

PORTRAITS OF THE MASTERS

108 Bronze Sculptures of the Tibetan Buddhist Lineages

Tuesday March 14, 2017

New York



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BIBLIOGRAPHY

All sculptures within this collection and catalog have been published, and all but lot 3214 exhibited, in the following:

Published

Roman N. Prats (ed.), *Monasterios y Lamas del Tibet*, Barcelona, 2000.

Donald Dinwiddie (ed.), *Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages*, Chicago and London, 2003.

Exhibited

Monasterios y Lamas del Tibet, Fundación "la Caixa", Madrid, 23 November 2000 – 21 January 2001.

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THE PORTRAITS OF THE MASTERS COLLECTION

While the stylized representations of Tibetan Buddhism's deities are now known to the world, similar appreciation for its important cultural figures, immortalized in bronze and painting with unique and eccentric features, is only just coming to the fore.

Thirty years in the making, this collection of 108 bronzes represents the largest and most discriminating private (or public) collection of Tibet's historic teachers and political agents in the West.

Presented throughout Don Dinwiddie's landmark book, *Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages*, and Ramon Prats' exhibition catalog, *Monasterios y Lamas del Tibet*, the collection forms the first and only encyclopedic reference on the subject.

Meanwhile, every piece displays some refined detail, impressive size, rare subject, or special charisma that sets it apart from more mundane versions commonly appearing on the market. It is a testament to the collector's eye, but also to his foresight, to have been able to gather this treasure trove in the 1970s-90s, while few at the time recognized the unique value of such singular pieces.







3201

**A GROUP OF THREE GILT COPPER ALLOY ARHATS
TIBET, 18TH CENTURY**

Comprised of Dharmatala, Ajita, and Vajriputra, each identified by inscriptions taken from the *Praise of the Sixteen Arhats*. Himalayan Art Resources item nos.2242, 2244 & 2249
6 1/2 in. (16.7 cm) high, the largest

US\$30,000 - 50,000

西藏 十八世紀 銅鑲金尊者像三尊

Judging from their size, modeling, chasing, and inscriptions, these three arhats originate from the same set.

Dharmatala sits on a rock, carrying a bag over his shoulder. His hair, clothes, and shoes are worn in the Chinese style. A diminutive figure of Amitabha in front of his chignon alludes to him as a manifestation of Avalokiteshvara.

Known for helping the devotee in meditation, Ajita's serene expression and posture project an air of focus and stillness, contrasting with the fluidity of the voluminous robe covered in finely incised floral patterns.

Sitting in a more relaxed manner with one foot resting on the edge of the base, Vajriputra holds a fly whisk in his right hand, while his left hand is in *tarjanimudra*, to subdue evil intentions.

Two portraits from a closely related set were sold at Sotheby's, New York, 4 June 1994, lot 25 and Bonhams, London, 12 November 2015, lot 73. The present lot also compares favorably to related arhats from similar sets published in Xia (ed.), *Pu Ti Miao Xiang*, Shenyang, 2001, pp.208-9, 211 & 213 nos.202-3, 205 & 207.

Published

Portraits of the Masters, pp.76-7, 80-1 & 92-3, nos.1, 3 & 9.

Published & Exhibited

Monasterios y Lamas del Tibet, p.146-7, nos.91-3.



3202

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

Inscription translated, 'Homage to Rahula'.

Himalayan Art Resources item no.2246

5 1/2 in. (13.9 cm) high

US\$15,000 - 20,000

西藏 十六世紀 銅鑲金羅怙羅像

Rahula, one of Buddha's first disciples, was also the son of Shakyamuni. Before Prince Siddhartha abandoned his royal heritage in search for enlightenment, his wife Yasodhara was already pregnant with Rahula. At the age of six Rahula met his father for the first time and followed him thereafter, soon achieving arhat consciousness.

This precise and delicate bronze depicts Rahula seated upright above a wide-petaled lotus base. His patchwork robe is finely incised with alternate floral and *ruyi*-cloud patterns. Determined to introduce the Dharma to all sentient beings, Rahula converted the children of the gods of Trayastrimsa heaven, and was subsequently rewarded their crowns. Held in his lap, the crown is the arhat's chief attribute, with the power of vanquishing one's inner passions.

