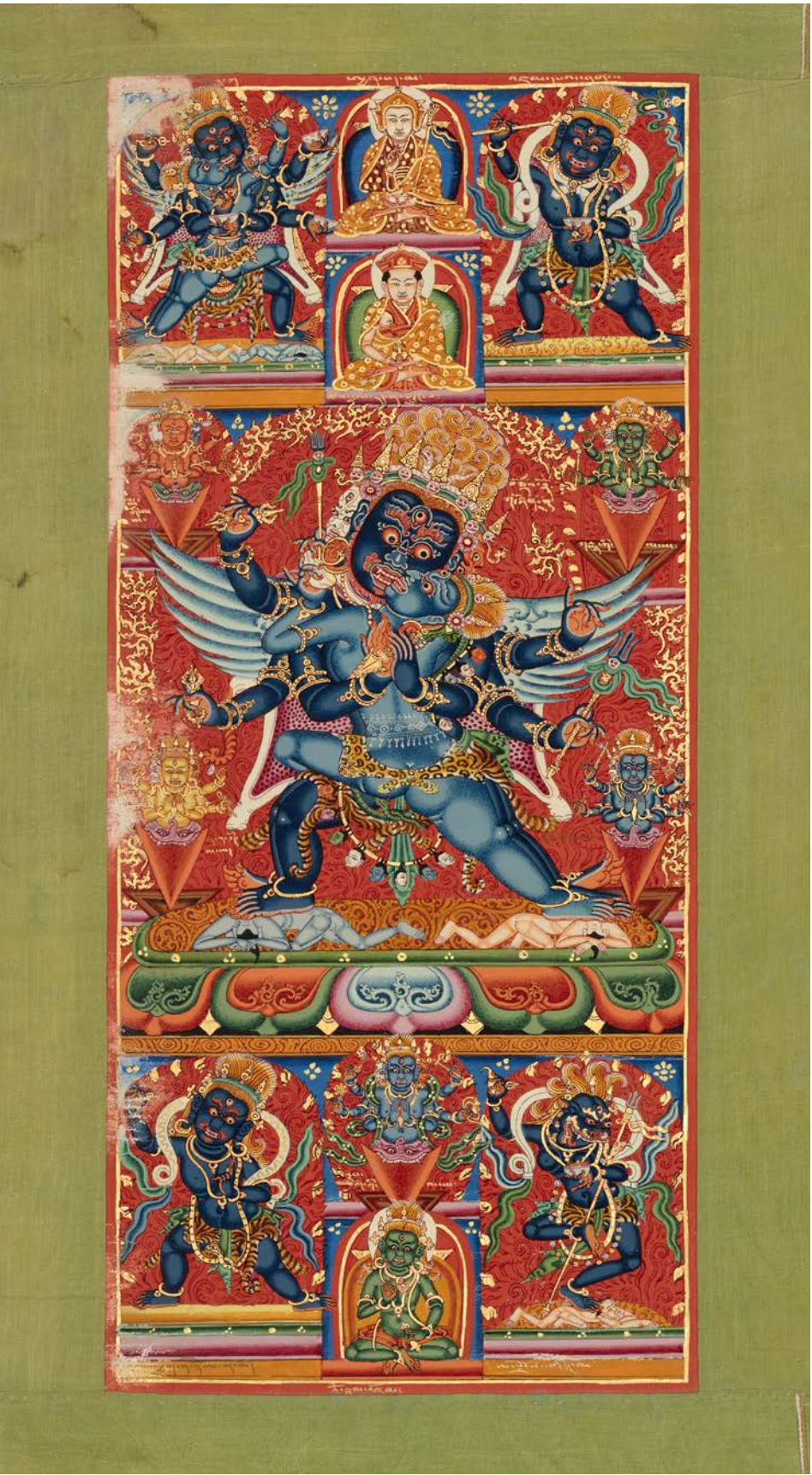
“I beseech all the deities of the *mandala* of the Victorious One, Vajrakummra, to bestow upon the practitioner the supreme and ordinary accomplishments (i.e., *siddhi*)!”

This combination of the stupa outline, the consecratory syllables, and dedicatory verses links the painting’s iconography to its ritual function. The inscriptions do not merely label but transform the thangka into a fully empowered support (*rten*) for Vajrakilaya practice in the Ratna Lingpa tradition.

As this thangka, and the larger set of paintings are well known to scholars and historians it is anticipated that in the future more research will reveal a greater understanding of the use and the possibility of identifying an artist.



Backview 背面



2017

A COPPER ALLOY FIGURE OF MAITREYA
彌勒菩薩銅像

NEPAL OR TIBET, 11TH CENTURY
尼泊爾/西藏 十一世紀

18 in. (45.7 cm.) high

HK\$3,500,000-4,000,000
US\$460,000-520,000

PROVENANCE:
Adrian Maynard, London, 1990
Distinguished European Collection

來源：
阿德里安·梅納德，1990年
歐洲顯赫珍藏



This finely cast early image of Maitreya, the future Buddha, presents a rare and stylistically significant example of Himalayan bronze sculpture from the 11th century, blending elements associated with both Avalokiteshvara and Maitreya. The deity stands in a graceful *tribhanga* posture, holding in his left hand an abstract antelope skin and a water flask (*kamandalu*), iconographic features that, though typically associated with Avalokiteshvara, appear here in combination with unmistakable attributes of Maitreya, suggesting a transitional or regionally nuanced representation.

He wears a finely detailed braided *jatamukuta*, the high matted chignon typical of bodhisattva figures, centered by a miniature stupa (*chaitya*), an unambiguous emblem of Maitreya's identity as the future Buddha. An elegantly scalloped leaf-panel is symmetrically framed before the *jata* while three neatly tiered braids cascade over the left shoulder, a distinctive and carefully modelled feature.

His *dhoti* is tied in a characteristic loose knot at the front, the trailing ends falling irregularly across the tight-fitting garment. Across its surface are formally spaced rosette motifs, closely comparable to those seen on a seated Maitreya in the Potala Palace, Lhasa (von Schroeder, *Buddhist Sculptures in Tibet*, 2002, vol. II, p. 938, nos. 220A–B). Related examples are also illustrated in *ibid*, nos. 220C–E and 221B–C, attesting to a regional sculptural idiom in early Tibetan ateliers under strong eastern Indian Pala influence.

A closely related figure in the Nyingjei Lam Collection shares several stylistic traits, such as the posture, treatment of the *jatamukuta*, and gesture, but the *dhoti* in that example is decorated with horizontal bands, a motif more typically associated with Nepalese bronzes of the period (see Casey and Weldon, *The Sculptural Heritage of Tibet*, p. 93, pl. 13). Another comparable example from the Los Angeles County Museum of Art likewise shows a similar *dhoti* banding style (Pal, *Art of Nepal*, 1985, p. 100, no. S20).

The face has the distinctive Newari profile of a long aquiline nose and is painted with cold-gold, and traces of blue pigment remain in the hair, confirming the sculpture's history of active veneration in a Tibetan context.

This sculpture stands as a compelling example of early Himalayan syncretism, where stylistic and iconographic conventions of Nepalese and Tibetan art converge. Its refined modelling, restrained ornamentation, and layered iconography reflect both devotional purpose and artistic innovation, making it an important and rare survival from the early medieval period of Himalayan bronze casting.



2018

A GILT COPPER ALLOY FIGURE OF
MANJUSHRI
銅鑲金文殊菩薩像

CENTRAL TIBET, CIRCA 12TH CENTURY
藏中約十二世紀

15 ½ in. (39.4 cm.) high

HK\$16,000,000-20,000,000
US\$2,100,000-2,600,000

PROVENANCE:
Private European Collection
Sotheby's New York, 23 March 2000, lot 29
Distinguished European Collection

來源：
歐洲私人收藏
紐約蘇富比，2000年3月23日，拍品29號
歐洲顯赫珍藏





This monumental image of Manjushri, the bodhisattva of transcendent wisdom, represents a pinnacle of late 12th/early 13th century Himalayan sculpture, combining Pala-derived iconography with distinct Newar stylistic refinement. Its artistic quality and scale reflect the importance of Manjushri in Tibetan Buddhist devotion, particularly within the Sakya school, and its close association with the historic Shalu Monastery, a major center of art and scholarship in Tsang, Southern Tibet.

The figure's most striking feature is the synthesis of Pala and Newar aesthetics, emblematic of the Newari artisan presence at Shalu during its major early renovation period. The prominent, gem necklace, stylised lotus pedestal, and gently curved Pala-style browline anchoring the face to the bridge of the nose evoke eastern Indian prototypes, while other elements, the towering crown, elaborate flower earrings, and the bold, almond-shaped eyes are unmistakably Newari in execution.

The figure's hair curls sweep dramatically across the forehead, rising in a bifurcated plume from the scalp, another Newar hallmark. The tight-fitting *dhoti*, ornamented with rosettes, chevrons, and scrolling vine motifs, is rendered in wide decorative bands that mirror the textiles seen in both Nepalese and eastern Indian bronze tradition. Banded designs that represent similar lozenges containing flowers are also found on the *dhoti* of the tathagata Akshobhya in the wall mural in the South Chapel at Shalu (Thomas Laird, *Murals of Tibet*, Taschen, 2008, p. 386). The mismatched lotuses beneath the base, an idiosyncratic detail, further emphasise the individuality and workshop-level variation that characterised Newar craftsmanship.

Additional features, such as the full, well-defined lips, notably heavy jewellery, thick fingers, and large, finely articulated thick right palm (bearing a diamond-shaped motif and holding a bead or gem), match closely with a standing bodhisattva preserved at Shalu Monastery, as illustrated in von Schroeder, *Buddhist Sculptures in Tibet*, Vol. II, 2002, p. 1025, no. 252D. (fig. 1). The details are so closely matched, it is likely they were produced at the same atelier and even by the same hand.

As Yury Khokholov has noted ('The Xi Xia Legacy in Sino-Tibetan Art of the Yuan Dynasty', Asianart.com, September 15, 2016), during the 13th century, there was a growing reliance on Newar craftsmen to execute large-scale and high-quality commissions in Tibet. By 1260, even for the construction of the golden stupa at Sakya Monastery, the Sakya hierarchs had to request assistance from the king of Nepal, who sent eighty artisans, among them Newars and Indians. This trend continued at Shalu Monastery, where local ruler Drakpa Gyaltsen, beginning renovations in 1306, had to turn to Yuan imperial workshops due to the persistent shortage of skilled local Tibetan sculptors.

This context highlights the extraordinary value of Newar artists like Anigne (Aniko) and his peers, who were among the very few Tibetans or Himalayan artists involved with Mongol imperial commissions and were in high demand within Tibet itself. The exceptional quality and cross-cultural synthesis evident in this figure strongly suggest it was created under such Newar direction, likely for a major religious and scholastic institution such as Shalu.

The late 12th/early 13th century marked a pivotal time at Shalu Monastery, situated near Shigatse, as it underwent significant expansion and decorative renovation under the patronage of local Sakya rulers and later the Mongol-backed elite. This period saw the influx of highly trained Newar artisans from the Kathmandu Valley, who played a central role in both sculpture and mural painting, helping to forge the distinctive Tibeto-Newar artistic vocabulary that would define north-central Tibetan Buddhist art for centuries. According to Ulrich von Schroeder, monumental images, such as the eight

bodhisattvas at Sera Monastery and several statues at Shalu (*ibid*, figs. 229C, 230A-B), were most likely cast by Newar ateliers working in Tibet, while Newar artists painted the monastery walls.

This colossal image thus stands not only as a remarkable work of art, but also as a historical document of 12th century Tibetan artistic excellence. It captures the interplay of regional styles, the importance of trans-Himalayan artisan networks, and the central place of Manjushri in Tibetan culture, particularly in the Sakya monastic tradition.



fig.1 圖一



2019

A BLACKSTONE FIGURE OF BEGTSE CHEN
貝格遮護法黑石像

TIBET, 16TH CENTURY
西藏 十六世紀

8 ½ in. (21.5 cm.) high

HK\$320,000-480,000
US\$42,000-62,000

PROVENANCE:
Kari Khedup, New York
Important Swiss Collection, before 2007

來源：
卡裡·克杜普，紐約
瑞士重要珍藏，2007年前入藏

This rare carving represents Begtse Chen, also known as Trichapa Chamsin, one of the eight revered Dharmapalas, or wrathful Dharma protectors, in Tantric Buddhism. More than a guardian figure, Begtse Chen embodies a complex narrative of transformation, cultural integration, and religious expansion in Inner Asia. So few examples of carved stone are known from this period in Tibet and it stands out as an exceptional representation of a revered protector.

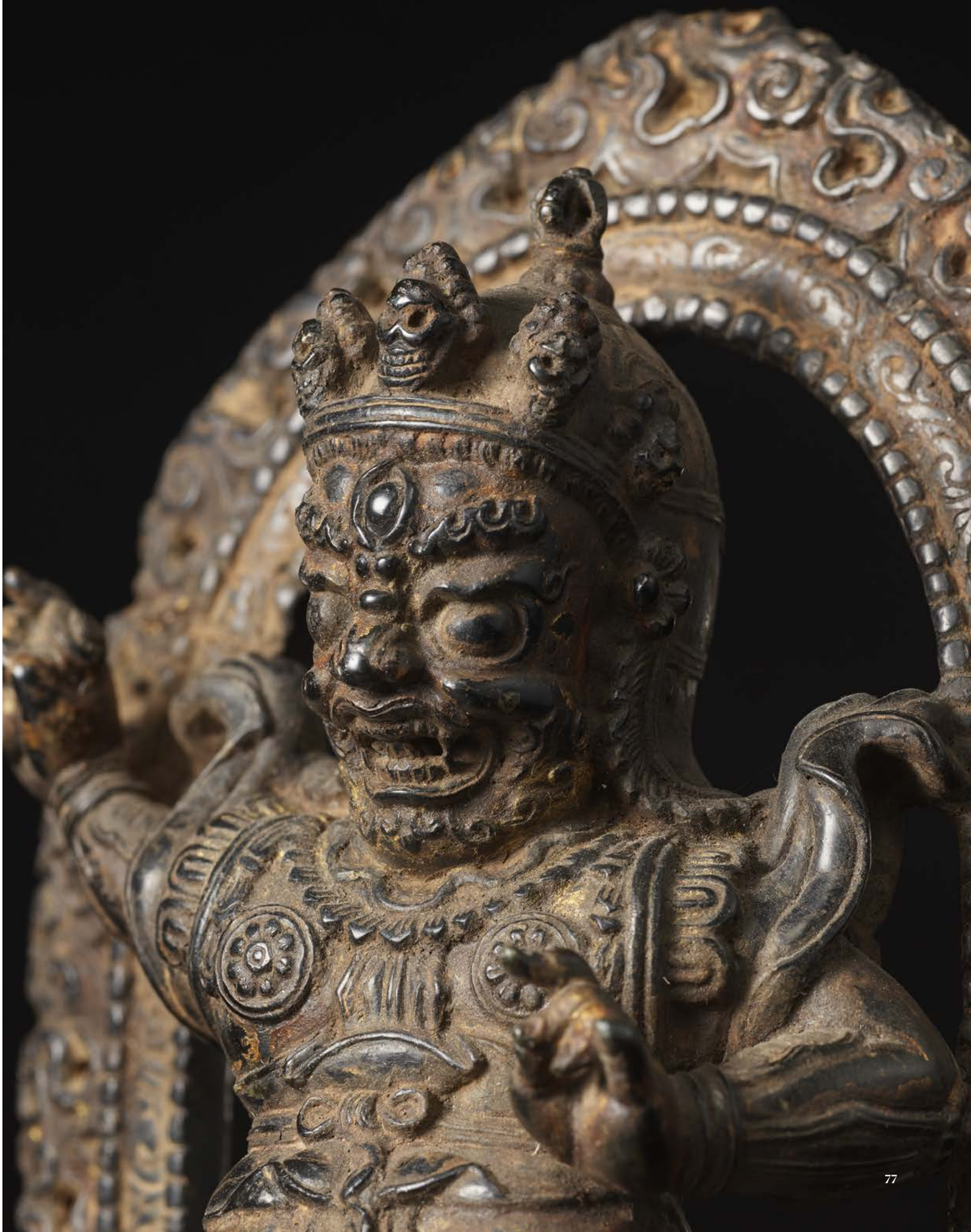
Originally a pre-Buddhist war deity venerated in 16th-century Mongolia, Begtse Chen’s transition into the Buddhist pantheon reflects a profound moment in Mongolian religious history. According to tradition, Begtse Chen confronted Sonam Gyatso, the Third Dalai Lama, during his 1575 journey to Mongolia. Upon his defeat, Begtse Chen was dramatically converted to Buddhism, symbolising the triumph of the Dharma over indigenous beliefs and marking a pivotal step in the spread of Buddhism in the region.

This religious integration gained momentum just two years later in 1577, when Sonam Gyatso formed a historic alliance with Altan Khan, leader of the Tumed Mongols. Altan Khan’s conversion to the Gelug School of Tibetan Buddhism initiated widespread state-sponsored support for the faith, including the construction of temples and monasteries across Mongolia. Within this rapidly evolving religious landscape, Begtse Chen was fully incorporated into the Tibetan Buddhist pantheon as a protector of the Dharma. His cult spread broadly, serving both spiritual and political functions in the growing cultural dialogue between Tibet and Mongolia.

The present black stone sculpture powerfully encapsulates this narrative. Carved with extraordinary precision and artistry front and back, the figure conveys a compelling duality. The naturalistic modelling of the body, especially the gently bent left arm raised in *vitarka mudra*, that would have held a fresh human heart amplifies ferocity of Begtse Chen’s wrathful visage: the right arm raised that would have brandished a sword, bulging eyes, a protruding tongue, sharply cast fang-like teeth, and a flaming mane, all underscoring his fearsome power as a spiritual protector.

Further enhancing the sculpture’s impact are its richly detailed accoutrements, chainmail armour, a tiara of skulls, and intricate jewellery, all skilfully rendered to emphasise both the divine authority and the martial origins of the deity. The overall composition is dynamic yet balanced, reflecting the masterful craftsmanship of 16th-century Tibetan ateliers.

As both an artwork and a historical artifact, this black stone carving of Begtse Chen stands as a testament to the transformative journey of Buddhism across Central Asia. It embodies not only the fierce devotion to the preservation of Buddhist orthodoxy but also the dynamic cultural syncretism that shaped the spiritual landscape of the region.





2020

A GILT COPPER FIGURE OF SHAKYAMUNI
BUDDHA

銅鑲金釋迦牟尼佛像

NEPAL, LICCHAVI PERIOD, CIRCA 8TH CENTURY
尼泊爾 李查維王朝 約八世紀

10 ½ in. (26.7 cm.) high

HK\$5,000,000-7,000,000
US\$650,000-900,000

PROVENANCE:
Private European Collector
Sotheby's New York, 26 March 1998, lot 83
Distinguished Private European Collection

來源：
歐洲私人藏家
紐約蘇富比，1998年3月26日，拍品83號
歐洲顯赫私人珍藏

This superb gilt copper casting of Shakyamuni Buddha represents one of the finest and best-preserved early Licchavi-period sculptures, exemplifying the cross-cultural exchange that characterised Nepalese art of the 8th century. Most notably, it reveals a sophisticated appreciation for luxury textiles, likely influenced by Central Asian, particularly Sogdian, traditions.

The Buddha is depicted wearing a simple, tightly fitted, diaphanous robe, delineated only by thick hemlines visible across the chest, ankles, and under the left arm. In striking contrast, the figure is seated atop an elaborate cushion, richly adorned with pearl-edged roundels enclosing anthropomorphic figures and floral motifs. These patterns are consistent with Sogdian textile designs produced between the 7th and 9th centuries, closely resembling examples such as the silk fragment in the Cleveland Museum of Art (1950.514).

This particular representation of textile design shares strong visual and stylistic parallels with a gilt copper figure of Manjushri, almost certainly from the same atelier, formerly with Carlton Rochell (see Weldon, *Himalayan Art*, New York, 2018, p. 75, no. 23). The cushion's decorative motifs also mirror those found on the well-known Shakyamuni Buddha with Adorants on Mt. Meru in the Norton Simon Museum, (1972.28.2.S), a Kashmiri work dated to the 8th century. Both works feature identical roundel patterns as well as diamond-shaped lozenges that fill the negative space. Another relevant comparison is a Manjushri figure in the Norton Simon Museum, circa 800, (1977.6.3.S), which is also seated on a similarly shaped cushion, though with a more simplified textile treatment. For a broader discussion of this textile design in the context of Central Asian imports, see Amy Heller, 'The Design of Abegg inv. no. 5065 in Relation to Documented Textiles', in *Central Asian Textiles and Their Contexts in the Early Middle Ages*, Abegg-Stiftung, 2006, pp. 178–180, figs. 123–124.



An unusually large tang projects from the back of the sculpture, a feature shared with a Licchavi period figure of Indra from the Solomon Family Collection. For a detailed discussion, see Vajracharya, 'Three Licchavi Period Sculptures Under One Roof: The Solomon Family Collection of Nepalese Art', Part One, *Orientations*, March/April 2020.

The cushion beneath the Buddha is enriched by stylised dragons and floral motifs rendered in beaded roundel patterns. This emphasis on ornate textile representation aligns with broader Himalayan trends, where luxury fabrics from Central Asia influenced throne covers, deity robes, and other decorative elements. One notable example is the sleeve pattern of an unidentified royal figure preserved in the Potala Palace, tentatively attributed to the 11th century (see von Schroeder, *Buddhist Bronzes in Tibet*, Vol. II, p. 941, figs. 241D & E), but also considered to be Yarlung or Licchavi.

Further evidence of the motif's continuity across media is seen in a stone sculpture of Devi at Pashupatinath, dated to the 7th century, where the figure wears an embroidered belt adorned with Sogdian-style roundels (see Pal, *The Arts of Nepal, Part One: Sculpture*, Leiden/Köln, 1974, pl. 216, p. 130).

Valrae Reynolds also documents the early use of such textiles in the Himalayan context. A Tang court painting by Yan Liben (c. 600–674) shows the first Tibetan envoy wearing a red robe decorated with pearl medallions enclosing a single bird, possibly fashioned from imported Sasanian fabric (see Reynolds, "Luxury Textiles in Tibet," in Casey and Denwood, *Tibetan Art: Toward a Definition of Style*, London, 1997, p. 89, fig. 3).

The enduring appeal of these textiles in Tibet is evidenced in 11th-century mural paintings, where nobles continue to be depicted wearing robes with similar motifs. However, by the 10th/11th century, representations of Vasudhara and Cundi attributed to Nepalese artists, now preserved in the Potala, (see von Schroeder, *Buddhist Sculpture in Tibet*, Vol. II, p. 487, nos. 154C–H) show a stylisation of the cushions, retaining the form but losing the crisp definition seen in the present Buddha and the Rochell Manjushri.

Re-evaluating this sculpture through the lens of its textile representation, heavy and precise casting, distinctive facial features, and detailed ornamentation, we are now better equipped to support an 8th-century dating. The comparative examples, ranging from Nepal to Kashmir and Tibet, reinforce the central importance of Sogdian textiles in Himalayan visual culture and underscore the remarkable craftsmanship of this work. This figure stands not only as a masterpiece of Licchavi-period sculpture but also as a testament to the dynamic cultural exchanges that shaped early Himalayan art.



2021

A GILT COPPER FIGURE OF DROKMI
LOTSAWA SHAKYA YESHE

銅鑲金譯師卓彌釋迦益西像

TIBET, 15TH CENTURY
西藏 十五世紀

7 ¼ in. (18.5 cm.) high

HK\$400,000-600,000
US\$52,000-78,000

ENGRAVED:
*Being the upholder of a treasury of precious teachings, He fulfils
the desires of those to be trained.
Compassionate translator, I pay homage to Shakya Yeshe.
I, Palden Dren, pay homage to the eighth lama of the Lamdre
lineage, the great master Drokmi, and request his blessings. May
this be auspicious!*

刻印：
題記：“作為珍貴教法寶藏的持有者，
他滿足所有有待教化眾生的願望。
慈悲的譯師，我向釋迦益西頂禮。
我，巴登·滇，向道果傳承的第八位上師、大導航師卓彌頂禮，
並祈求他的加持。願此吉祥。”

This sensitively rendered portrait depicts Drokmi Lotsawa Shakya Yeshe (992/3–1043/72), a seminal 11th-century translator and master of the Lamdre teachings, a cornerstone of the Sakya tradition. The inscription identifies him and affirms his position within the lineage, offering homage and a request for blessings.

Drokmi Lotsawa was revered for his scholarship, having translated nearly seventy tantric texts from Sanskrit after years of intensive study in India and Nepal. His pivotal role in bringing esoteric Indian teachings into Tibetan intellectual life is embodied in this finely executed sculpture.

The figure is masterfully cast, with features rendered in a soft, naturalistic mode. The hands and feet are particularly delicate, evoking the pliability and warmth of living flesh. Subtle gestural refinement conveys an inner serenity and spiritual presence.

The treatment of the robes is especially noteworthy. Draped with a sense of weight and fluidity, they curve around the body in a naturalistic manner, falling in gentle, undulating folds that accentuate the figure’s quiet grace. The incised hemline, broad and adorned with a foliate motif, adds a refined opulence to the textile, heightening the sense of movement and balance.

This stylistic treatment finds a close parallel in the 15th-century portrait of another Lamdre lineage master, Drakpa Gyaltsen (see Rossi, *Homage to the Holy: Portraits of Tibet’s Spiritual Teachers*, London, 2003, cat. 20). Both works share a striking textural contrast between flesh and garment, as well as a distinctive decision to leave the lips un-gilded, allowing the red copper of the alloy to show through and enhancing the lifelike realism of the faces.

With its expressive modelling, refined casting, and layered iconographic meaning, this portrait offers not only a representation of a great historical figure but also an embodiment of the stylistic and spiritual ideals of 15th-century Tibetan art.



2022

A THANGKA OF SHAKYAMUNI'S
PARINIRVANA ATTRIBUTED TO THE
TENTH KARMAPA, CHOYING DORJE
DISTEMPER ON SILK

第十世噶瑪巴卻英多傑 絹本礦物顏料彩繪
釋迦牟尼佛涅槃唐卡

CHINA, YUNNAN PROVINCE OR EASTERN TIBET,
LATE 17TH CENTURY
雲南/ 藏東 十七世紀晚期

24 ½ x 16 ⅝ in. (62.3 × 42.2 cm.)

HK\$8,000,000-12,000,000
US\$1,100,000-1,600,000

PROVENANCE:
Sotheby Parke Bernet, New York, 14 and 15 March, 1979, lot 426
Bonhams, New York, 14 March 2016, lot 34
Alsop Collection

LITERATURE:
Karl Debreczeny, 'Recrafting Remote Antiquity: Art of the Tenth Karmapa', in *Arts of Asia*, November-December, 2020, pp. 84, 85, nos. 14 and 16
Karl Debreczeny, 'Of Bird and Brush: A Preliminary Discussion of a Parinirvana Painting in the Distinctive Idiom of the Tenth Karmapa Recently Come to Light', in Caumanns, Volker, Jörg Heimbelt, Kazuo Kano and Alexander Schiller (eds.), *Gateways to Tibetan Studies. A Collection of Essays in Honour of David P. Jackson on the Occasion of his 70th Birthday* in Indian and Tibetan Studies 12.1-2, 2021, pp. 161-189. figs. 1, 2, 4 and 8.
Ulrich von Schroeder, *The Tenth Karmapa: Tibet's Greatest Artist*, Visual Dharma Publications, 2025, p. 241, no. P23.

來源：
紐約蘇富比派克博內特，1979年3月14日至15日，拍品426號
紐約邦瀚斯，2016年3月14日，拍品34號
奧爾索普收藏

出版：
卡爾·德佈雷森尼，《重塑遠古：第十世噶瑪巴的藝術》，《亞洲藝術》，2020年11-12月，第84, 85頁 編號14和16
卡爾·德佈雷森尼，《筆與翎：第十世噶瑪巴獨特風格涅槃圖初探》，收錄于《藏學研究之門：大衛·P·傑克遜七十壽辰紀念文集》，《印度與藏學研究》12:1-2, 2021年，第161-189頁，圖1、2、4、8
烏爾裡希·馮·施羅德，《第十世噶瑪巴：西藏最偉大的藝術家》，視覺達摩出版社，2025年，第241頁，編號P23



New scholarship and rediscovered provenance details have significantly advanced our understanding of this remarkable painting, allowing for a more informed attribution to the Tenth Karmapa, Choying Dorje (1604–1674). Long admired for its stylistic uniqueness and enigmatic iconography, this *parinirvana* thangka can now be more securely linked to Choying Dorje and his production of two sets of The Twelve Deeds of the Buddha series that he is recorded to have painted in 1653 and 1654. Crucially, its first documented appearance at Sotheby Parke Bernet, New York, in 1979, with original silk mountings that included kesi tapestry panels of cranes, a specific motif that Choying Dorje employed in his artistic vocabulary, adds compelling material evidence. Further, new scholarship by Karl Debreczeny, particularly his 2021 study, provides a rigorous comparative and iconographic framework that situates the painting firmly within the Karmapa’s creative milieu. Taken together, these developments support a confident attribution to the master himself, Choying Dorje, the Tenth Karmapa.

This painting of the Buddha’s *parinirvana* (final *nirvana*) executed on silk, features the Buddha reclining on a richly decorated light green plinth, surrounded by grieving followers, with scenes of his cremation and the distribution of his relics illustrated in the upper parts of the composition. The Tenth Karmapa’s style is recognisable for its whimsical, almost naive figural forms, long heads, fleshy faces, and tiny red lips, departing from conventional Tibetan aesthetics. The elaborate plinth beneath the Buddha, decorated with animals and offering figures, echoes ancient Kashmiri throne reliefs from the 7th–8th centuries. This reference to archaic Indian models was noted by later Tibetan artists and scholars, including the Thirteenth Karmapa, who praised the Tenth Karmapa’s paintings for their inspiration from ancient Kashmiri bronzes (see Debreczeny, *The Black Hat Eccentric*, 2012).

Choying Dorje led the Karma Kagyu lineage through a time of existential crisis during the rise of the Gelugpa-Mongol alliance under the Fifth Dalai Lama (r. 1642–1682). The political unification of Tibet resulted in the widespread suppression of rival sects. The Karma Kagyu, one of Tibet’s wealthiest and most established traditions, was systematically dismantled, its monasteries confiscated, its monks exiled or killed, and its cultural legacy nearly obliterated (*ibid.*, 2012, p. 256). In 1645, Choying Dorje escaped a doomed encampment in Lhadok, fleeing Mongol encirclement and ultimately taking refuge in Lijiang (modern Yunnan), under the protection of the Naxi King Mu Yi (r. 1624–1669). There, in exile, he nurtured the Karma Kagyu tradition and developed a radically independent artistic style.

Karl Debreczeny has argued that Choying Dorje’s artistic idiom parallels that of contemporaneous late Ming painters, such as Chen Hongshou (1598–1652), who also drew upon antiquity to evoke an imagined golden age (*ibid.*). In this context, Choying Dorje’s visual vocabulary may be interpreted as an aesthetic form of resistance, rejecting the increasingly codified visual language of the Gelugpa establishment, whose workshops emphasised rigid formulas, ornate decoration, and saturated contrasts. In contrast, Choying Dorje’s style emphasises empty, atmospheric backgrounds, simplified (possibly Naxi) clothing, and tonal harmonies, seen here in the delicate lavender-cyan sky.

This attribution is further supported by Debreczeny who offers a detailed examination focused entirely on this thangka in: “Of Bird and Brush: A Preliminary Discussion of a Parinirvana Painting in the Distinctive Idiom of the Tenth Karmapa Recently Come to Light” (2021). There, Debreczeny contextualises the painting both stylistically and

historically, affirming its attribution to Choying Dorje and highlighting the importance of its iconographic and formal departures from the Gelugpa mainstream.

Debreczeny further notes that the brushwork includes the use of the “tremulous brush” technique [*zhanbi*], a Chinese method involving quick broken lines, especially visible in hands and faces, a method rare in Tibetan painting. “*Perhaps the subtlest and most telling clue of the Karmapa’s own hand are the quick broken lines found in some of the hands and faces, a Chinese brush technique known as “tremulous brush” (zhanbi 颤笔) which is especially distinctive to Chos dbyings rdo rje’s hand.*” Other features, like boneless washes of pigment in the depiction of animals and delicate rendering of fabrics, support attribution to the Tenth Karmapa. Additionally, the painting’s medium in silk, aligns with Chinese painting traditions, further distinguishing this work from typical Tibetan thangkas.

The *parinirvana* belongs to a larger series/set illustrating the Twelve Deeds of the Buddha, a central theme in the Tenth Karmapa’s oeuvre. This theme was introduced to him through a 1629 commentary by his main teacher, the Sixth *Zhwa dmar pa*, which had a lasting influence. The Karmapa composed several poetic and biographical texts based on *avadana* literature, which often intertwine stories of the Buddha’s life with autobiographical elements.

The Tenth Karmapa is known to have painted a series of the Twelve Deeds by his own hand in 1653 and 1654. *Then in 1653, four years after composing his own praises, the Karmapa “painted by his own hand thang ka(s) of the Twelve Deeds of the Buddha.”*¹⁴ A year later during the New Year festivities of the Wood Horse Year (1654) “*he once again began to draw at one time the Twelve Deeds [of the Buddha].*” Multiple records indicate he painted and designed these works during his exile in Lijiang, Yunnan, after fleeing political upheaval in Tibet. His compositions were often intended as models for workshop production, with textual references emphasising his collaborative methods.

This thangka of *parinirvana* represents the only known composition from the two sets of the series of the Twelve Deeds of the Buddha, composed in 1653 and 1654. A much later copy of the se, riesa complete narrative set painted on cotton in bright, incongruent colours, remains at Palpung Monastery, further material evidence of the existence of the original sets. Contrasting the present *parinirvana* image with the Palpung iteration (Debreczeny 2012, p. 166, fig. 5.9), the two works share a foundational composition but differ in numerous details: figures vary in age, attire, and pose; the couch supporting Shakyamuni has an extra tier of lambs or deer in the present version. Their palettes also diverge. While the Palpung version, painted on cotton, features hard-edged contrasts in deep blue and green, this painting favours subtler shifts between cyan and lavender in the sky, and richer purples in the landscape. The present thangka also displays greater facial variation and emotional range, suggesting a more refined hand and an earlier date, when Choying Dorje was perfecting his style.

Compare instead to the colour palette of the Palden Lhamo, recently discovered in the depths of the inventory of the Potala collection (von Schroeder, *The Tenth Karmapa: Tibet’s Greatest Artist*, 2025, p. 223, P12), the dark blue skin of the Sri-Devi, layered with garments, his necklace, belt, and anklets lavishly adorned with jewels, to the robes of the myriad grieving followers in the *parinirvana*, their costumes layered with translucent necklaces made of fish-skin, jewel-adorned



headdresses, and accessorised with peacock fans and translucent vessels filled with corals and jewels. As well the similarities in the colour palette with the Buddha Shakyamuni Attended by Mahakasyapa and Ananda in the Tibet Museum in Gruyères (*ibid*, pp. 274-5, P59) the contrasting orange and red of the buddha against the blue-green cyan and lavender backdrops of the nimbus and coffin.

A particularly notable and important feature is the painting's original mounting, which included Chinese kesi (silk tapestry) squares decorated with birds. These were intact when the thangka first appeared on the market with Sotheby Parke Bernet, New York in 1979. These bird-themed mandarin squares are found in other works attributed to the Tenth Karmapa, and they carry symbolic and personal resonance. Birds appear frequently in his art, poetry, and autobiographies, often representing beauty, communication, and spiritual companionship. His biographers even credit him with the ability to communicate with birds, a talent inherited by the Thirteenth Karmapa.

While such bird-themed mountings are usually reserved for central paintings in a series, this *parinirvana* painting features them as well, suggesting either that all works in the set were richly mounted or that the scene was considered iconically important alongside Enlightenment and the First Teaching.

A set of *thang kas* depicting the Twelve Deeds of the Buddha "in a Chinese style" (*rgya bris ma*) in ten paintings by Chos dbyings rdo rje is recorded to have survived at mTshur phu Monastery in the Karmapa's private chambers into the 1920s when Kah thog Si tu visited that place.