Published

Portraits of the Masters, pp.86-7, no.6.

Published & Exhibited

Monasterios y Lamas del Tibet, p.148, no.94.



3203

**A GILT COPPER ALLOY FIGURE OF GOPAKA
TIBET, 18TH CENTURY**

Inscription translated, '*Arya Gopaka*'.
Himalayan Art Resources item no.2248
6 1/4 in. (15.8 cm) high

US\$30,000 - 50,000

西藏 十八世紀 銅鑲金戒博迦像

Identified by the inscription, this handsome bronze depicts arhat Gopaka in a voluminous robe with delicately patterned hems. An archetypal ascetic, he has an emaciated face from his relentless atonement for past crimes. His name means "unpleasant sight", having contracted a ghastly illness in infancy, which was the result of wrongdoing in a distant previous life. Covered in sores, his father brought him to see doctors in Sravasti, where young Gopaka encountered the Buddha and began the search for enlightenment.

Published

Portraits of the Masters, pp.90-1, no.8.

Published & Exhibited

Monasterios y Lamas del Tibet, p.149, no.96.

Provenance

Christie's, Amsterdam, 21 November 1990, lot 261



3204

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

Inscription translated, '*Fourth on right*'.
Himalayan Art Resources item no.2246
8 1/4 in. (21 cm) high

US\$60,000 - 80,000

西藏 十六／十七世紀 銅鑲金迦裡迦像

Aniruddha, one of the Buddha's disciples, had foreseen Kalika's future as a great arhat even before his birth. Young Kalika left his wealthy family in Sravasti to become his attendant and, under the influence of the sage, became a devoted follower of the Dharma.

A work of superb quality, the figure is heavily cast with an extraordinary sense of realism. His face, hands, and toes are naturalistically modeled, and his body is well proportioned, showcasing the artist's unerring understanding of human anatomy. Equally impressive are the beautiful pleats along his forearms and stomach, capturing in metal the soft and fluid nature of the textile. A closely related figure of Rahula, possibly from the same set, is published in von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2003, p.1076, no.278A.

Published

Portraits of the Masters, pp.84-5, no.5.

Published & Exhibited

Monasterios y Lamas del Tibet, p.148, no.95.



3205
A GILT COPPER ALLOY FIGURE OF KALIKA
TIBET, 18TH CENTURY

Himalayan Art Resources item no.2245
4 in. (10.3 cm) high

US\$6,000 - 8,000

西藏 十八世紀 銅鑲金迦裡迦像

Identified by the pair of earrings in his hands, the arhat Kalika sits contently with his head slightly tilting to the left. Embracing poverty, Kalika is said to live in cemeteries, and has no possessions other than his robes, begging bowl, and a pair of earrings. His state of mind, completely free from worldly desires, is vividly captured by the present figure.

Kalika made it his mission to lead all sentient beings to the path, starting by converting his own parents to Buddhism. Among his many conversions are the gods of one of the Kamaloka heavens, who offered Kalika their earrings, which have become his iconographic attribute.

Published
Portraits of the Masters, pp.82-3, no.4.

Published & Exhibited
Monasterios y Lamas del Tibet, p.149, no.97.



3206
A GILT COPPER ALLOY FIGURE OF AJITA
TIBET, 18TH CENTURY

Himalayan Art Resources item no.2243
4 3/8 in. (11.3 cm) high

US\$6,000 - 8,000

西藏 十八世紀 銅鑲金阿氏多像

This small portrait depicts arhat Ajita as a meditating hermit clad in thick robes and a heavy hood, a standard iconographic portrayal of the master. He is rooted on a two-tiered cushion, which would have been placed in a cave on Mt Rsi ("Mountain of Sages"), where the arhat resides after the Mahaparinirvana of the Buddha.

The name Ajita means "The Unsubdued", probably related to the story of his successful fetching of a princess with the most excellent of elephants, in order to have King Prasenajit agree to their marriage. This talented young man eventually abandoned his wealth and power, and became one of the sixteen disciples of Buddha.

Published
Portraits of the Masters, pp.78-9, no.2.

Published & Exhibited
Monasterios y Lamas del Tibet, p.155, no.102.