See Kah. thog Si tu 2001: 86, 95, line 5: karma pa'i gzim khang du chos dbyings rdo rje'i phyag bris mdzad bcu rgya bris ma thang ka bcu. Also cited by Jackson 1996: 250. Karl-Heinz Everding has recently published a complete German translation of Kah. thog Si tu's Pilgrimage Record; for the above-mentioned set of *thang kas*, see Everding 2019, vol. 1: 191. While mTshur phu Monastery was destroyed in the 1950s, many personal objects related to the Karmapa lineage in mTshur phu were taken to Rumtek Monastery in Sikkim, and may have survived there. Unfortunately, due to the current complicated internal political situation involving competing factions, the Rumtek treasury is locked and seems will remain inaccessible for the foreseeable future.



2023

A THANGKA OF GARWA NAGPO,
ATTRIBUTED TO THE TENTH KARMAPA,
CHOYING DORJE
DITEMPER AND GOLD ON SILK

第十世噶瑪巴卻英多傑 絹本重彩設色加金彩
守誓黑鐵匠神唐卡

TIBET OR LITHUNG, CIRCA 1655
西藏/雲南 約1655年

Image: 18 7⁄8 x 12 in. (48 × 30.5 cm.)
With silk border: 37 × 15 in. (94 × 38 cm.)

HK\$6,500,000-9,500,000
US\$840,000-1,200,000

PROVENANCE:
Private American Collection, before 2004
Distinguished European Collection

LITERATURE:
Heather Stoddard, 'The nine brothers of the White High. On `remembering' of history and the creation of gods'. In Karmay, Samten and Sagant, Philippe (eds.), *Les habitants du toit du monde. Études recueillies en hommage à Alexander W. Macdonald*, 1997, p. 99, fig. 4.
Irmgard Mengele, *The Life and Art of the Tenth Karma-pa Chos-dbyings-rdo-rje* (1604-1674), 2005, p. 307, fig. 1.
Karl Debreczeny, *The Black Hat Eccentric: Artistic Visions of the Tenth Karmapa*, Rubin Museum of Art, 2012, pp. 14, 15, 21, 182, figs. 03 and 6.7.
Heather Stoddard, 'A Brief Note on a Tangka Painted by Chöying Dorjé, Tenth Black Hat Karmapa of Tibet, in 1655: The "Oath-bound Great Being" (Dam can Skyes bu chen po)', pp. 185-190 in Debreczeny and Tuttle, *The Tenth Karma & Tibet's Turbulent Seventeenth Century*, Serinda, 2016, (cover image)
Karl Debreczeny, 'Recrafting Remote Antiquity: Art of the Tenth Karmapa', *Arts of Asia*, November-December 2020, p. 83, no. 12.
Ulrich von Schroeder, *The Tenth Karmapa Tibet's Greatest Artist*, Hong Kong, 2025, p. 221, no. P11.

來源：
美國私人收藏，2004年前入藏
歐洲顯赫珍藏

出版：
H. 斯托達德，〈白高的九兄弟：論歷史的“記憶”與神的創造〉，收錄于桑丹·噶爾梅與菲力浦·薩甘特編，〈世界屋脊的居民：亞歷山大·麥克唐納紀念文集〉，1997年，第99頁，圖4
伊爾姆加德·門格勒，〈第十世噶瑪巴確英多傑（1604–1674）的生平與藝術〉，2005年，第307頁，圖1
卡爾·德佈雷森尼，〈黑帽怪傑：第十世噶瑪巴的藝術視野〉，魯賓藝術博物館，2012年，第14、15、21、182頁，圖03與圖6.7
希瑟·斯托達德，〈西藏第十世黑帽噶瑪巴確英多傑1655年所繪唐卡簡記：“誓言束縛的偉大存在”（Dam can Skyes bu chen po）〉，第185–190頁，收錄於德佈雷森尼與圖特爾編，〈第十世噶瑪巴與西藏動盪的十七世紀〉，Serinda出版社，2016年（封面圖片）
卡爾·德佈雷森尼，〈重塑遠古：第十世噶瑪巴的藝術〉，《亞洲藝術》雜誌，2020年11月至12月，第83頁，編號12
烏爾裡希·馮·施羅德，〈第十世噶瑪巴：西藏最偉大的藝術家〉，香港，2025年，第221頁，編號P11



This extraordinary thangka by the Tenth Karmapa, Choying Dorje, stands out as one of the very few surviving examples bearing an inscription that honors both his artistic legacy and spiritual authority. Among the limited number of known inscribed thangkas attributed to him, this painting is especially significant, not only for its aesthetic mastery but for the rare presence of an inscription, which situates it within a select group of works where authorship, place, and date are explicitly recorded.

The subject is the Oath-Bound Protector (Damchen), rendered in the nag thang or black-ground painting tradition, a visual mode typically reserved for wrathful deities. The inscription in gold identifies the Tenth Karmapa as the source of the image, though the formal and honorific language, similar to that found in the Marpa thangka (von Schroeder, *The Tenth Karmapa Tibet's Greatest Artist*, Hong Kong, 2025, pp. 198-9, P1), indicates it was likely written by a devotee rather than by the Karmapa or his direct attendant. Despite this, the attribution remains critical in understanding the painting's place within Choying Dorje's oeuvre.

While the genre and subject matter are distinct from his other works, the techniques used in this composition show strong affinities with the 1660 painting set attributed to him. The palette, dominated by deep blacks, rusty reds, and warm browns, creates a striking visual intensity, heightened by ethereal atmospheric effects that give the painting an almost dream-like, otherworldly quality. The dramatic contrasts between opaque and translucent elements, warm and cool tones, and dynamic versus still forms generate a surreal, nearly cinematic tension throughout the scene.

David Jackson has commented on the unusually affectionate and realistic treatment of animals in this thangka, a hallmark of Choying Dorje's style. The rendering of the goat, the bear, and the spectral white figure emerging from the smoke suggests not only technical mastery but also a unique emotional sensitivity. Particularly noteworthy is the use of colour and brush technique: pigment is applied in a manner reminiscent of Chinese ink painting, with subtle tonal variations achieved by layering pale, creamy hues over slightly darker underlayers.

This method is especially effective in the sea of blood the deity rides across, painted in graded reds reminiscent of the green tonal variations in the decorative details of Choying Dorje's other works. These reds are further intensified by the juxtaposition of cool blue rocks and the smoky, ink-washed background, out of which bursts of flame and billowing smoke frame the central figure. Within the smoke, a ghostly white form materialises just above the Damchen's arms, which hold the symbolic blacksmith's hammer and bellows, its hands splayed in a haunting, almost hallucinatory gesture.



The animals' fur is depicted using soft, boneless pigment washes, especially evident in the dappled coat of the bear cub and the delicate shading on the goat's muzzle. Meanwhile, the deity's own body, rendered in unpigmented black silk ground, is defined only by light blue outlines and quick, expressive strokes that give volume and dynamism without compromising the spectral quality of the form. The blacksmith's hammer, rendered in flat yellow-gold, stands in bold contrast to the subtle shading elsewhere, and this contrast is characteristic of other thangkas bearing Choying Dorjes inscription.

The inscription not only attributes the work to the Tenth Karmapa but provides crucial information regarding its date and location. It records that the painting was created in the “Land of Gura Sharka” in Minyak (southern Kham), specifically in Banghe village, Daocheng County, Sichuan, placing the work geographically and narrowing the possible dates within the Tibetan calendrical Sheep Years of the Karmapa's lifetime to 1655. This aligns with historical accounts of the Karmapa's presence in the region during his exile, particularly a documented visit to Minyak in 1655.

Further corroboration comes from the Karmapa's biography, which records that in the same year he painted a thangka of Damchen Dorje Lekpa in the style of Jeu (Byeu). Given that the figure in this painting is clearly labeled as Damchen in the inscription, and carries the hammer and bellows typical of the blacksmith emanation Damchen Garwai Nakpo, the identification seems well-founded. The rest of the figure's name in the inscription, “the great long-haired one,” appears to be descriptive rather than a formal epithet, but corresponds with the deity's iconography found in other Tibetan sources.

As Shakabpa notes in his description of wrathful figures in the Jeu style, such deities are often portrayed as short, with large heads and bellies, and when rendered in dark blue or black, are outlined in white or pale blue, details that precisely match the stylistic choices in this painting.

This thangka is not only a testament to Choying Dorje's technical virtuosity but also a profound expression of visionary creativity. The inscription elevates its importance, placing it firmly within a rarefied body of signed and attributed works and providing essential historical context. More than a devotional object, this painting is a powerful atmospheric experience, its inky veils of smoke, spectral forms, and vibrant pigments drawing the viewer into a liminal world where wrathful protectors emerge from fire and mist. Few thangkas achieve such an ethereal, dream-like presence while remaining so grounded in historical specificity and technical mastery.



2024

AN EMBROIDERED SILK THANGKA OF
SHAKYAMUNI BUDDHA ATTENDED
BY MAHAKASYAPA AND ANANDA
釋迦牟尼佛與摩訶迦葉及阿難尊者像刺繡唐卡

ATTRIBUTED TO THE TENTH KARMAPA, CHOYING DORJE
AND HIS WORKSHOP

CENTRAL TIBET OR KINGDOM OF LIJIANG (YUNNAN PROVINCE),
17TH CENTURY
第十世噶瑪巴卻英多傑或其工坊 西藏中部/雲南麗江 十七世紀

20 × 12 ½ in. (50.8 × 31.8 cm.)

HK\$800,000-1,200,000
US\$110,000-150,000

PROVENANCE:
Spink & Son, London
Christie's New York, 20 September 2013, lot 1644
Alsop Collection

LITERATURE:
Ulrich von Schroeder, *The Tenth Karmapa: Tibet's Greatest Artist*,
Hong Kong, 2025, p. 283, no. P64, pl. XXVI

來源：
斯賓克公司，倫敦
紐約佳士得，2013年9月20日，拍品1644號
奧爾索普收藏

出版：
烏爾裡希·馮·施羅德，《第十世噶瑪巴：西藏最偉大的藝術家》，
香港，2025年，第283頁，編號P64，圖版XXVI



This exquisitely embroidered thangka depicts Shakyamuni Buddha seated in *dhyanasana* on a lotus pedestal, framed by an elaborate mandorla and flanked by his two principal disciples, Mahakasyapa and Ananda. At the base of the pedestal is a pile of precious jewels, while above presides Vajradhara, the primordial Buddha (*adbuddha*), overseeing the scene. Shakyamuni's right hand extends downward in *bhumisparsha mudra*, the "earth-touching gesture" that commemorates the moment of enlightenment.

While somewhat similar embroidered textile thangkas are known from the Late Ming and Early Qing periods, this thangka exhibits stylistic elements that suggest a specific attribution to Choying Dorje, the Tenth Karmapa (1604-1674).

Shakyamuni is modelled in the Choying Dorje idiom, with an ovoid face, small mouth, small eyes with high arched brows, and pronounced fleshy ears. The pale green, rectangular throne platform beneath him is guarded by exuberantly stylised lions and layered lotus petals, shaded to give a sense of depth and dimensionality.

Notable too is the individualised treatment of the Buddha's two disciples. Rather than the anonymous or idealised forms typical of the period, Mahakasyapa and Ananda are rendered with expressive, asymmetrical features and archaic patchwork robes, and the stubby hands and fingers characteristic of Choying Dorje. Their stances, gestures, and facial expressions convey psychological depth and reverence, hallmarks of the 10th Karmapa's personal style.

The mandorla framing the Buddha is particularly striking, featuring the *ashtamangala*, or eight auspicious symbols, nestled within bold scrolling foliage. The composition of the mandorla follows conventions favoured by Choying Dorje in both painting and sculpture, especially in including an upper protuberance of the mandorla.

The theme of the embroidery, Shakyamuni with his two main disciples, is familiar from the numerous examples already known in the painting sets of the 16 arhats by Choying Dorje, where this theme forms the central painting (Debrecezeny 2012 figs 0.1, 0.8, 3.1, 4.1; see also von Schroeder 2025, p. 272). The treatment of many elements in the embroidery is strikingly similar to these paintings, from the overall format, to details such as the clear distinction in age shown in the portrayal of Mahakasyapa and Ananda, and the rendering of their patchwork robes.

Although Choying Dorje is best known for his paintings and sculptures, his biographies and autobiographies frequently mention his work with embroideries. When he was first reunited with his main teacher, the sixth Shamarpa in 1620, when only 16 years old, he received an Arya Avalokiteshvara painted on cotton from his teacher, and in turn offered the Shamarpa "a silk embroidered image of the Buddha" (Mengele 106, notes 83, 84, 85, quoting from Choying Dorje's autobiographical *Wish Fulfilling Cow*).

Another notable example is recorded in the authoritative biography of Situ and Belo: when Choying Dorje, then 33 years old, was on pilgrimage in Tsari during the Tibetan New year of 1637, "...he made the drawing for embroidered images of the Sixteen Elders surrounded by sixteen thousand four hundred arhats. He set up a workshop with ten craftsmen." (translation by Mengele, Irmgard Riding a Huge Wave of Karma, The Turbulent Life of the Tenth Karma-pa, p 1974).

Recent scholarship—especially the work of Karl Debrecezeny—has also confirmed how his artistic influence extended into textile production. Debrecezeny's early article, *The Buddha's Law Among the Jang: The 10th Karmapa's Development of His Chinese Style Thangka Painting in the Kingdom of Lijiang* (*Orientalizations*, Vol. 34, No. 4, April 2003, pp. 46-47), discusses how the eccentric figural style associated with the Karmapa was transmitted across various media, including embroidery. (see citations from this article)

In his later seminal work on the art of Choying Dorje, *The Black Hat Eccentric* (New York, 2012) Debrecezeny quotes from several Tibetan sources describing the Karmapa's mastery across artistic disciplines:

"Since he was young he painted thangka and made embroidery (si'u) with multi-colored threads" (p. 65, quoting an unpublished Tibetan manuscript biography of Choying Dorje)
"His practice of the arts (bzo spyod) such as embroidered silk thangkas was completely unsurpassed" (p. 253, quoting Tibetan art historian Konchok Tenzing 1994).

One key passage from the 19th century Tibetan scholar Kongtrul's *Shes bya kun khyab* (*Embracing All Knowables*, 1846), translated by Debrecezeny (*ibid.*, p. 248), reads:
"Superior to all of these [was] the Lord of the World practicing art, the glorious Karmapa Choying Dorje. This personage studied painting with the Chukhyer Trulku Tsering of Lhodrak, a follower of the Menri manner. During the later part, however, he was inspired by Chinese scroll painting for painting (bris) and influences from [old] Kashmiri originals for his sculpture (bur). His marvellous paintings, along with his embroideries, can be seen even today."

The present lot can be viewed as an example of one of the embroideries of Choying Dorje that "can be seen even today."



2025

A GILT COPPER ALLOY FIGURE OF
VASUDHARA
銅鑲金財續佛母像

NEPAL, CIRCA 11TH CENTURY
尼泊爾 約十一世紀

6 in. (15.2 cm.) high

HK\$1,600,000-2,400,000
US\$210,000-310,000

PROVENANCE:
Private American Collection
Chino Rocoroni, Paris, by 1980s
Estate of William H. Wolff
Sotheby's New York, 2 June 1992, lot 5
Important Swiss Collection

來源：
美國私人收藏
奇諾·羅科羅尼，巴黎，於1980年代入藏
威廉·H.沃爾夫遺贈
紐約蘇富比，1992年6月2日，拍品5號
瑞士重要珍藏



Backview 背面



Elegantly cast and richly adorned, this exquisite figure of Vasudhara, the bodhisattva of abundance and prosperity, exemplifies the sophistication of 11th-century Nepalese sculpture. Rendered in gilt copper alloy, the goddess is seated in *lalitasana*, her slightly curving posture matches her relaxed posture and the fluid articulation of her limbs. Her six arms, emblematic of her supernormal attributes, are arranged in a balanced rhythm: one holds a manuscript (*pustaka*), another a sheaf of grain (*dhanya*), and another a water vessel (*kamandalu*), all of which signify the goddess's bestowal of spiritual and material wealth.

Single leaf tall crown is flanked by thin beaded brackets and a pair of radial hair buns, reflecting the cosmopolitan style of the day and it's also found in another Vasudhara in von Schroeder, *Buddhist Sculpture in Tibet*, Vol. I, Hong Kong, p. 172, no. 172C. Although this is suggested to date from 13th century, there are clear connection to the 11th century evident in the high armbands and crown configuration as seen in standing Tara (*ibid*, p. 489, nos. 155C-E).

What distinguishes the present example is the extraordinarily smooth, lustrous surface, particularly over the cheeks, chest, and arms, polished to a deep, golden sheen by centuries of ritual handling and devotional anointment. This velvety patina, developed through repeated consecration and offering, imbues the sculpture with a powerful sense of sanctity and presence, bearing tangible witness to its long life within a sacred context.

The modelling reflects the idealised feminine canon of the Licchavi and early Malla periods: the full, high breasts; narrow waist; and rounded thighs create a sensuous yet poised figure, characteristic of 11th-century Nepalese depictions of divine femininity. Her serene expression, with gently arched brows, downcast eyes, and softly smiling lips, conveys a quiet introspection, while her ornate jewellery and elaborate crown, cast with remarkable precision, further emphasise her celestial status.

This sculpture belongs to a rare group of early Nepalese bronzes produced in the Kathmandu Valley during the transitional period between the Licchavi and early Malla dynasties, distinguished by their refined casting, subtle modelling, and delicate surface treatment. Comparable examples can be found in major institutional collections, including a Vasudhara in the Norton Simon Museum, Pasadena (inv. no. F.1975.08.02.S), and another published in *The Sculptural Heritage of Nepal: Art from the Kathmandu Valley* by Pratapaditya Pal (Marg Publications, 1986, p. 83, fig. 68). A closely related figure in the Los Angeles County Museum of Art (M.72.2.1) also shares the same sculptural vocabulary, including the slender proportions, refined adornment, and calm facial features.

Works of this quality and rarity are seldom seen on the market. The present lot not only represents a pinnacle of early Nepalese metal sculpture but also serves as a deeply moving object of living devotion.



2026

A SILVER COPPER AND GOLD INLAID BRASS
FIGURE OF SITATAPATRA
黃銅錯金銀紅銅白傘蓋佛母像

TIBET, 13TH CENTURY
西藏 十三世紀

6 ¾ in. (17.1 cm.) high

HK\$1,000,000-1,500,000
US\$130,000-190,000

PROVENANCE:
Sotheby's New York, 30 November 1994, lot 84
Private Swiss Collection

來源：
紐約蘇富比，1994年11月30日，拍品84號
瑞士私人收藏



This exquisitely cast bronze depicts Sitatapatra, the “White Parasol” goddess, in her most essential and iconic form, rendered with remarkable refinement and technical mastery. Seated in *vajrasana*, she radiates calm authority and protective strength, qualities central to her role in Mahayana and Vajrayana Buddhism as a powerful female protector deity (*dharmapala*).

She is shown here in her peaceful aspect with a single face and two arms, her right hand raised in *abhaya mudra*, the gesture of protection and fearlessness, while her left hand delicately holds the shaft of a white parasol, the symbol from which she derives her name. The parasol (Sitatapatra), traditionally represents spiritual shelter from harmful forces, both worldly and supernatural. A distinctive third eye is modelled at the center of her forehead, indicating her omniscient awareness and vigilance.

The goddess is adorned with elegant jewellery inlaid with gold, silver, and copper, including foliate armbands, hoop earrings, a prominent central -leaf tiara, and a beaded girdle- even her toenails and fingernails are inlaid with copper. Her sash and diaphanous *dhoti* are rendered with fine chased detailing that glimmers against the darker brass, following the Pala sculptural tradition of eastern India, which had a profound influence on Tibetan art from the 11th through 13th centuries.

The serene, oval face with bow-shaped lips, elongated eyes, and softly arched brows is characteristic of the post-Pala idiom carried into early Tibetan ateliers. In a variation from the Pala fashion her hair is twisted in a long strand at the back and gathered in a bun ornamented with flowers resting on her left shoulder. The surface is smooth and well-preserved, with traces of ritual use enhancing its devotional aura.

Sitatapatra, often regarded as an emanation of either Tara or Avalokiteshvara, is invoked in esoteric practice to ward off obstacles, calamities, and malevolent forces. In this pared-down two-armed form, she was likely used in individual tantric meditation practices, as well as placed on personal or monastic altars for protection.

This figure of Sitatapatra is likely from the same set or atelier as a Ushnishavijaya that shares the same expansive use of silver and copper inlay, jewels and shallow plain cushion base, see Christie’s, New York, September 1998, lot 98. Another closely related figure of of Sitatapatra is slightly more restrained with inlays but share many physical features, see Henss 'Early Tibetan sculpture' in Pal, *On The Path to Void*, Buddhist Art of the Tibetan Realm, 1996, cat, no. 18, p. 116, and is also likely attributable to the same workshop.

Sitatapatra in this refined, seated form reflects a unique balance between esoteric potency and aesthetic harmony, as a compelling example of early Tibetan bronze sculpture rooted in the Pala legacy, yet bearing the hallmarks of a distinct Himalayan devotional language.



2027

AN IMPERIAL GILT COPPER ALLOY FIGURE
OF AVALOKITESHVARA
銅鑲金觀世音菩薩自在坐像

YUAN DYNASTY, LATE 13TH/EARLY 14TH CENTURY
元大都 十三世紀晚期/十四世紀早期

12 ¼ in. (31 cm.) high (15 ¼ in. on parcel-gilt lacquered wood base)

HK\$20,000,000-30,000,000
US\$2,600,000-3,900,000

PROVENANCE:
Mayuyama & Company, Ltd., Tokyo, mid 1960s
Ellsworth and Goldie, New York, before 1971
Christian Humann, Pan-Asian Collection, before 1977
Christie's New York, 2 June 1989, lot 110
Private West Coast Collection
Christie's New York, 21 March 2008, lot 616
Private Asian Collection

LITERATURE:
Phillip Adams, "Imperial Yuan Gilt-Metal Buddhist Sculptures:
Stepping Stones to the early Ming," *Orientations*, (Nov/Dec 2014),
pp. 93, 96-98, figs. 1, 9a, 10c, 11a.

來源：
繭山株式會社，東京，1960年代中期
安思遠及高迪藝廊，紐約，1971年前入藏
克利斯蒂安·休曼，泛亞收藏，1977年前入藏
紐約佳士得，1989年6月2日，拍品110號
美國西海岸私人收藏
紐約佳士得，2008年3月21日，拍品616號
亞洲私人收藏

出版：
菲利浦·亞當斯論“元代宮廷鑲金銅佛造像之于明初的過渡性意義”，
刊載於2014年11/12月，《Orientations》，第93頁，第96–98頁，
圖1、9a、10c、11a。



Within the vast artistic continuum of Indo-Himalayan and Chinese Buddhist sculpture, this figure of Avalokiteshvara stands as a singular masterpiece, embodying a harmonious synthesis of Pala, Newar, and Classical Chinese elements. Produced in the early 14th century, likely at Dadu (modern Beijing), the capital of the Yuan dynasty, this sculpture marks a defining moment in the evolution of Sino-Tibetan Buddhist art. Its remarkable stylistic fusion became the foundation for the next two centuries of Buddhist artistic production across the Asian plateau.

At the heart of this sculpture's brilliance is the artist's sensitive rendering of Avalokiteshvara's youthful, semi-wrathful expression, imbued with both compassion and latent power. The plump cheeks, small mouth with well-defined lips, and finely inset urna relate directly to the Newar and Xi Xia aesthetic, distinguishing this face from earlier Tibetan and Pala precedents. The forelocks, neatly arranged in radiating curls, and the double-banded hair across the back of the head, display meticulous craftsmanship characteristic of Yuan court commissions.

The sculpture's ornamentation further confirms its exceptional status. The strap over the chignon, five-leaf crown, triple-strand necklace, and armbands all reflect 12th–13th century Pala models transmitted through Tibet and refined by Newar artisans. The central pendant, featuring a rectangular gem surrounded by six insets within a triangular frame, echoes the same foliate scrolls seen on the crown leaves, a direct reference to earlier Pala masterpieces such as the black stone figure of Lokanatha Avalokiteshvara sold by Christie's New York, 15 March 2017, lot 233. The long necklace, with its double strands of pearls secured by quatrefoil turquoise-set clasps, extends across the chest and terminates in a trefoil gem at the navel, while the pearl swags draped across the hips and over the finely incised lower garment mimic Yuan textiles preserved in museum collections such as the Cleveland Museum of Art (1994.293).

Distinct from the simplified treatment seen in smaller Yuan bodhisattva figures, such as the 1305-dated Manjushri, this sculpture displays a fully realised three-dimensionality, particularly in the torso, which follows a more naturalistic Nepalese model. The hands and feet are similarly well-articulated, while struts at the shoulders and thighs, intended to support flower stems, are features unique to Yuan bronzes.

The base, with its single rectangular consecration opening and traces of red lacquer on the plate, follows Newar casting traditions, and three tang holes suggest it was originally secured into a separately cast pedestal. The later Kangxi-period parcel-gilt wooden stand, with its lotus petals and recessed cartouches, reflects Qing reverence for earlier Yuan religious art.

This Avalokiteshvara is likely a proto-type for the famed Yongle-period sculpture that would follow in the 15th century. The exceptional quality of the casting, along with its imperial scale and refinement, strongly suggests production under Yuan court patronage, potentially linked to Qubilai Khan's sponsorship of Sakya Pandita and Phagpa, and the presence of Newar artists such as Aniko (Aiko), who were invited to Dadu during this era. While attribution to a specific hand remains speculative, the sophistication of the modelling indicates the work of a master sculptor, either Aniko himself or a leading artist from his workshop.

While scholars such as Yury Khokholov have argued for a stylistic lineage rooted in the Xi Xia and Hexi corridor, and not solely in the Tibetan-Newar tradition, this sculpture reconciles both theories. Regardless of the precise transmission route, it exemplifies a new imperial aesthetic, drawing together strands from India, Nepal, and China to form a distinctly Yuan style—one that would dominate Buddhist sculpture across East and Central Asia for the next two centuries.

In terms of provenance, scale, stylistic innovation, and state of preservation, this Avalokiteshvara is the finest imperial Yuan Buddhist sculpture to appear on the market. It offers not only a window into the religious and artistic life of the early 14th century, but also stands as a touchstone of pan-Asian artistic synthesis at the highest level.

(For a full discussion on this masterpiece of Buddhist sculpture please refer the dedicated catalogue that features an essay by Professor Huang, Capital Museum, Beijing and christies.com)



2028

A GILT COPPER ALLOY FIGURE OF
MANJUSHRI
明永樂 銅鑲金文殊菩薩像「大明永樂年施」楷書刻款

CHINA, YONGLE SIX-CHARACTER MARK AND OF THE PERIOD
(1403-1424)

6 ⅛ in. (15.5 cm.) high

HK\$4,000,000-6,000,000
US\$520,000-770,000

PROVENANCE:
Private English Collection
Dore and Rees, U.K., 29 May 2024, lot 14

來源：
英國私人珍藏
英國朵爾與裡斯拍賣行，2024年5月29日，拍品14號



Emerging from the extraordinary sculptural tradition fostered by the imperial court of the Yongle Emperor, this finely cast gilt bronze figure of Manjushri exemplifies a particular subset of works distinguished by their smaller size, elegant proportions, and youthful, smiling expression. While often presumed to be the product of standardised moulds, figures such as this reveal subtle variations that underscore their individuality, despite their adherence to a codified visual language.

This Manjushri, together with closely related examples in the Rietberg Museum and other collections, represents a distinct subset of imperial bronzes produced using the lost wax technique. Though all conform to the refined aesthetic cultivated in the Yongle workshops, this casting displays notable individuality in its slightly attenuated torso and charmingly expressive face, setting it apart from the more standardised representations. Such variation is characteristic of Yongle-period figures, which, while uniform in concept, were executed with enough nuance to give each sculpture a unique personality.

Cast in luminous gilt copper alloy, the figure portrays Manjushri seated in *vajrasana* on a double lotus pedestal, with his left hand raised in *vitarkamudra* and supporting the stems of a lotus that rise to bear the prajnaparamita manuscript. His right hand raised high brandishing sword of wisdom. The figure bears the six marks of perfection: a long torso, slender limbs, high nose, elongated eyes, full cheeks, and a gentle, compassionate expression. Particularly striking is the lightness and verticality of the body, which subtly sways at the hips, imparting a gentle contrapposto. This sense of movement is echoed in the softly undulating scarf and the rhythmic folds of the *dhoti*.

The facial features are delicately modelled, with rounded cheeks, a softly curved hairline, and an unmistakably youthful smile. This feature is shared by another Manjushri and Shadakshari Lokeshvara in the Reitberg (Uhlig, *On the Path to Enlightenment*, 1995, nos. X and 53). All have particularly well-defined lotus petals by his left shoulder, a subtle variant shared by the three bronzes. This youthful expression, rarely seen in later or more formulaic examples, contributes to the figure's approachable and compassionate demeanour. The elongated torso and slender waist further differentiate this work from the more robust forms typical of earlier Yuan or Tibetan styles, pointing instead to the unique refinements developed under Yongle's patronage.

The six-character inscription on the front of the base, written in the Tibetan reading direction, states: *Da Ming Yongle nian shi*—“Bestowed in the Yongle era of the Great Ming.” This formula, seen

on numerous imperial bronzes, affirms the figure's intended role as a diplomatic gift, most likely to Tibetan hierarchs or monastic institutions. Yongle, following the precedent set by the Mongol Yuan emperors, actively cultivated patron-priest relationships with the Tibetan clergy. The production and gifting of portable bronze images such as this played a central role in that strategy. Characteristically the underside of the base is sealed with its original consecration plate, affixed with eight evenly spaced punch marks and remains of red cinnabar lacquer still evident, a feature consistent with Nepalese and Tibetan ritual practices.

This particular casting can be closely compared to other works of similar scale and iconography. A gilt bronze four-armed Manjushri in the Potala in Lhasa, also inscribed with a Yongle reign mark, shows similar treatment of the crown and torso (von Schroeder, *Buddhist Sculptures in Tibet*, Vol. II, 2001, p. 1273, no. 354C). Additional parallels may be drawn with an 18.7 cm. Manjushri sold at Christie's New York, 21 March 2001, lot 86 and an 18.4 cm. Vajrasattva formerly in the Speelman Collection (Sotheby's Hong Kong, 7 October 2006, lot 801), both of which share the same attenuated torso, slender limbs, and delicately modelled facial features. The latter, while displaying a more tightly wrapped *dhoti*, exhibits the same dynamic softness in the expression and bodily proportions. Another Manjushri of similar scale (17.6 cm.), but of more squat proportions from the Claude de Marteau Collection sold at Bonhams, Hong Kong, 6 October 2023, lot 8.

Other closely related figures include an 18 cm. Vajrasattva from the Berti Aschmann Collection (Uhlig, *On the Path to Enlightenment*, 1995, no. 22), and an elegant four-armed Manjushri in the British Museum (1953,0713.4), formerly exhibited in Ming: 50 Years That Changed China. For additional comparisons, see examples in The Metropolitan Museum of Art (2001.59), Sotheby's New York, 20 September 2000, lot 57, and Christie's Hong Kong, 26 November 2014, lot 3106.

In both style and spirit, this Manjushri captures the refined court aesthetics and spiritual ambitions of the Yongle Emperor's vision. Its rare combination of technical excellence, subtle expressiveness, and exceptionally preserved gilding ranks it among the most distinguished examples of 15th-century Chinese Buddhist sculpture.



2029

A GILT COPPER ALLOY SHRINE OF
CHINTAMANI LOKESVARA

銅鑲金倚樹觀音像

NEPAL, DATED 1705
尼泊爾 1705年

8 ⅝ in. (22 cm.) high

HK\$1,000,000-1,500,000
US\$130,000-190,000

PROVENANCE:
Private French Collection, acquired in Paris, 1970s
Bonhams, Hong Kong, 7 October 2019, lot 938
Nyingjei Lam Collection

ENGRAVED:
Inscribed in Newari around the lower edge of the lotus base,
translated: "Made by/for[?] Padmananda raja on the eighth of the
bright half of Sravana, Nepal Samvat 825 (1705 CE)."

來源：
法國私人收藏，1970年代，購於巴黎
香港邦瀚斯，2019年10月7日，拍品938號
菩薩道收藏

刻印：
蓮座底邊刻有紐瓦爾文題記，譯文為：“于尼泊爾薩姆紀年825年（西
元1705年）室羅伐拏月白半第八日，由帕德瑪南達·拉賈製作。”

Exquisitely modelled and detailed in iconographic complexity, this rare bronze sculpture of Chintamani Lokeshvara stands out for both its compositional finesse and its exceptional casting quality. The deity is shown in a graceful posture with crossed ankles, a subtle yet elegant contrapposto that enhances the rhythm of the figure. He wears a finely delineated tiger skin, rendered with naturalistic textures and loosely tied around the waist, an aesthetic hallmark of master Newar craftsmanship.

Chintamani Lokeshvara, a form of Avalokiteshvara, is captured here in the compassionate act of dispensing boons: his right hand extends forward, poised to drop a freshly plucked wish-fulfilling gem (*chintamani*) into the bag of a kneeling devotee. With his left hand, he lightly touches the stylised *kalpavriksha*, the mythical wish-fulfilling tree, which is ingeniously transformed into a mandorla that envelops the entire figure. The integration of symbolic narrative and sacred geometry is seamlessly executed, each element imbued with devotional meaning and artistic sensitivity.

The subject of Chintamani Lokeshvara is exceptionally rare in sculptural form, with few known examples in either bronze or stone. A closely related work, dated 1684, was sold at Christie's Paris, 7 June 2011, lot 395, showing a similarly fluid composition and symbolic intricacy.

Among the earliest representations is a Pala-period bronze in the Bonardi Collection, in which animals and divine beings animate the foliage of the *kalpavriksha* (see Tucci, *Transhimalaya*, Geneva, 1973, no. 151). The theme continues into painted traditions, notably an early 18th-century Nepalese thangka published in Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, p. 82, no. 47.

This work exemplifies the Newar metalworkers' mastery of detail, fluidity, and symbolic integration, a rare survival of a highly specialised devotional form rendered with sculptural sophistication and profound iconographic intention.



2030

A GILT COPPER ALLOY
FIGURE OF AMOGHAPASHA
銅鑲金不空羂索觀音像

NEPAL, 14TH CENTURY
尼泊爾 十四世紀

12 7⁄8 in. (32.8 cm.) high

HK\$6,000,000-8,000,000
US\$780,000-1,000,000

PROVENANCE:
Edith Soeiro collection, Santa Fe, 1970's - 1997
Sotheby's New York, 24 September 1997, lot 37
Sterling Collection, Denver
Kapoor Galleries, 2011

EXHIBITED:
Denver Art Museum, June 1998 - September 2010
Buddha: 2000 Years of Buddhist Art, 232 Masterpieces,
Völklingen, 24 June 2016-19 February 2017.

LITERATURE:
Meinrad Maria Grewenig & Eberhard Rist (eds.), Buddha: 2000
Years of Buddhist Art, 232 Masterpieces, Völklingen, 2016, p. 325,
no. 135.

來源：
埃迪斯·索埃羅收藏，聖達菲，自1970年代收藏至1997年
紐約蘇富比，1997年9月24日，拍品37號
斯特林收藏，丹佛
卡普爾畫廊，2011年

展覽：
丹佛藝術博物館，1998年6月至2010年9月
《佛陀：佛教藝術兩千年，232件傑作》，德國弗爾克 林根，
2016年6月24日至2017年2月19日

出版：
邁恩拉德·瑪麗亞·格雷溫尼希與埃伯哈德·里斯特（合編），《佛陀：
佛教藝術兩千年，232件傑作》，弗爾克林根，2016年，第325頁，
編號135



Amoghapaśa Avalokiteśvara, a significant esoteric manifestation of the bodhisattva Avalokiteśvara, is revered as the “Unfailing Lasso Bearer”, a saviour figure who draws sentient beings toward liberation using his compassionate noose. One of the eight principal tutelary deities of the Kathmandu Valley, Amoghapaśa holds a special place in the Vajrayana pantheon of Nepal and Tibet, where his cult flourished widely during the late first and early second millennia.