3207

**A LARGE SILVER INLAID COPPER ALLOY FIGURE OF AN
ARHAT**

TIBET, CIRCA 16TH CENTURY

Himalayan Art Resources item no.2300

10 3/4 in. (27.3 cm) high

US\$20,000 - 30,000

西藏 約十六世紀 銅錯銀尊者像

Not depicted in his usual posture, Dinwiddie draws a likeness between this arhat and a large portrait of Panthaka at the Kumbum stupa in Gyantse. Panthaka is the great scholar among the arhats. Initially an advanced Vedic specialist, he brought many of his followers to Buddhism and converted even the gods of Trayastrimsa heaven. This heavy and commanding bronze portrays him as a sagacious elder, his eyes embellished with silver as if praising his vast wisdom.

Published

Portraits of the Masters, pp.88-9, no.7.

Published & Exhibited

Monasterios y Lamas del Tibet, p.144, no.90.



3208

**A GILT COPPER ALLOY FIGURE OF A TIBETAN KING,
PROBABLY SOGTCSEN GAMPO
TIBET, 18TH CENTURY**

Himalayan Art Resources item no.2250

9 1/8 in. (23.3 cm) high

US\$30,000 - 50,000

西藏 十八世紀 銅鑲金藏王像，或為松贊干布

He is dressed in a sumptuous lay tunic tied by a neat bow at the midriff. He wears pointed boots, a large beaded necklace, and a small *gau* suspended on finely detailed beaded strands. His hair falls in long tresses across his shoulders, and a tall turban covers his head - both trappings of nobility. He most likely represents the first King of Tibet, Sogtsen Gampo (r. c.622-649). While the identifying element of the head of Amitabha, which may have originally occupied the peak of his turban, is indistinguishable due to the loss, the sculpture compares favorably with a more rigid example on a double cushion throne in the Los Angeles County Museum of Art (see Pal, *Art of Tibet*, Los Angeles, 1983, p. 231, no. S41).

Published

Portraits of the Masters, pp.104-7, no.10.

Published & Exhibited

Monasterios y Lamas del Tibet, pp.150-1, no.98.

Provenance

Sotheby's, New York, 23 March 1995, lot 52





3209

**A GILT COPPER ALLOY FIGURE OF PADMASAMBHAVA
BHUTAN, 18TH CENTURY**

Himalayan Art Resources item no.2251

8 1/2 in. (21.5 cm) high

US\$40,000 - 60,000

不丹 十八世紀 銅鑲金蓮花生大士像

The bronze's thick and precise casting is a testament to the sculptural finesse seen in the comparatively small corpus of Bhutanese bronzes. For a comparison with the distinctive Bhutanese lotus leaves, see a Padmasambhava published in Bartholomew & Johnston (eds.), *The Dragon's Gift*, Chicago, 2008, pp.274-5, no.57. Also, a related example showing the similar treatment of the stepped lotus base and jewelry is published in Mullin, *Buddha in Paradise*, New York, 2007, p.81, fig.36. A third example with similar base was sold at Christie's, Amsterdam, 17 December 1985, lot 130.

Published

Portraits of the Masters, pp.108-9, no.11.

Published & Exhibited

Monasterios y Lamas del Tibet, p.154, no.101.





3210

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

Himalayan Art Resources item no.2252

8 in. (20.2 cm) high

US\$15,000 - 20,000

西藏 十五世紀 銅鑲金蓮花生大士像

Padmasambhava is portrayed with his classic iconography of a feather cap, a knitted brow, and holding the vajra, kapala, and khatvanga. Of note is the treatment of the three heads of his staff showing the three stages of desiccation. His shoes are pleasant in detail as well. He is Tibet's legendary first guru, who came from Udayana on the invitation of the Yarlung dynasty in the 8th century. The bronze compares favorably to a closely related example sold at Bonhams, London, 14 May 2015, lot 28.

Published

Portraits of the Masters, pp.110-1, no.12.

Published & Exhibited

Monasterios y Lamas del Tibet, p.153, no.100.