In this elegant representation, the deity stands in *tribhanga*, a triple-flexed pose embodying both grace and divine presence. His primary right hand is raised in *abhaya mudra* the gesture of protection and reassurance, while the lower right hand extends in *varada mudra*, granting boons. The remaining right hands, now damaged, would have held a rosary (*akṣamālā*) and the eponymous noose (*pāśa*), symbolising his vow to rescue beings from the endless cycle of suffering.

The principal left hand supports a *kamandalu* (water vessel), signifying purity, and a lotus stalk rises alongside, emblematic of spiritual awakening and liberation from the hell realms. The other left hands, originally holding a manuscript (*pustaka*) and a trident, speak to his role as a spiritual guide and protector.

He is richly adorned with foliate armbands, multi-strand necklaces, rosette earrings, and a finely chased five-leaf crown, with billowing sashes cascading from the sides. The elaborate *dhoti*, pleated and edged with intricate beaded patterns, is secured by a jewelled girdle. His high chignon (*jatamukuta*) is crowned with the *chintamani*, the wish-fulfilling jewel that is a defining attribute of Avalokiteśvara.

A stylistically similar yet later bronze of Amoghapaśa Avalokiteśvara, now in the Cleveland Museum of Art (1936.686), shows a simplification of ornamentation and greater rigidity in posture and garment treatment, reflecting evolving aesthetic preferences. Another important example is published in von Schroeder, *Indo-Tibetan Bronzes*, 1981, p. 361, fig. 96F, which documents a Tibetan bronze with similar iconography and attributes, attesting to the deity’s popularity in the Himalayas during the 11th–13th centuries. For additional context, see Huntington and Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Los Angeles, 2003, pp. 186–190, which discusses Amoghapaśa’s ritual role in Mahayoga and Yogatantra traditions shared across Nepal and Tibet.

This image reflects the Newar aesthetic of Nepalese metalwork, especially from the Licchavi and early Malla periods, in its fluid modelling, intricate detailing, and spiritual expressiveness. Yet its widespread dissemination beyond Nepal is attested by several examples found across the Tibetan plateau, where Amoghapaśa was integrated into local Vajrayana practice.



2031

A GILT-COPPER ALLOY FIGURE OF A CROWNED BUDDHA

銅鑲金寶冠佛像

NEPAL, 14TH CENTURY
尼泊爾 十四世紀

7 in. (17.8 cm.) high

HK\$1,500,000-2,500,000
US\$200,000-320,000

PROVENANCE:
Private French Collection
Ader, Paris, 14 June 2024, lot 169

來源：
法國私人收藏
巴黎艾德拍賣行，2024年6月14日，拍品169號

This impressive and finely cast figure of the Buddha is depicted seated in dhyanasana, the posture of meditation, with his right hand extended in *bhumisparshamudra*, the earth-touching gesture. This momentous iconographic motif captures the Buddha’s enlightenment as he calls the earth to witness his triumph over Mara beneath the Bodhi tree.

The sculpture is rich in symbolic detail underscoring the Buddha’s divinity. Lotus blossoms are incised into the palms and soles; elongated earlobes are adorned with diminutive lotus forms; the eyes are elongated and gaze inward in serene introspection; the forehead is marked with a raised *urna*; and tightly coiled curls of hair rise above the cranial protuberance (*ushnisha*), which is surmounted by a conical finial. Crowning the head is a five-leaf diadem inset with semi-precious stones, further affirming the Buddha’s divine and regal status. The base is sealed by a consecration plate with the symbols of the *ashtamsngala* encircling the *visvavajra*, together with minute traces of cold gold paste and blue in the hair confirm this sculpture was brought under worship in Tibet.

This crowned representation may be interpreted in two ways: either as Akshobhya, assuming it once formed part of a set of the Five Transcendent Buddhas, or as a Crowned Shakyamuni, if it served as a standalone image or the central figure in an ensemble. While the presence of regal adornments might appear at odds with the Buddha’s renunciation of worldly life, scholarly research, particularly by Claudine Bautze-Picron, *The Bejewelled Buddha from India to Burma*, 2010, has shown how political, devotional, and philosophical shifts across South Asia by the end of the first millennium CE led to the depiction of the historical Buddha with royal attributes to reinforce his spiritual sovereignty.

The Buddha is clad in a diaphanous *sanghati* (monastic robe), its hem intricately incised and edged with beaded bands. A pleated section of the robe drapes elegantly over his left shoulder, while the lower garment fans outward in thick, rhythmic folds below the crossed ankles. The surface is richly gilded, and the sculpture retains much of its original consecration material, visible from the underside, an important trace of its ritual use and sanctity.

Powerfully modelled and radiating quiet authority, this figure compares closely with a seated Buddha of similar period held in the Qing Palace Collection, Beijing (Zangchuan Fojiao Zaoxiang, Hong Kong, 2008, p. 145, no. 139). Also compare with an example in von Schroeder, *Buddhist Sculpture in Tibet*, Vol. 1, 2001, pp. 522–523, cat. no. 170c). Both display a strong chest wrapped in a simple robe with subtle undulating folds and incised scrollwork bordered by beaded rims. Their limbs are elongated and proportionate, seated in *padmasana*, with square-shaped faces, stylised floral motifs above the ears, and contemplative expressions that embody the ideal of meditative stillness.

Von Schroeder notes that the comparable figure may have been either imported from Nepal or produced by Newar craftsmen in Tibet. However, the lotus motif beside each ear in the present sculpture is particularly evocative of 11th-century Kashmiri prototypes from Western Tibet (*ibid.*, pp. 152–166, cat. nos. 40B–47B). This points to the dynamic interplay of regional artistic traditions across Kashmir, Tibet, and the Kathmandu Valley, an exchange in which Newar artists demonstrated exceptional ability to synthesise and reinterpret diverse stylistic influences into a uniquely Newari aesthetic.

The present Buddha compares favourably with another sold at Christie’s New York, 18 March 2015, lot 4018, both sculpture enjoy a refinement in casting, balance, and execution. Its serene expression, delicately rendered hands and feet, and harmonious features underscore its masterful design and Newari character.

What ultimately distinguishes this image, however, is its compact, powerful presence. The figure’s squat, robust frame, anchored by a broad chest, thickly pleated base, and solid, symmetrical build, imbues it with a commanding physicality that is both grounded and transcendent. This emphasis on volume and solidity not only enhances its visual impact but also reflects a uniquely Newar sculptural sensibility. The synthesis of iconographic precision, regal iconography, and physical strength makes this sculpture an exceptional testament to early Nepalese bronze artistry at its most accomplished.



Base 底部





2032

A GILT COPPER ALLOY FIGURE OF
AKSHOBHYAVAJRA GUHYASAMAJA
ATTRIBUTABLE TO SONAM GYALTSEN
銅鑲金密集不動金剛像 應為索南堅贊之作

CENTRAL TIBET, SECOND QUARTER OF THE 15TH CENTURY
藏中十五世紀

13¼ in. (33.7 cm.) high

HK\$5,000,000-7,000,000
US\$650,000-900,000

PROVENANCE:
Private North Carolina Collection
Chinese Porcelain Company, New York, by 2001

EXHIBITED:
Buddha: 2000 Years of Buddhist Art, 232 Masterpieces,
Völklingen, 24 June 2016-19 February 2017.

LITERATURE:
Meinrad Maria Grewenig & Eberhard Rist (eds.), *Buddha: 2000
Years of Buddhist Art, 232 Masterpieces*,
Völklingen, 2016, p. 448, no. 197.

來源：
美國北卡羅來納私人收藏
中國陶瓷公司，紐約，2001年前

展覽：
《佛陀：佛教藝術兩千年，232件傑作》，德國弗爾克林根，2016年6月
24日至2017年2月19日

出版：
邁恩拉德·瑪麗亞·格雷溫尼希與埃伯哈德·里斯特（合編），
《佛陀：佛教藝術兩千年，232件傑作》，弗爾克林根，2016年，
第448頁，編號197



This exceptional gilt copper alloy sculpture represents one of the highest expressions of artistic and spiritual synthesis in 15th-century Tibetan art. It portrays Akshobhyavajra Guhyasamaja, the unified form of the male deity Akshobhya and his consort Adhiprajna, joined in *yab-yum* to embody the transcendental union of compassion and wisdom.

The complex iconography is rendered with remarkable precision: Akshobhyavajra has three faces and six arms. His original hands, crossed in *vajrahumkara mudra*, hold a *vajra* and *ghanta*, symbols of method and wisdom, while simultaneously embracing his consort. His remaining hands hold a *chakra* (wheel), *mani* (flaming jewel), *padma* (lotus), and *prajna-khadga* (sword of wisdom). Adhiprajna mirrors this divine symmetry with her own three faces and six arms, also holding the same attributes in complementary arrangement. The divine couple sits atop a luxurious double-lotus pedestal supporting a complex visual composition that integrates the iconographic principles of the Five Tathagathas.

The high quality and distinct iconographic vocabulary of this work allow it to be confidently attributed to the atelier of Sonam Gyaltzen, one of the foremost Tibetan sculptors active in the Shigatse region of Central Tibet during the second quarter of the 15th century. His workshop flourished under the patronage of the Sakya order and members of the Rinpungpa dynasty (1435–1565), during a period marked by intense religious and artistic production.

The attribution is reinforced by comparisons to a documented gilt bronze Avalokiteshvara Sahasrabhuja Ekadasamukha (Bonhams, New York, 19 March 2018, lot 3033), inscribed with the names of the artist, patrons, monastery, and overseeing Sakya hierarch. This sculpture, known as the “Jamchen Avalokiteshvara,” was conclusively dated to c. 1425–30 and linked to Jamchen Monastery in the Shigatse region. Scholarly research by Jeff Watt has shown that the present Guhyasamaja shares defining stylistic and technical features with this benchmark work, supporting the attribution to Sonam Gyaltzen or his atelier.

The attribution to Sonam Gyaltzen is further supported by a close comparison with the documented Jamchen Avalokiteshvara, particularly in the treatment of ornamentation and structural detail. The crown of the present figure sits just above the hairline, its five leaves inlaid with turquoise in a style consistent with known works from the atelier. The jewellery displays striking similarities as well, many elements follow a distinct design vocabulary, such as three-petal lotus motifs centring small turquoise settings framed by five-

lobed leaves, or pendants formed as lotus buds blooming into turquoise-set flowers. Particularly distinctive is the style of the lotus base, whose bold, deeply scalloped petals correspond closely to those found on a fifteenth-century gilt bronze Sarasvati in the Rietberg Museum, Zurich (Uhlig, 1995, no. 102, p. 157), and a comparable Tara in the same collection (*ibid.*, no. 105). Although diverging from the petal form appears on other major bronzes attributed to Sonam Gyaltzen, including *yab-yum* images of Vajrabhairava and Manjuvajra Guhyasamaja in Zurich, as well as a Guhyasamaja in the Capital Museum, Beijing (HAR 59837), the primary features follow the corpus of works now associated with this distinguished atelier.

Most strikingly, the style of the lotus base, of broad, bold, and deeply scalloped petals, shows clear affinity with lotus designs found on the contemporaneous wall murals at Gyantse (see Laird, *Murals of Tibet*, 2018, p. 354)

This figure was likely created for a major monastic institution in Central Tibet during the flourishing artistic renaissance of the 15th century. Whether commissioned by the Sakya, longtime patrons of Sonam Gyaltzen, or by the rising Gelug school, who especially revered Akshobhyavajra Guhyasamaja as a central meditational deity, this sculpture belongs to a seminal moment in Tibetan Buddhist visual culture.

In both conception and execution, this sculpture demonstrates a masterful integration of formal complexity, iconographic clarity, and spiritual potency. Yet beyond its symbolic and ritual significance, the exceptional condition and preservation of the richly gilded surface set this work apart. The brilliance of the gold, intact across nearly all surfaces, enhances every sculpted element, from the fine facial modelling and jewellery to the elaborate armature of attributes, and offers rare insight into the original visual power of such images when they were first installed on temple altars.

Ultimately, this rare and opulent depiction of Akshobhyavajra Guhyasamaja stands as a crowning achievement of Sonam Gyaltzen’s atelier and a pinnacle of Tibetan metal sculpture in the 15th century. Its exceptional condition, luminous gilding, and impeccable craftsmanship make it not only a superb object of devotional practice but also a significant historical artifact from the golden age of Tibetan Buddhist art.



ABOUT TWO UNPUBLISHED GODDESSES FROM DENSATIL

Jean-Luc Estournel, Paris 2025

The eight famous tashi gomang erected at Densatil Monastery between 1267 and 1435, following the model prescribed by Jigten Gonpo, founder of Drigung, after a vision he had in Tsari in 1198 for his master Dorje Gyalpo Phagmodrupa, are now well documented and need no further introduction.

The discovery of two previously unknown goddesses from the sixth tiers of two different “royal” tashi gomang can be considered a significant event. Indeed, they are valuable examples of art from the Lang/Phagmodrupa dynasty at its peak at the turn of the 14th and 15th centuries.

The first depicts a two-armed aspect of Lha mo, seated on her mule, surrounded by the four goddesses of the four seasons, three still visible on her left and one that must have occupied the missing part under her right arm. According to the texts, it can only be Tamra Kharavahana Sritakali Sridevi (Dpal Lha mo Gcer bu bong zhon ma shan pa nag mo). This precise iconography, combined with its characteristic stylistic elements, treatment of the lotus rhizome, jewellery, and lotus pedestal, suggests that it most likely belongs to the west side of tier 6 of the tashi gomang erected from 1386 onwards for Dragpa Changchub (1356–1386), abbot of Densatil from 1370 to 1386. This important figure of the Lang/Phagmodrupa dynasty also occupied the throne of Neudongtse from 1374 to 1381, making him the first “King of Tibet” to obtain a tashi gomang in Densatil. Since the Lang/Phagmodrupa clan was at the height of its power at the time, the stupa dedicated to such a figure had to be worthy of its recipient’s prestige, which explains why the objects that come from it are among the most beautiful and accomplished in the entire Densatil corpus. This tashi gomang is mentioned in various sources, the most notable being the biography of Dragpa Changchub written by Tsongkhapa himself. This work, which was originally surrounded by the famous Mahakala from the Pritzker Collection (J-L Estournel fig.153) and the Jambhala formerly in the John Eskenazi Collection (J-L Estournel fig.154), can be linked in many ways to another aspect of Lha mo from the north side of the same monument (Saptadasasirsi Sridevi) (Dbu bcu bdun ma), now in the Michael C. Carlos Museum of Emory University (J-L Estournel fig.156).

The second deity is depicted seated, with both hands stretched forward, which once held what could have been a blooming lotus flower. According to the iconographic diagram visualized by Jigten Gonpo, it can only be Bhumidevi Dridha, Bhumidevi Dridha (Prithivi)

(Sa'i lha mo Brtan ma), the Indian goddess of the earth and ruler of all jewelled treasures. This iconography, combined with the stylistic elements that characterise it - the treatment of the lotus rhizome, the jewellery and the lotus pedestal - means that it can most probably be attributed to the east side of tier 6 of the tashi gomang erected from 1408 onwards for Sonam Dragpa (1359-1408) abbot of Densatil from 1386 to 1405 and ‘King of Tibet’ from 1381 to 1385.

The initial iconographic diagram of Bhumidevi’s entourage, according to texts believed to describe Jigten Gonpo’s tashi gomang for Dorje Gyalpo Phagmodrupa, mentions the eight Dhanadevis and five other goddesses, making a total of thirteen deities. Here, there are sixteen.

This detail perfectly illustrates the iconographic variations that can be observed from one tashi gomang to another. Indeed, while they all seem to follow the initial iconographic scheme of 2,800 deities described by Jigten Gonpo in 1198, they clearly display differences in terms of secondary deities. This is attested by various texts which indicate, for example, that the tashi gomang erected in 1370 and 1407 for Dragpa Sherab and Paldan Zangpo included 3,900 deities, that of Sonam Zangpo in 1431 more than 5,000, and that of Sonam Gyaltzen in 1434, 3,962.

This ornamental inflation is probably, beyond the religious character of these precious monuments, an expression of a desire to strengthen the political power of the Lang/Pagmodrupa clan. This very rare representation of Bhumidevi Dridha from Densatil is one of only two known to date, along with the one sold at Bonhams Hong Kong on 27 November 2024, lot 1013.

Bibliographic references:
- C. Luczanits, « Mandalas of Mandalas: The Iconography of a Stupa of Many Auspicious Doors for Phagmodrupa » in Tibetan Art and Architecture in Context, PIATS 2006, published 2010.
- O. Cjaza, « Medieval Rule in Tibet: The Rlangs Clan and the Political and Religious History of the Ruling House of Phag mo gru pa. » Austrian Academy of Sciences Press 2013.
- J-L Estournel, « About the 18 Stupas and Other Treasures Once at the Densatil Monastery », in asianart.com, 2020.



2033

A COPPER ALLOY PANEL OF PALDEN
LHAMO

吉祥天母像銅飾板

CENTRAL TIBET, DENSATIL, CIRCA 1386
藏中丹薩替寺 約1386年

22 in. (56 cm.) high

HK\$1,600,000-2,400,000
US\$210,000-310,000

PROVENANCE:
Important Swiss Collection, before 1995

來源：
瑞士重要珍藏，1995年前入藏

This finely cast copper alloy panel once formed part of a monumental *tashi gomang* stupa within the main assembly hall of Densatil Monastery. Its considerable size and weight suggest it belonged to the lowest, sixth tier, known as the “Tier of the Dharma Protectors”, where the most imposing sculptures of the stupa were installed.

Depicted here is a youthful deity with a semi-wrathful expression, an arresting blend of serenity and latent power. Her finely modelled face radiates vitality and poise, while a crown of sharply arched brows and gently parted lips hints at a dynamic, protective presence. The figure is richly adorned in exquisitely articulated jewellery: large earrings, ornate necklaces, and detailed armlets that shimmer with delicate craftsmanship, emphasising her elevated status and divine role.

By her right hip the head of her recumbent mule is delightfully rendered, its expressive form adding a touch of charm and personality to the composition. This animal companion, rarely so sensitively depicted, as the ever-present vehicle Shri Devi (Palden Lhamo), the fierce protector goddess of the Buddhist teachings.

This panel would have originally occupied one of four quadrants along the sixth tier, each side featuring a symmetrical grouping: two Nagarajas, two Yaksharajas, and a pair of protector deities—Mahakala and Shri Devi. Together, these 24 guardians formed a powerful encircling band of protection, known as the “adamantine ground,” safeguarding the Dharma above and practitioners below. Encased in curling lotus stems that rise from the primordial waters, they inhabited the threshold between the earthly and transcendent realms. For a related example see Czaja & Proser, eds., *Golden Visions of Densatil*, 2014, p. 42.



2034

A COPPER ALLOY PANEL OF
BHUMIDEVI DRIDHA
持地女神浮雕銅飾板

CENTRAL TIBET, DENSATIL MONASTERY, CIRCA 1407-08
藏中丹薩替寺 約1407-1408年

20 ⅞ in. (53 cm.) high

HK\$2,400,000-4,000,000
US\$310,000-520,000

PROVENANCE:
Important Swiss Collection, before 1995

來源：
瑞士重要珍藏，1995年前入藏

With outstretched hands once holding a boon, this panel presents Bhumidevi Dridha, the Earth Goddess of Indic mythology, envisioned as a graceful young woman in the act of giving. Her serene expression is rendered with remarkable sensitivity, the gentle curve of her lips and the softness of her gaze convey a sense of benevolence and poise. The gesture of offering, so central to her identity, is captured with extraordinary realism, evoking both generosity and spiritual grace.

This identification is supported by a Drigung registry describing the deities associated with an early *tashi gomang* stupa, dated to the 13th or 14th century. One entry refers to a one-faced, two-armed goddess named “Bhumidevi”, a description that closely aligns with the figure here (see Christian Luczanits, “Mandalas of Mandalas: The Iconography of a Stupa of Many Auspicious Doors for Phagmodrupa,” in *Tibetan Art and Architecture in Context*, PIATS 2006, 2010, pp. 281–83, 301–02).

Behind the central figure, arranged across the panel’s background, are sixteen subsidiary goddesses, including the Five Sisters of Long Life and the Eight Dhanadevis, goddesses of wealth. While the panel is now fragmentary, the presence of this unusually large group of peaceful deities strengthens its identification as a depiction of Bhumidevi surrounded by her divine retinue—a rare subject in *tashi gomang* sculpture (cf. Czaja, *Medieval Rule in Tibet*, Vol. II, 2014, p. 537).



2035

A PARCEL GILT COPPER ALLOY FIGURE OF
VAJRAPANI AND MAMAKI
局部銅鑲金 金剛手雙身像

CENTRAL TIBET, TASHI LHUNPO, 18TH CENTURY
藏中 紮什倫布寺 十八世紀

12 ⅝ in. (32 cm.)

HK\$1,000,000-1,500,000
US\$130,000-190,000

PROVENANCE:
Galerie Koller, Zurich, 11 and 12 November 1988, lot 109
Private Swiss Collection

來源：
蘇黎世闊樂，1988年11月11日至12日，拍品109號
瑞士私人收藏

This commanding image of Vajrapani in union with his consort exemplifies the intense spiritual dynamism and technical virtuosity characteristic of high 18th century sculpture from Tashi Lhunpo Monastery, the seat of the Panchen Lama. Executed in parcel gilt copper alloy, the figure projects extraordinary vitality: Vajrapani's muscular form, tense with wrathful energy, surges forward from a lotus base, his flaming hair and fierce expression rendered with dramatic precision. His consort entwines him in a gesture of perfect tantric union, embodying the indivisibility of wisdom and compassion.

The statue's powerful presence is enhanced by the subtle contrasts between the gilded flaming aureole, garments, and jewellery against the dark-patinated skin of the figures and base. The sculptor's hand is evident in every incised line and modelled curve, from the sinewy limbs to the elaborate jewellery that animates the divine couple's divine ferocity.

This work bears the stylistic hallmarks of Newar craftsmanship, a tradition long revered in the Himalayas for its refinement and expressive force. During the 18th century, Newari artisans from the Kathmandu Valley were active at Tashi Lhunpo, commissioned by the Panchen Lamas to execute sculptures, thangkas and ritual implements of the highest quality. Tibetan textual sources, including the monastery's own archival records, refer explicitly to these master craftsmen — known as Lalitakala Acharyas — who were engaged to preserve and perpetuate the classical Newar idiom within the framework of Tibetan iconography.

Their contributions were not merely decorative, but central to the monastic vision of the Panchen Lamas, who regarded sacred art as a vital medium for tantric transmission. This sculpture, with its commanding form and meticulous workmanship, likely originated in this context — a devotional image designed to evoke awe, protect the Dharma, and embody the enlightened of Vajrapani.

A four-armed Vajrapani embracing Mamaki of the same scale is most likely a part of the same set was sold at Christie's, New York, 17 September 1998, lot 119. Both are adorned with finely observed snake ornaments on their ankles and wrists.

Also compare with a Vajrapani and consort from the monastic collection recently features in *Power and Devotion: Buddhist Art from the Macao Museum*, Macao, 2016, cat. no. 66, pp. 224–225. Also see a Vajrapani in Rubin Museum of Art, (HAR 65105) and a Mahachakravajrapani in the Qing Palace Collection, see Wang (ed.), *Zangchuan Fojiao Zaoxiang*, Hong Kong, 1992, p. 251, no. 240.



2036

A SILVER INLAID COPPER ALLOY FIGURE
OF PADAMPA SANGYE

銅錯銀帕當巴桑傑尊者像

TIBET, 16TH CENTURY
西藏 十六世紀

5 ¼ in. (13.4 cm.) high

HK\$480,000-650,000
US\$62,000-84,000

PROVENANCE:
Distinguished European Collection

來源：
歐洲顯赫珍藏

Seated in a dynamic yogic posture with knees raised and legs crossed at the ankles, the alert mahasiddha performs his distinctive double-handed *vitarka mudra*, a gesture of teaching and discussion. His long, matted locks are elegantly fanned across his back, meticulously arranged to suggest both spiritual intensity and aesthetic refinement. A voluminous meditation cloak cascades in heavy folds over his legs, leaving the feet deliberately exposed, an expressive detail that grounds the figure in physical presence and discipline.

What immediately captures the viewer is the piercing intensity of his gaze, conveying profound awareness and focused inner vision. This potent expression, along with the unique posture, sets this sculpture apart from more common representations.

Padampa Sangye, the likely subject, was a 12th-century Indian mahasiddha from southern India, trained in the renowned Pala monastic tradition. He is revered for his non-verbal methods of instruction, often teaching through gesture rather than speech, and for his progressive support of female practitioners. His influence in Tibet during the later diffusion (*phyi dar*) of Buddhism was substantial, and he is frequently depicted in art from this period.

While he is often shown seated with the soles of his feet planted on the ground and knees drawn to the chest, such as the example in the Los Angeles County Museum of Art (M.70.1.5), the posture of the present figure is notably rarer. A close parallel can be found in a bronze example (HAR item no. 49424), suggesting a distinct iconographic tradition associated with particular depictions of Padampa.

For a comparative treatment of expressive gaze, one might look to the eyes of a dancing dakini formerly in the Goldman Collection (Sotheby's New York, 2002), which exhibit a similarly riveting presence.

For further context on early representations of Padampa Sangye, see the discussion by Jeff Watt (lot 2008).



2037

A GILT AND POLYCHROME STUCCO FIGURE
OF BUDDHA

木胎泥塑漆金彩繪佛像

WEST TIBET, GUGE, TSAPARANG, 16TH CENTURY
藏西 古格 割不讓 十六世紀

19 ⅛ in. (48.5 cm.) high

HK\$650,000-950,000
US\$84,000-120,000

PROVENANCE:
John Eskenazi Ltd., London, before 2003
Distinguished European Collection

LITERATURE:
Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, Chicago,
2003, p. 160, no. 106

來源：
約翰·艾斯肯納齊藝廊，倫敦，2003年前入藏
歐洲顯赫珍藏

出版：
普拉塔帕迪亞·帕爾著《喜馬拉雅：美學歷險》，芝加哥，2003年，
第160頁，編號106。

In the artistic landscape of Western Tibet, particularly within the Guge Kingdom (10th–17th centuries), clay and stucco emerged as primary sculptural materials for creating monumental images intended for temple interiors. These materials, commonly used from Himachal Pradesh to Ladakh, were favored for their malleability, enabling dynamic modelling and expressive detail. While often vibrantly polychromed, many sculptures, such as those discussed here, were also adorned with gold leaf to signify the sanctity and radiance of the Buddha,

The Buddha is most likely from Tsaparang, the capital of Guge, exemplify the region’s refined late-medieval aesthetic. Though damage, most notably, the loss of arms which hinders precise *mudra* (hand gesture) identification, the visual impact remains compelling. He is seated in *vajraparyankasana*, the meditative posture of unwavering stability. He wears a monastic robe rendered in a single piece, with delicately modelled folds that ripple across the chest and lap, imbuing the figure with a sense of softness and naturalism. A dot (*urna*) is painted above the nose bridge, symbolising the Buddha’s supernatural wisdom. His hair is painted blue, aligning with traditional iconographic norms for enlightened beings.

As noted by Pal (*ibid*, 2002, p. 160) Christian Luczanits (*Buddhist Sculpture in Clay: Early Western Himalayan Art, Late 10th to Early 13th Centuries*, Chicago, 2004), believes the sculpture can be securely attributed to the sacred precincts of Tsaparang and may have belonged to a group of Thirty-Five Buddhas of Confession (*Trisong Gyatsa*), a popular devotional motif in Mahayana Buddhism aimed at purification through visualisation and recitation. Comparable sculptural programs are documented in situ, particularly in temple murals and iconographic cycles at Tsaparang (*ibid*, 2004: 126–135).

The Buddha demonstrates a clear continuity with the eleventh-century artistic heritage of the western Himalayas, especially in its serene expression and balanced proportions. This persistence of earlier stylistic values illustrates how Guge artists selectively adapted and preserved older traditions even while engaging with new iconographic themes and materials.



2038

A PAIR OF GILT COPPER ALLOY REPOUSSE
TORANA PANELS

銅鑲金寶座背屏飾板 一對

NEPAL, 16TH/17TH CENTURY
尼泊爾 十六/十七世紀

11 ⅛ x 6 ¾ in. and 10 ¼ x 6 ¾ in.
(28.2 × 17 cm. and 26 × 17.2 cm.) (2)

HK\$120,000-160,000
US\$16,000-21,000

PROVENANCE:
Important Swiss Collection, before 1992

來源：
瑞士重要珍藏，1992年前入藏

These well-preserved gilt copper repoussé panels are from a larger throne back ensemble, an architectural framework designed to enshrine a central deity, and surmounted by an elaborate *torana* (arch of glory). In the full ritual context, such thrones served not only as physical supports but as cosmological diagrams, situating the deity at the axis of the sacred universe.

Each panel is richly animated with a tiered composition populated by divine and mythical beings. On the inner edge of each, are sensitively modelled standing bodhisattvas, each with expressive faces reflecting their reverence, facing inward toward the absent central image. They hold flower stems, possibly lotus or *utpala* blossoms, symbols of purity and enlightenment. Flanking the bodhisattvas are elephants supporting snow lions, a symbolic pairing frequently found in throne base iconography to represent stability, majesty, and the fearless defence of the Dharma. Above them, the writhing figure of Garuda, the mythical half-human, half-avian protector, spreads its wings in dramatic tension, symbolising victory over the *nagas* and destructive forces. The visual hierarchy of these figures echoes their roles within Buddhist cosmology: earthly strength (elephant), fierce purity (snow lion), divine liberation (Garuda), and enlightened compassion (bodhisattva). The shape of the panels and edges together with the impressive bodhisattvas match closely with another pair in the Los Angeles County Museum of Art (M. 78.106.3).

Compare with a complete *torana* sold Christies New York, 13 September 2011, lot 337 featuring a comparable arrangement of divine figures and stylistic handling of drapery and anatomical form and another is in the Norton Simon Museum of Art, (N.1983.1.1.S).

The present panels exemplify not only the sculptural and devotional sophistication of late Malla-period Nepalese religious art, but also the architectural richness of Himalayan Buddhist ritual spaces. As rare survivals, they offer a vivid glimpse into the monumental visual language that once surrounded sacred images at the heart of temple worship.



2039

A GILT COPPER REPOUSSÉ PANEL OF A
SNOW LION

銅鑲金錘揲雪獅浮雕飾板

TIBET, CIRCA 17TH CENTURY
西藏 約十七世紀

10 ⅞ x 13 ¼ in. (27.5 × 35 cm.)

HK\$160,000-240,000
US\$21,000-31,000

PROVENANCE:
Important Swiss Collection, before 1992

來源：
瑞士重要珍藏，1992年前入藏

Vibrant and fiercely expressive, this finely worked gilt copper repoussé plaque depicts a snow lion, a celestial creature in Tibetan iconography and a potent national emblem. Typically installed at the base of thrones or within a *torana* (the “arch of glory”) framing a central deity, such plaques served as powerful apotropaic symbols, protecting sacred spaces from malign forces through their commanding presence and divine associations.

The snow lion, revered across the Himalayan cultural sphere, symbolises fearless energy, purity, and the untamed forces of nature. Here, the creature is shown in mid-roar, with a gaping mouth stretched wide, its bared fangs and curling tongue dramatising its ferocity. The piercing eyes, uplifted mane, and dynamic sweep of the tail animate the feline with a sense of kinetic energy and supernatural vitality. The body is adorned with scrolling foliate motifs that echo the rhythmic flame-like patterns found throughout Tibetan decorative arts, reinforcing the lion’s spiritual power and stylistic integration within a broader architectural program.

A closely related example in a private collection (HAR 16902), features the same combination of expressive facial modelling and stylised fur. Also compare with related examples in Xu Tianfu (ed.), *Faces of Dharma*, Taipei, 2012, nos. 78-82 and another in Zwalf, *Tibetan Art*, British Museum, 1981, vol. 2, p. 79, fig. 120, where the lion’s fierce expression and integration within an elaborate *torana* underscore its ritual function.

The present plaque stands out for the quality of its repoussé work, the dramatic emotional expressiveness of the snow lion, and the clarity of its iconographic and decorative language. As a ritual object once embedded in a sacred architectural setting, it offers both aesthetic beauty and a tangible connection to Tibet’s devotional and artistic traditions.





2040

A GILT-COPPER ALLOY FIGURE OF BUDDHA

銅鑲金拒洪印釋迦牟尼佛像

THAILAND, U THONG B STYLE, CIRCA 14TH CENTURY
泰國 阿瑜陀耶 烏通B風格 約十五世紀

68 in. (173 cm.) high

HK\$6,000,000-8,000,000
US\$780,000-1,000,000

PROVENANCE:
Albert Netter, Paris, acquired in the 1960s

EXHIBITED:
Denver Art Museum, June 1998 - September 2010
Buddha: 2000 Years of Buddhist Art, 232 Masterpieces,
Völklingen, 24 June 2016-19 February 2017.

LITERATURE:
Meinrad Maria Grewenig & Eberhard Rist (eds.), Buddha: 2000
Years of Buddhist Art, 232 Masterpieces, Völklingen, 2016,
p. 270, no. 106.

來源：
阿爾貝·內特爾，巴黎，1960 年代入藏

展覽：
丹佛藝術博物館，1998年6月至2010年9月
《佛陀：佛教藝術兩千年，232件傑作》，德國弗爾克 林根，
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Commanding in both scale and spiritual presence, this monumental gilt copper alloy figure of the Buddha, standing nearly two meters tall, is a superb example of the elegance and authority characteristic of the U Thong B style, a refined sculptural idiom of 14th-century Thailand. Exceptionally well-preserved, the sculpture retains crisp surface detail and subtle traces of gilding, offering a rare glimpse of the luminous devotional power it once radiated.

The Buddha is depicted in *abhayamudra*, the gesture of reassurance, fearlessness, and divine protection. With both hands raised in a symmetrical and composed posture, the figure emanates spiritual calm and authority. The modelling is confident and restrained, marked by serene volumetric forms and subtle anatomical precision, hallmarks of the U Thong B style, which evolved from the earlier, more rigid and Khmer-influenced U Thong A tradition.

This sculpture was created within the flourishing cultural context of the Ayutthaya Kingdom (1351–1767), one of Southeast Asia’s most powerful and artistically vibrant empires. The capital city, also named Ayutthaya, was a major religious centre, renowned for its monumental temples and Buddhist imagery. Within this environment, large-scale bronzes such as the present work served not merely as icons, but as focal points of public devotion in temple complexes, embodying both religious function and artistic grandeur.

The Buddha’s face, broad and rounded, with softly arched brows, a lowered gaze, and faintly smiling lips, conveys a sense of profound inner composure. Defining features of the U Thong B style are evident in the full cheeks, square jawline, and the tiered lotus-bud finial atop the *ushnisha*. The tightly coiled snail-shell curls, sharply cast pleats of the monastic robe, and the sculpture’s overall symmetry further enhance the impression of calm authority and divine presence.

These stylistic elements reflect the aesthetic innovations fostered under the patronage of Prince U Thong, founder of the Ayutthaya Kingdom. As noted by scholars such as Hiram Woodward (*The Sacred Sculpture of Thailand*, 1997), workshops in this period synthesised artistic traditions from Mon, Khmer, and early Thai sources, resulting in a distinctly hybrid visual language. Features such as the squared face, stylised lips, and hair treatment draw directly from Khmer and Lopburi models while advancing a more refined and spiritualised iconography.

A closely related seated Buddha in *maravijaya*, dated to the 14th century and housed at Wat Pho (Phra Chettuphon), Bangkok, shares similar stylistic traits, including the facial structure and robe treatment in Boisselier, *The Heritage of Thai Sculpture*, 1975, p. 133, 231, cat. no. 94 and similar treatment of the face, shown on a bronze seated Buddha, U Thong style, 13-14th century, is illustrated in *Treasures from the National Museum Bangkok*, 2006, p. 41, figure 6.3.

While a few large-scale U Thong B bronzes have appeared on the art market, works of this magnitude and condition are exceedingly rare outside museum collections. Notable examples include a seated Buddha sold at Sotheby’s London, 14 November 1988, lot 58, and a standing figure sold at Sotheby’s London, 7 July 1986, lot 34.