3211

**A GILT COPPER ALLOY FIGURE OF NYANGREL NYIMA OZER
TIBET, 17TH CENTURY**

Himalayan Art Resources item no.2253

7 1/4 in. (18.5 cm) high

US\$80,000 - 120,000

西藏 十七世紀 銅鑲金娘熱尼瑪沃色像

Central to the Nyingma order is its *terma* ('treasure trove') tradition, which holds that Padmasambhava, as if prescient of the century of persecution of Buddhism that would follow after its introduction to Tibet, stashed away thousands of 'treasure' teachings throughout Tibet. Depicted here, Nyangrel Nyima Ozer (1136-1204) was the first of the Five Sovereign Treasure-Revealers who discovered large caches of such hidden teachings.

One of the most distinctive figures within the *Portraits of the Masters Collection*, with his hair arranged like a turban, this bronze is also exquisitely cast and gilded, heavy and satisfying in the hand.

Published

Portraits of the Masters, pp.114-5, no.16.

Matthew Akester, *Jamyang Khyentsé Wangpo's Guide to Central Tibet*, Chicago, 2016, p.447.

Published & Exhibited

Monasterios y Lamas del Tibet, p.158, no.104.



3212
**A SILVER INLAID BRASS ALLOY FIGURE OF A PANDIT
 TIBET, 14TH CENTURY**

Himalayan Art Resources item no.2302
 6 in. (15.4 cm) high

US\$7,000 - 10,000

西藏 十四世紀 銅錯銀班智達像

Compare the figure's rounded eyes and c.14th-century broad lotus petals with a 13th-14th-century figure of Jambhala in Nyingjei Lam Collection, published in Singer, *The Sculptural Heritage of Tibet*, Hong Kong, 1999, pp.102-3, pl.18. Also see a bronze Acala published in Xiong, *From the West to the East*, Beijing, 2016, p.54-5.

Published
Portraits of the Masters, pp.112-3, no.14.

Published & Exhibited
Monasterios y Lamas del Tibet, p.159, no.106.



3213
**A COPPER ALLOY FIGURE OF A PANDIT
 TIBET, 13TH/14TH CENTURY**

Himalayan Art Resources item no.2301
 3 in. (7.5 cm) high

US\$1,000 - 1,500

西藏 十三/十四世紀 班智達銅像

Published
Portraits of the Masters, p.112, no.13.

Published & Exhibited
Monasterios y Lamas del Tibet, p.159, no.105.



3214

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

Himalayan Art Resources item no.2303

4 3/8 in. (11.3 cm) high

US\$15,000 - 20,000

西藏 約十二世紀 喇嘛銅像

The extremely rare complete composition of this early lama shows the original backplate decorated with the highly unusual curling *padma* stems within two thick beaded bands and surmounted by a *triratna* above the lama's head. His robes are incised with a delicate patchwork design and his meditation cloak with a broad band of flowers on the hem. The style of the hat is consistent with those favored in Dolpo, compare with a donor figure in a *Prajnaparamita* manuscript dated 1336, published by Heller, in *Orientalis*, Vol. 32, "Terma of Dolpo: The Secret Library of Pijor.", 2001, p.69, no.237.

Published

Portraits of the Masters, pp.112-3, no.15.



3215

**A GILT COPPER ALLOY FIGURE OF MAHASIDDHA CHARYAPA
TIBET, CIRCA 15TH CENTURY**

Inscription translated, "Made at Nyug, given to the Great Assembly. Having knowledge in the path of the method of veins and airs, obtaining self mastery of the physical form, known as the Charyapa, to that teacher I bow."

Himalayan Art Resources item no.2291

5 1/8 in. (13 cm) high

US\$20,000 - 30,000

西藏 約十五世紀 銅鑲金大成就者恰利耶巴像

This portrait and its brother (lot 3216) originated from a large set of 84 mahasiddhas, adapted from the 11th-century Sanskrit text, *Praise to the Eighty-four Mahasiddha*. Their inscriptions also indicate that they were cast at 'Nyug', which Dinwiddie approximates in Tsang, and then displayed within the great assembly hall of an unknown monastery.

Another piece from this set, of Dombi Heruka, is held in the Capital Museum, Beijing, published in *Gems of Beijing Cultural Relics Series: Buddhist Statues (I)*, Beijing, 1999, p.133, nos.92-3 (HAR item no.59830). We are grateful to Himalayan Art Resources for their assistance in preparation of this lot.