This sculpture distinguishes itself not only through its monumental scale and stylistic purity, but also through its exceptional preservation, which allows its original spiritual and artistic power to resonate undiminished. As a masterwork of high classical Thai art, it stands as a testament to the religious devotion, technical sophistication, and cross-cultural synthesis that defined one of Asia’s great historical civilisations.



HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY EVENING SALES AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not

accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@christies.com.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣8,000,000元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。

- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。

- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。

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查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或電郵至 infoasia@christies.com。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**. Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item

which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

- Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
- Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

- As authorised bidder:** If you are bidding on behalf of another person who will pay Christie's directly, that person will need to

complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for them.

- As agent for a principal:** If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the purchase price and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction and may also be made on the Christie's WeChat Mini Program. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for **lots** estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. To learn more, please visit <https://www.christies.com/auctions/christies-live-on-mobile>. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.

(c) Written Bids

You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com or on the Christie's WeChat Mini Program. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVE

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊•.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at their sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way they may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot**

under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through Christie's LIVE™ (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at their sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at their sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at their sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only at <https://www.christies.com/en/help/buying-guide-important-information/financial-information>.

7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use their discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 27% of the **hammer price** up to and including HK\$10,000,000, 22% on that part of the **hammer price** over HK\$10,000,000 and up to and including HK\$60,000,000, and 15% of that part of the **hammer price** above HK\$60,000,000.

Exception for wine: the **buyer's premium** for wine is 25% of the **hammer price**.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or

business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **saleroom notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
 - (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (i) This additional **warranty** does not apply to:
 - (A) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (C) books not identified by title;
 - (D) **lots** sold without a printed **estimate**;
 - (E) books which are described in the catalogue as sold not subject to return; or
 - (F) defects stated in any **condition** report or announced at the time of sale.
 - (ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details

and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) also apply to a claim under these categories.

- (l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

- (m) **Guarantee in relation to Wines and Spirits**

- (i) Subject to the obligations accepted by Christie's under this **authenticity warranty**, none of the seller, Christie's, its employees or agents is responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or **provenance** of any **lot**, for any other error of description or for any fault or defect in any **lot**. Further, no **warranty** whatsoever is given by the seller, Christie's, its employees or agents in respect of any **lot** and any express or implied condition or **warranty** is hereby excluded;
- (ii) If, (1) within twenty-one days of the date of the auction, Christie's has received notice in writing from the buyer of any **lot** that in their view the **lot** was at the date of the auction short or ullaged or that any statement of opinion in the catalogue was not well founded, (2) within fourteen days of such notice, Christie's has the **lot** in its possession in the same condition as at the date of the auction and (3) within a reasonable time thereafter, the buyer satisfies Christie's that the **lot** was as notified in writing by the buyer (as above) and that the buyer is able to transfer a good and marketable title to the **lot** free from any lien or encumbrance, Christie's will set aside the sale and refund to the buyer any amount paid by the buyer in respect of the **lot** provided that the buyer shall have no rights under this **authenticity warranty** if: (i) the defect is mentioned in the catalogue; or (ii) the **catalogue description** at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or (iii) it can be established that the **lot** was as notified in writing by the buyer (as above) only by means of a scientific process not generally accepted for use until after the publication of the catalogue or by means of a process which at the date of the auction was unreasonably expensive or impracticable or likely to have caused damage to the **lot**. (See also notes on ullages and corks);
- (iii) The buyer shall not be entitled to claim under this **authenticity warranty** for more than the amount paid by them for the **lot** and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by them;
- (iv) The benefit of this **authenticity warranty** shall not be assignable and shall rest solely and exclusively in the buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the **lot** when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.

3 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:
 - (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
 - (ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
 - (iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - (iv) you do not know, and have no reason to suspect, that the ultimate buyer(s) (or its officers, beneficial owners or any person acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of, money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
 - (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Christie's Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer
You must make payments to:
HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCHKH-HKHK
- (iii) Credit Card

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a "cardholder not present" (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

- (iv) Cash
We do not accept cash in Hong Kong.
- (v) Banker's draft
You must make these payable to Christie's Hong Kong Limited and there may be conditions.
- (vi) Cheque
You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 6th Floor, The Henderson, 2 Murray Road, Central, Hong Kong.
- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we

are allowed by law;

- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a). You must collect purchased **lots** within 7 days from the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b). If you do not collect a **lot** within 90 days following the date of the auction we may, at our option:
 - (i) charge you storage costs at the rates set out at www.christies.com/en/help/buying-guide/storage-fees.
 - (ii) move the **lot** to or within another Christie's location or an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (c). The Storage conditions which can be found at www.christies.com/en/help/buying-guide/storage-conditions will apply.
- (d). Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so.

For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or

other government-imposed charges, you agree to refund that amount to Christie's.

If you are the successful purchaser of a **lot** of (i) liquor or cordials, including Irish and Scotch whiskeys, from Germany, Ireland, Italy, Spain or the U.K. or (ii) non-carbonated wine, containing less than 14% alcohol and in bottles smaller than 2 litres, from France, Germany, Spain or the U.K. and you plan to import it into the US, you are solely responsible for and must pay any relevant tariff for the **lot** at the time of importation. For more information, please contact Christie's Post-Sale service Department on +852 2760 1766/ Email: postsaleasia@christies.com.

- (c) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue.

This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations prior to purchasing any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. **Lots** made of or including elephant ivory material are marked with the symbol ☞ and are offered with the benefit of being registered as "exempt" in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol ☞ or ☛ and further information can be found in paragraph H2(h) below.

We will not be obliged to cancel your purchase and refund the purchase price if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

- (d) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

- (e) **Lots of Iranian origin**

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

- (f) **Gold**

Gold of less than 18ct does not qualify in all countries as "gold" and may be refused import into those countries as "gold".

- (g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ☞ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

Handbags
A **lot** marked with the symbol ☛ includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. It will not be possible to obtain a CITES export permit to ship these bags to addresses outside Hong Kong SAR post-sale.

A **lot** with the symbol ☛ is subject to CITES export/import restrictions and will require export/import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible for obtaining and paying for the necessary permits. Please contact the department for further information.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and
 - We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **other damages**, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and

interpreted by Hong Kong law. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer/bidder shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts for the resolution of any disputes related thereto, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of "special", "incidental" or "consequential" under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice".

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading: has the meaning given to it in paragraph E2.

UPPERCASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed "Conditions of Sale • Buying at Christie's"

▣

Christie's has provided a minimum price guarantee and has a direct financial interest in the **lot**. See Important Notices in the **Conditions of Sale** for further information.

◈

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

↔

A party has provided Christie's with a bid to cover all or part of Christie's financial interest in the **lot** and may benefit financially from such bid. See the Important Notices in the **Conditions of Sale** for further information.

Δ

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

▣

A party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot.

•

Lot offered without **reserve**.

~

Lot incorporates material from endangered species which could result in export restrictions. See paragraph H2 of the **Conditions of Sale** for further information.

≈

Handbag **lot** incorporates material from endangered species. The lot can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. See paragraph H2 of the **Conditions of Sale** for further information.

≡

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply and export / import permits are required in order to ship the bag outside Hong Kong SAR post sale. See paragraph H2 of the **Conditions of Sale** for further information

∞

Lot incorporates elephant ivory material. See paragraph H2 of the **Conditions of Sale** for further information.

Ψ

The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information please refer paragraph H2 of the **Conditions of Sale**.

❖

Accepting payment in certain cryptocurrencies for this lot, conditions apply.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified with the symbol Δ in the text to its **lot** number.

◈ Minimum price guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◈ next to the **lot** number.

◈ Third party guarantees/ Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◈. Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, the third party is required to pay the **hammer price** and the **buyer's premium** in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not they have a financial interest in relation to the **lot**.

↔ Financial Interest/ Irrevocable bids

Where Christie's has a financial interest in a **lot**, Christie's is at risk of making a loss if the **lot** fails to sell. As such, Christie's may share that risk with a third party who agrees, prior to the

auction, to place an irrevocable written bid on the **lot** and may receive compensation from Christie's. Christie's requires the bidding party to disclose to anyone they are advising of their financial interest in the **lot**.

▣ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s reserve or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ▣. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot**'s full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue. Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the **authenticity warranty** or the 'Qualified Headings'.

PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

QUALIFIED HEADINGS

"Attributed to...": in Christie's qualified opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ...": in Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under their supervision.

"Circle of ...": in Christie's qualified opinion a work of the period of the artist and showing their influence.

"Follower of ...": in Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ...": in Christie's qualified opinion a work executed in the artist's style but of a later date.

"After ...": in Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/"Inscribed ...": in Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/"With inscription ...": in Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

QUALIFIED HEADINGS

"Attributed to ...": In Christie's qualified opinion probably a work by the artist or maker in whole or in part.

"With signature ...": In Christie's qualified opinion the signature appears to be by a hand other than that of the artist.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

JEWELLERY

“Boucheron”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“Mounted by Boucheron”: in Christie’s opinion the branded jeweller (e.g. Boucheron) set the stone into the mount using stones originally supplied to the jeweller by their client.

QUALIFIED HEADINGS

“Attributed to”: in Christie’s **qualified** opinion is probably a work by the jewellery/maker but no warranty is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

“Signed Boucheron / Signature Boucheron”: in Christie’s qualified opinion has a signature by the jeweller.

“With maker’s mark for Boucheron”: in Christie’s qualified opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Authenticity Certificates

As certain manufacturers may not issue certificates of authenticity, Christie’s has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie’s is satisfied that it should cancel the sale in accordance with the authenticity warranty, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

Removal of Watch Batteries

A **lot** marked with the symbol Ⓢ in the catalogue incorporates batteries which may be designated as “dangerous goods” under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

CHINESE CERAMICS AND WORKS OF ART

In Christie’s opinion a work by the maker or artist

e.g. A YIXING TEAPOT BY CHEN MINGYUAN

KANGXI PERIOD (1662-1722)

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot.

e.g. A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

When a piece is, in Christie’s opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term “AND EARLIER” appears.

e.g. A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot , in Christie’s opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL

The Ming-style bowl is decorated with lotus scrolls...

In Christie’s qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. A BLUE AND WHITE BOWL

POSSIBLY KANGXI PERIOD

In Christie’s opinion, this object is of a certain period, reign or dynasty. However, in Christie’s qualified opinion, this object could belong to a particular culture but there is a strong element of doubt.

e.g. A JADE BLADE

NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

HANDBAGS

Condition Reports

The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaption. They are not an alternative to examining a lot in person or taking your own professional advice. Lots are sold “as is,” in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie’s or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condtion report and extra images for each lot before bidding.

Grade 1: This item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.

Grade 2: This item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: This item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: This item exhibits normal signs of wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: This item exhibits wears and tear from regular or heavy use. The item is in usable condition but it does have condtion notes.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading. We recommend you examine the lot in person or take your own professional advice.

REFERENCE TO “HARDWARE”

Where used in this catalogue the term “hardware” refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and/or straps, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware” etc. refer to the stone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

WINES

OPTIONS TO BUY PARCELS

A parcel consists of several lots of the same wine of identical lot size, bottle size and description. Bidding will start on the first lot of the parcel and the successful buyer of that lot is entitled to take some or all of the remaining lots in the parcel at the same hammer price. If the buyer of the first lot does not take further lots, the remaining lots of the parcel will be offered in a similar fashion. We recommend that a bid on a parcel lot be placed on the first lot of the parcel. If the bid is superseded, Christie’s will automatically move your bid to the next identical lot and so on. In all instances, such bids will be handled at the auctioneer’s discretion.

CLASSIFICATIONS

Bordeaux Classifications in the text are for identification purposes only and are based on the official 1855 classification

of the Médoc and other standard sources. All wines are Château-bottled unless stated otherwise.

ULLAGES AND CORKS OF OLD WINES

Wines are described in this catalogue as correctly as can be ascertained at time of going to press, but buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of cases, labels, corks and wine. No returns will be accepted.

ULLAGE

The amount by which the level of wine is short of being full: these levels may vary according to age of the wines and, as far as can be ascertained by inspection prior to the sale, are described in the catalogue. A chart explaining level and ullage descriptions and interpretations, together with a visual presentation, appears in this catalogue. We hope you will find this helpful.

業務規定・買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述**粗體**字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以Δ標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) **目錄描述**部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於拍賣品描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第E2段的**真品保證**以及第I段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或**保證**或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查拍賣品

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品描述及狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為拍賣品的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 除非經過寶石學實驗室的測試，否則我們無法明顯知道鑽石是天然還是合成的。如果鑽石經過測試，

我們將提供寶石學報告。

(c) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(d) **目錄描述**中的某些重量僅供參考，因為它們是通過測量估算的，因此不應被依賴為精確。

(e) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之時實驗室所知悉的改進及處理進行報告。我們不保證，也不對寶石鑒定實驗室可能附帶拍賣品的任何報告或證書負責。

(f) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第H2(g)段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少48個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

- 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：公用事業帳單或銀行月結單；
- 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，被授權競投者附有相片的身分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和最終受益人的文件證明；
- 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上B1(a)段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910或電郵至bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手

續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投而此委託人會直接向佳士得付款，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為委托人的代理人**：如果您以自己的名義註冊但以代理人身份為他人（“最終買方”）進行競投而此人會在你向我們付款之前向你提供資金，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。我們將要求您披露最終買家的身份，並可能要求您根據 E3(b) 段提供文件以段驗證其身份。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少30分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設的免費服務，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(a) 電話競投
您必須在拍賣開始前至少24小時辦理申請電話競投，並可以在佳士得微信小程序中做出申請。**佳士得**只會在能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣30,000元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(b) 在Christie’s LIVE™在某些拍賣會，我們會接受網絡競投。如需了解更多信息，請登入**www.christies.com/auctions/christies-live-on-mobile**。如需網路競投，您必須在拍賣開始前至少24小時辦理申請。網絡競投受業務規定及Christie’s LIVE™使用條款的管限，詳情請見**www.christies.com/LiveBidding/OnlineTermsOfUse.aspx**。

(c) 書面競投
您可於任何佳士得辦公室或通過**www.christies.com**或佳士得微信小程序選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。**拍賣官**將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的50%進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人土進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用“標記”標記。**底價**不會高於**拍賣品**的**低端估價**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被設為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號◆以資識別。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；

- (e) 重開或繼續競投，即便已經下槌；及
- (f) 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後3個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第7個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第B(3), E(2)(i), F(4)及J(1)段中所列的取消權，取消出售一件**拍賣品**的權利。

4. 競投

拍賣官接受以下競投：

- (a) 拍賣會場參與競投的競投人；
- (b) 從電話競投人，和通過Christie’s LIVE™（如第B6部分所示）透過網絡競投的競投人；及
- (c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的拍賣品，**拍賣官**通常會以**低端估價**的50%開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該拍賣品，**拍賣官**可視該拍賣品為流拍拍賣品。

6. 競投價遞增幅度

競投通常從低於**低端估價**開始，然後逐步增加（競投價遞增幅度）。**拍賣官**會自行決定競投開始價位及遞增幅度。在網址https://www.christies.com/en/help/buying-guide-important-information/financial-information顯示的是一般遞增幅度，僅供您參考。

7. 貨幣兌換

拍賣會的顯示板、Christie’s LIVE™和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非**拍賣官**決定使用以上C3段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票，但我們並不負責通知您競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**落槌價**外，亦同意支付本公司以該**拍賣品落槌價**計算的**買方酬金**。酬金費率按每件**拍賣品落槌價**首港幣10,000,000元之27%；加逾港幣10,000,000元以上至港幣60,000,000元部分之22%；加逾港幣60,000,000元以上之15%計算。

名酒例外：名酒的**買方酬金**按**落槌價**之25%計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**落槌價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**落槌價**，**買方酬金**和/或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其在法律上有權這麼做；及
- (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第F1(a)段定義）的金額。賣方不會就您利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後五年的年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品**保證條款如下：

- (a) 我們對在拍賣日後5年內提供的申索通知提供真品保證。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何標題以外的資料（包括標題以外**的大階字體**注明）作出任何保證。
- (c) **真品保證**不適用於**有保留標題**或任何**有保留**的部分標題。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內**有保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄描述**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的標題。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**符合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：

- (i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
- (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
- (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。

- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- (j) **書籍**。

如果**拍賣品**為書籍，我們提供額外自拍賣日起為期14天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：

 - (i) 此額外**保證**不適用於：
 - (A) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - (B) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - (C) 沒有標題的書籍；
 - (D) 沒有標明**估價**的已出售**拍賣品**；
 - (E) 目錄中表明售出後不可退貨的書籍；
 - (F) **狀況**報告中或拍賣時公告的瑕疵。
 - (ii) 要根據本條規定申索權利，您必須在拍賣後的14天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。

- (k) **東南亞現代及當代藝術以及中國書畫**。

真品保證並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為偽品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後12個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上E2(h)(ii)的規定提供令佳士得滿意的證據，證實該**拍賣品**為偽品，及須按照以上E2(h)(iii)規定交回**拍賣品**給我們。E2(b),(c),(d),(e),(f),(g)和(i)適用於此類別之申索。
- (l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。

以上E2(b)–(e)在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為標題作出**真品保證**，並會對本**目錄描述**第二行以**大階字體**注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上E2(b)–(e)所有提及**標題**之處應被理解為**標題**及**副標題**。
- (m) **與名酒及烈酒有關的保證**。

- (i) 除佳士得按此**真品保證**有所接受的責任外，賣家、佳士得、佳士得僱員或代理人均不會對任何有關**拍賣品**的創作者、產地、日期、年代、作品歸屬、真實性或**來源**所作的任何陳述的真確性或就任何其他有關於任何**拍賣品**的任何缺陷或瑕疵所作的錯誤描述負上責任。此外，賣家、佳士得、佳士得僱員或代理人對任何**拍賣品**均不作出任何保證且任何明示或默認的條款或條件均被免除；
- (ii) 如果(i)在拍賣日後二十一日內，佳士得接獲任何**拍賣品**的買方所提交的書面通知，當中表示按買方的意見認為在拍賣日之時該**拍賣品**有短缺或損耗的情況或圖錄所載的任何意見並無根據，(2)在該通知的十四日內，佳士得管有該**拍賣品**而該**拍賣品**的狀況與拍賣日時的狀況一樣及(3)在此後於合理時間內，買方能夠滿足佳士得該**拍賣品**和買方通告內所述一致（見前述）而賣方可以將**拍賣品**的良好而尚可交易的產權於沒有任何留置權或產權負擔的情況下作轉讓，則佳士得將會擱置交易並退還買方