Published

Portraits of the Masters, pp.336-7, no.97.

Published & Exhibited

Monasterios y Lamas del Tibet, p.208, no.177.

Published

Christie's, New York, 17 September 1997, lot 135



3216

3216

**A GILT COPPER ALLOY FIGURE OF MAHASIDDHA SAUKARIKA
TIBET, CIRCA 15TH CENTURY**

Inscription translated, "Made at Nyug, given to the Great Assembly. A brahmin who actually saw the Buddha, gaining the attainments in the form of a layman vow-holder, known as the 'Swine Herder', to that teacher I bow."

Himalayan Art Resources item no.2292
4 7/8 in. (12.3 cm) high

US\$7,000 - 10,000

西藏 約十五世紀 銅鑲金大成就者索喀利卡像

For further discussion see lot 3215.

Published

Portraits of the Masters, pp.338-9, no.98.

Published & Exhibited

Monasterios y Lamas del Tibet, p.209, no.179.

3217

**TWO GILT COPPER ALLOY FIGURES OF TILOPA AND NAROPA
TIBET, 18TH CENTURY**

Himalayan Art Resources item nos.2254-5
5 in. (12.5 cm) high, the larger

US\$6,000 - 8,000

西藏 十八世紀 銅鑲金帝洛巴與那洛巴像兩尊



3217



3217

Together these Indian masters represent the roots of the Karma Kagyu lineage tradition of Tibetan Buddhism, its teaching's first mortal master and pupil. Identified by the fish in hand, Tilopa (928-1009) is the order's root guru, informed by divine instruction. His teachings draw syncretically on various tantric traditions that emerged in the last centuries of the 1st millennium CE, and provide the foundation for the Kagyu order's meditational practices.

Born a Hindu and later a Buddhist abbot of Nalanda monastery, Naropa (956-1040) was appalled when he first met Tilopa preparing fish with his 'unclean' hand. But when the madman snapped his fingers and the fish came back to life and flew away, Naropa realized he was in the presence of a great master. His hagiographies contain many anecdotes that position him didactically as the archetypal Kagyu pupil. Naropa is identified by his skullcup in hand, which is said to have been his last remaining possession before he gave it to his primary pupil Marpa (lot 3218). Subsequently enshrined in Tibet, the skullcup became an important relic symbolizing the transmission of tantric Buddhism from its pure, Indian source. Atisha (982-1054) is also said to have brought Naropa's cremated remains from Northeastern India to Tibet in 1042.

Published

Portraits of the Masters, pp.138-41, no.17 & 18.

Published & Exhibited

Monasterios y Lamas del Tibet, pp.160-2, no.107 & 108.

3218

**A GILT COPPER ALLOY FIGURE OF MARPA CHOKYI LODRO
TIBET, 18TH CENTURY**

Himalayan Art Resources item no.2256

6 in. (15.1 cm) high

US\$100,000 - 150,000

西藏 十八世紀 銅鑲金馬爾巴確吉洛卓像

While Tilopa and Naropa are the Kagyu order's root gurus that trace its teachings back to the land of the Buddha, Marpa Chokyi Lodro (c.1010-97) is its Tibetan founder.

One of the most charismatic within the *Portraits of the Masters Collection*, he has the stoic expression of a seasoned elder. He rests his hands on his knees, poised like a mountain, with sumptuous folds of his layman's garment hinting at the robust body underneath.

The portrait has four 'siblings', each exquisite in its own right, depicting Marpa in identical form, but with ornamental variations in gilding, incised patterning, and inlay (see HAR item nos. 49425, 58311, 57390 & 57391). In 2001, Dinwiddie noted that this representation of Marpa with a short crop of hair is in contrast to how he has been portrayed throughout most of Tibetan art history: as a young man with long hair. At the time, the author suggested the influence of a later literary tradition, but subsequent research into the groundbreaking art of Situ Panchen (1700-1774) makes it more likely that Marpa's new look was inspired by an important painted set of Kagyu lineage masters that Situ Panchen is believed to have designed. Two later copies of it, which demonstrate the likeness with the bronze, are held in the Rubin Museum of Art and Palpung Monastery (see HAR item nos.937 & 61006). Inspired by the work of Situ Panchen, this would therefore suggest that the present lot and its siblings were likely created in Derge, Eastern Tibet, produced in variations that catered to the prevailing tastes for gilded and unglilded bronzes seen throughout Tibetan art history.