其就**拍賣品**所付的款項。然而，如果(i)瑕疵在目錄中有所描述；或(ii)在拍賣日的圖錄描述符合當時被普遍接受的學者或專家意見或已經指出意見衝突的地方；或(iii)買方在通知中所指出的**拍賣品**的狀況（見前述）只有通過在出版目錄之日還未存在或未被普遍接納的科學鑒定方法或在拍賣日價格太昂貴或不實際或者可能損害**拍賣品**的方法才可得以證明，則買方不可獲得此條款下的權利（參見就損耗及酒塞的備注）；

- (iii) 買方無權按此**真品保證**作出相比其就**拍賣品**所付金額更高之索償。買方無權就其所蒙受的任何直接或間接的損失、連帶損失或損害作出申索；

- (iv) 此**真品保證**的權益不可作轉讓，僅為按佳士得在拍賣時就**拍賣品**所發出之原始發票所載之買方所獨有，且買方需在拍賣後對**拍賣品**持有無間斷而未有產權負擔之擁有權。

3. 您的保證

- (a) 您**保證**用於結算的資金與犯罪活動（包括逃稅）沒有任何關係，而您沒有基於洗錢、恐怖活動或其他罪行而被調查，起訴或定罪。
- (b) 如果您以代理人身份為最終買方進行競投，而此最終買方會在向您向我們為**拍賣品**付款之前向您提供資金，您**保證**：
 - (i) 您已經對最終買方進行必要的客戶盡職調查，並已經遵守所有適用的反洗錢，打擊恐怖分子資金籌集及制裁法律；
 - (ii) 您將向我們披露最終買家（包括其任何職員，最終受益人以及代表其行事的任何人士）的身份，並應我們的要求提供文件以驗證其身份；
 - (iii) 您和最終買方之間有關**拍賣品**或其他方面的安排不是為了完全或部分便於任何稅務罪行；
 - (iv) 您不知曉並且沒有理由懷疑最終買方（或其職員，最終受益人以及代表其行事的任何人士）被列入制裁名單，因洗錢，恐怖活動或其他罪行而被調查，起訴或定罪，或用於結算的資金與犯罪活動（包括逃稅）有關；
 - (v) 如果您是根據歐洲經濟區法律，或根據其他與歐盟第4條洗錢指令等有等效要求的司法管轄區的法律下因反洗錢目的被監管的人士，而我們在您註冊時沒有要求您提供文件來驗證最終買家的身份，您同意我們將依賴您就最終買家進行的盡職調查，並同意將在由交易之日起不少於5年的期間裏保存盡職調查的證明和驗證文件。您將根據我們的要求提供此類文件供即時檢查。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
 - (i) **落槌價**；和
 - (ii) **買方酬金**；和
 - (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後7個日曆天內悉數付清（“**到期付款日**”）。

- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
 - (i) 佳士得通過MyChristie’s網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢(如您還未註冊線上賬戶，請登錄**www.christies.com/MyChristies**進行註冊)。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
 - (ii) 電匯至：香港上海匯豐銀行總行

香港中環皇后大道中1號
銀行編號：004
賬號：062-305438-001
賬名：Christie’s Hong Kong Limited
收款銀行代號：HSBCHKHHHKH

(iii) 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP)的方式支付，本公司每次拍賣接受總數不超過港幣1,000,000元之付款。CNP付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下(d)段。

(iv) 現金

本公司在香港不接受現金付款。

(v) 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）。

(vi) 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

(d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環美利道2號The Henderson 6樓）。

(e) 如要瞭解更多信息，請聯繫售後服務部。電話：+852 2760 1766或發電郵至：postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；或
- (b) 自拍賣日起31日後，如較早，則**拍賣品**由第三方倉庫保管之日起，除非另行協議。

4. 不付款之補救辦法

- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在F5段的權利以及法律賦予我們的其它權利或補救辦法）：
 - (i) **自到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息7%的利息；
 - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
 - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
 - (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
 - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的物品作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其

他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和

(ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上F4段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的物品。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關物品。我們亦可選擇將您的物品按照我們認為適當的方式出售。我們將用出售該物品的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

(a) 您必須在拍賣後7日內提取您購買的**拍賣品**（**但請注意，在全數付清所有款項之前，您不可以提取拍賣品**）。

(b) 如果您未能在拍賣後90日內提取您購買的**拍賣品**，我們有權：

- (i) 向您收取倉儲費用，相關費用列於https://www.christies.com/zh/help/buying-guide/storage-fees。
- (ii) 將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫，並且向您收取因此產生的運輸費用和處理費用；而您將受第三方倉庫的標準條款約束，並支付其標準費用和成本。
- (iii) 按我們認為商業上合理且恰當的方式出售**拍賣品**。

(c) 倉儲的條款適用，條款請見https://www.christies.com/zh/help/buying-guide/storage-conditions。

(d) 本段的任何內容不限制我們在F4段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766或發郵件至：postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其它公司，我們不會承擔有關公司之行為、遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就物品出境要求出口聲明及/或就物品入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

- (a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話+852 2760 1766發郵件至：postsaleasia@christies.com。
- (b) 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

關於拍賣品及有關的拍賣活動的資料

如果您是(i)來自德國、愛爾蘭、意大利、西班牙或英國的烈酒或利口酒，包括愛爾蘭及蘇格蘭威士忌；或(ii)來自法國、德國、西班牙或英國的不含碳酸且酒精量不足14%的兩公升以下的瓶裝酒類此類**拍賣品**的成功買方，而您打算將此**拍賣品**入口到美國，您個人將負有在入口時支付此**拍賣品**的關稅的責任。如要瞭解更多信息，請聯繫我們的售後服務部：+852 2760 1766或發郵件至電郵：postsaleasia@christies.com。

(c) 含有受保護動植物料的拍賣品

由瀕危物種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品在拍賣詳情**中注有 ~ 號。這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些珊瑚品種、玫瑰木、鱈魚皮、短吻鰐皮及駝鳥皮。由於您需要獲得相關牌照，若您有意將含有野生動物物料的任何**拍賣品**從出售地進口至其他國家，您須於競投該**拍賣品**之前瞭解有關海關法例和規定。在某些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能運送，而您需要自行安排上述證明並負責支付有關的費用。部分國家對象牙交易設有限制，例如美國全面禁止進口象牙，而部分國家則嚴格規管進口、出口及售賣象牙。由象牙材料製成或包含象牙材料的**拍賣品**均標有 ∞ 符號，並根據英國《象牙法》登記為“豁免”物品。含有瀕危或受保護物種物料的手袋注有 ≈ 號或 ≡ 號，進一步資料請參見以下第H2(h)段。

如果您無法出口或進口該**拍賣品**或**拍賣品**因任何原因被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(d) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(e) 源自伊朗的拍賣品

為方便買方，佳士得在源自伊朗(波斯)的**拍賣品**下方特別注明。一些國家禁止或限制購買和/或進口伊朗原產的財產。您有責任確保您的競標或您進口**拍賣品**時不會違反任何制裁、貿易禁運或其他有關適用條例。例如，美國禁止在沒有適當許可證的情況下交易和進口原產於伊朗的“傳統工藝作品”（如地毯、紡織品、裝飾品和科學儀器）。佳士得擁有OFAC的一般牌照，在符合某些條件的情況下，買家可以將此類**拍賣品**進口到美國。如您使用佳士得的一般OFAC牌照作此用途，即表示您同意遵守牌照條件，並向佳士得提供所有相關信息。您亦確認佳士得會向OFAC披露您的個人資料及您對牌照的使用。

(f) 黃金

含量低於18k的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(g) 鐘錶

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 ♣ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。若買方在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。請就個別**拍賣品**與相關部門聯絡。

(h) 手袋

注有 ≈ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制。這些手袋只可運往香港特別行政區境內地址或從香港的拍賣場領取。獲取瀕危野生動植物種國際貿易公約出口許可可以將這些手

袋在售後運送到香港特別行政區境外是不可能的。注有 ≡ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制，需要出口/進口許可可以將這些手袋在售後運送到香港特別行政區境外。買家有責任獲取必須的許可並為此付款。請與部門聯繫以獲得進一步資料。

H2段中的標記是佳士得為了方便您而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

1. 佳士得之法律責任

1. 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的保證及其他條款，均被排除在本協議外。在E1段中的賣方**保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。

2.

(a) 除非我們有所欺詐或作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其他事項）；和

(b) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。

3. 請注意佳士得所提供的書面競投及電話競投服務、Christie’s LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

4. 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

5. 如果儘管有(a)至(d)或E2(i)段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機或價值喪失、預期存款或利息、費用、**其他賠償**或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在Christie’s LIVE™競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就取得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼您責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在www.christies.com上找到本公司私隱政策，如您是加利福尼亞州居民，您可在<https://www.christies.com/about-us/contact/ccpa>看到我們的《加州消費者隱私法》(California Consumer Privacy Act)聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方就有關本業務規定的權利及義務，拍賣的行為及任何與上述條文有關的事項，均受香港法律管轄及並據此解釋。在拍賣競投時，買方/競投人無論是親自出席、經過代理人、以書面、電話或其他方法參與拍賣競投，即被視為接受本業務規定，及為佳士得之利益，接受香港法院之專屬管轄權以解決任何有關糾紛，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及價款都可在www.christies.com上查閱。銷售總額為**落槌價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從www.christies.com網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和/或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- (i) **拍賣品在標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的作品；
- (ii) **拍賣品在標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- (iii) **拍賣品在標題**被描述為某來源，則為該來源的作品；
- (iv) 以寶石為例，如**拍賣品在標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議E2段所詳述為拍賣品提供的保證。

買方酬金：除了**落槌價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對拍賣品的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie’s International Plc、其子公司及集團的其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第F1(a)段所列出的意思。

估價：目錄中或**拍賣場通告**中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**指該範圍的最高價。**中間估價**為兩者的中間點。

落槌價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如E2段所列出的意思。

拍賣品：供拍賣的一件物品（或作為一組拍賣的兩件或更多的物件）。

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第F1(a)段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如E2段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

底價：**拍賣品**不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或www.christies.com的書面通知（上述通知內容會另行

通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

副標題：如E2段所列出的意思。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

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本目錄中使用的各類標識

本部份**粗體**字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

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重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

▲ 佳士得對該拍賣品持有所有權或經濟利益

佳士得可能會不時提供其持有所有權或經濟利益之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 **▲** 符號以資識別。

○ 保證最低售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 **○** 號以資識別。

○◆ 第三方保證/不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號 **○◆** 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於落槌價計算的酬金。第三方亦可以就該拍賣品以超過不可撤銷的書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付落槌價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他/她是否在拍賣品持有經濟利益。

↔ 經濟利益/不可撤銷的競投

佳士得對此拍賣品持有經濟利益。如果拍賣品未能出售，佳士得將承擔遭受損失的風險。因此，佳士得可與第三方分擔該風險，在拍賣之前，該第三方同意就此拍賣品提交不可撤銷的書面競投，並可從佳士得獲得賠償。佳士得要求第三方向其所提供建議的任何人披露其對拍賣品中的經濟利益。

▣ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附注符號 **▣**。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

如果佳士得達成某種安排或獲悉需要附注目錄符號的競投，我們將通過更新christies.com相關信息（在時間允許的情況下）或通過拍賣會舉行前或拍賣某拍賣品前的公告通知您。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或者潛在買方預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

請登錄<http://www.christies.com/financial-interest/>瞭解更多關於最低出售價保證以及第三方融資安排的說明。

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定，買方須知, 包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要求提供書面狀

況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真贋，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

有保留的標題

佳士得認為屬於該藝術家之作品

「傳」、「認為是...之作品」指以佳士得有保留之意見認為，某作品大概 全部或部份是藝術家之創作。

「...之創作室」及「...之工作室」指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他/她監 督下完成。

「...時期」指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

「跟隨...風格」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

「具有...創作手法」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

「...複製品」指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

「簽名...」、「日期...」、「題寫...」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期〔或大概日期〕而不一定是作品印刷或出版之日。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

中國古代書畫及中國近現代畫及當代水墨

有保留的標題

「傳」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

珠寶

“Boucheron”：若製造商之名稱出現於拍賣品標題，則表示根據佳士得之意見，此件拍賣品為該珠寶製造商所製造。

“Mounted by Boucheron”：根據佳士得之意見，該品牌珠寶製造商（如Boucheron）將由其客戶所提供的原石鑲嵌在托上。

有保留的標題

“Attributed to”：根據佳士得**有保留**之意見，有可能是其珠寶商/製造商的作品，但不能保證該拍賣品是指定珠寶商/製造商的作品。

目錄描述中包含的其他資訊

“Signed Boucheron / Signature Boucheron”：根據佳士得有保留之意見，拍賣品上載有珠寶商的簽字。

“With maker’s mark for Boucheron”：根據佳士得有保留之意見，**拍賣品**上載有生產商的標記。

時期

Art Nouveau 1895-1910

Bella Epoque 1895-1914

Art Deco 1915-1935

Retro 1940年代

手錶

真品證書

因有些製造商不會提供真品證書，所以（除非佳士得在圖錄內另有特別說明），佳士得沒有義務向買家提供製造商的真品證書。除非佳士得同意其應該按真品保證條款取消交易，否則不能以製造商不能提供真品證書作為取消交易的理由。

拆除手錶電池

目錄中拍賣品注有 **⌚** 標誌代表其含有的電池可能被管轄航空運輸的國際法律法規認定為「危險物品」。如果買家要求將此手錶運送到拍賣會場所在的以外地區，電池將在運送手錶之前被拆除並予以保存。若該拍賣品由拍賣會場提取，其電池將供免費提取。

中國瓷器及工藝精品

佳士得認為是屬於該創作者或藝術家之作品

例如：A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY

如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作之作品。

例如：A BLUE AND WHITE BOWL

有保留的標題

以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例如: A BLUE AND WHITE MING-STYLE BOWL The Ming-style bowl is decorated with lotus scrolls...

以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。

例如: A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD

佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如: A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

手袋

狀況報告及評級

拍賣中所出售拍賣品的狀況可受多種因素如年代、先前損壞、修復、修理及損耗等因素而有較大變化。狀況報告及評級為我們所免費提供，僅為方便我們的買家並謹供參閱用。狀況報告及評級反映了我們的如實意見但未必足以覆蓋拍賣品的所有缺陷、修復、更改及改造。它們不能取代由您親身檢驗拍賣品或您自行就拍賣品尋求的專業意見。拍賣品均以拍賣時的「現狀」出售且佳士得或賣家對於拍賣品的狀況不設任何陳述或保證。

狀況報告評級

我們提供概況性、數字階梯式狀況等級以對物品的總體性狀況提供指引。另外，請在競投前閱讀每個拍賣品的狀況報告及附加圖像。

第1級： 該物品未呈現使用或磨損的跡象，可被視為如新，沒有瑕疵。原裝包裝及保護膠膜可能完整無缺，請參考拍賣品描述。

第2級： 該物品呈現細微的瑕疵，可被視為幾乎全新。該物品可能從未被使用過，或可能被使用過幾次。該物品上僅有在狀況報告中所述的細微的狀況備註。

第3級： 該物品呈現可察覺的被使用過的痕跡。任何使用或磨損的跡象都很輕微。狀況良好。

第4級： 該物品呈現頻繁使用後一般的磨損跡象。該物品存在輕度總體性磨損或小範圍內的重大磨損。狀況不錯。

第5級： 該物品呈現出因經常或重度使用所造成的損耗。此物品處於可被使用的狀況，請參照狀況記錄。

對於**拍賣品**狀況，由於目錄版面所限未能提供對**拍賣品**的全面描述，而所載圖像亦可能無法清楚顯示拍賣品狀況。**拍賣品**實物與透過印刷及顯示屏展示的圖像色彩和色調或會存在色差。閣下有責任確保閣下已收到並已考慮到任何狀況報告及評級。我們建議閣下親身檢驗拍賣品或自行就拍賣品尋求專業意見。

有關「配件」

在本目錄中，「配件」所指為皮具之金屬部分，如鑲以有色金屬（例如金、銀或鈹金）袋扣、底部承托配件、掛鎖、鑰匙、及/或掛帶。目錄中之「黃金配件」、「純銀配件」或「鈹金配件」純粹為配件顏色或處理方法而非實際原料之描述。若任何拍賣品之配件完全以某種金屬製造，相關條目將附以特別說明。

名酒

購買一系列貨批的選擇權

一組貨批內含多批相同批量、瓶容量及種類的名酒。競投將會由一系列貨批之中的第一貨批開始，成功競投的買家有權以相同的落槌價購入系列中部分或全部貨批。若果第一貨批的買家未有進一步購入，該系列貨批的餘下貨批將會相似的方式開放競投。佳士得建議對貨批的出價應在該系列貨批的第一貨批之上。如果出價被取代，佳士得將會自動把買家的出價置在下一相同貨批，如此類推。在所有情況下，有關出價均全權由拍賣官處理。

分類

內容中的波爾多分類標準僅作識別之用，並且根據Médoc 1855年正式的分類標準及其他標準來源。除註明外，所有名酒均在莊園內裝瓶。

舊酒的自然耗損及酒塞

在本目錄內列明的名酒均在印刷前盡量確定內容正確，惟舊酒買家必須對自然程度的耗損、酒箱狀況、標籤、酒塞及名酒的差異作出包容。恕不接受退貨。

耗損

名酒水位未能達至滿的水位之差距，有關差距會根據名酒之年期而有所不同，而在銷售前能通過檢驗確定的，均會在目錄中註明。本目錄以圖表的形式詳細說明水位與損耗量形容及解釋以方便閣下參考。



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Fruits et pot de gingembre

Estimate: US\$35,000,000 – 55,000,000
Price realised: US\$38,935,0000
20th Century Evening Sale
9 November 2023, New York



保羅·塞尚 (1839–1906)
水果與姜罐

估價：US\$35,000,000 – 55,000,000
成交價：US\$38,935,0000
20世紀晚間拍賣
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