Marpa is often portrayed as a formidable, corpulent landowner with a bevy of wives. Peter Alan Roberts skillfully contextualizes his exploits as an important agent within the Chidar:

"Marpa's life exemplifies the nature of Tibetan Buddhism before the widespread development of schools and their monastic establishments. Beginning in the 10th, and continuing throughout the 11th century, a number of Tibetans, acting on individual initiative and funding, went to what is now Nepal and northern India in search of Buddhist teachings that had not yet been introduced into Tibet. This was an important part of what becomes known as the Later Diffusion (Chidar) of Buddhist teachings in Tibet. As was probably the case with many such Tibetans, Marpa departed for India only after accruing sufficient capital (in gold) to pay for his teachings there. This was still cheaper, however, than the prohibitively expensive rates of his first teacher, Drozmi Lotsawa, whose teachings would become the foundation of the Sakya School. Once Marpa used up his initial stock of gold, he returned to Tibet to raise more funds by teaching what he had learnt in India, thus financing further expeditions to India to obtain more teachings. There was little religious, or political centralization during this period, so that when Marpa's pupils became teachers in their own right, they did so independently and were not part of a growing organization. However, from the 11th century onwards, the transmission of Marpa's teachings became the basis for such centralized traditions as the Karma Kagyu and Drukpa Kagyu which extended throughout the Tibetan plateau."
(Dinwiddie (ed.), *Portraits of the Masters*, p.123)

Thus Marpa's biographies hint that the commerce of Indian Buddhist teachings were a major driving force in their transfer to Tibet.

Published

Portraits of the Masters, pp.142-3, no.19.

Published & Exhibited

Monasterios y Lamas del Tibet, p.163, no.109.





3219

**A GILT COPPER ALLOY FIGURE OF MILAREPA
TIBET, 18TH CENTURY**

Inscription translated, 'Homage to the venerable Mila, Dorje Gyaltsen'.

Himalayan Art Resources item no.2257

7 1/8 in. (18.2 cm) high

US\$50,000 - 80,000

西藏 十八世紀 銅鑲金密勒日巴像

"Of Marpa's four main disciples, it was Milarepa (1040-1123) and the lineages that grew out of his teachings that have played the most significant role in the development of the Kagyu tradition. Milarepa is an important figure not simply within the Kagyu school, but throughout Tibetan society. He represents the romantic ideal of the search for enlightenment... He is a vivid example that no matter how hard the road to realization, it can be travelled, and within a single lifetime."
(Dinwiddie, *Portraits of the Masters*, p.144)

Published

Portraits of the Masters, pp.144-5, no.20.

Published & Exhibited

Monasterios y Lamas del Tibet, p.164, no.110.





3220

**A SILVER AND COPPER INLAID BRASS ALLOY FIGURE OF MILAREPA
TIBET, 18TH CENTURY**

Himalayan Art Resources item no.2258
6 1/8 in. (15.7 cm) high

US\$40,000 - 60,000

西藏 十八世紀 錯銀錯紅銅密勒日巴銅像

As with the known variants on the portrait of Marpa (lot 3218), these twin sculptures of Milarepa (also lot 3221) appear to illustrate the practice of casting multiples of near-identical models, catering to two different systems of taste in Tibet: gilt and non-gilt bronzes.

Their addition to the group of Marpas suggest that, in their initial context, all might have originated from sets of the Karma Kagyu's great teachers. Also similar to the Marpas, the skill and resources invested in each work suggest that, unless made shortly before the persecution of the Karma Kagyu under the Fifth Dalai Lama in the mid-to-late 17th century, these bronzes would have been produced in the 18th century, at the Karma Kagyu's new base of operations in Eastern Tibet. From there we might pinpoint Derge as the place of production, known for its superlative metalwork.

Published

Portraits of the Masters, pp.146-7, no.22.

Published & Exhibited

Monasterios y Lamas del Tibet, p.165, no.22.

Provenance

Sotheby's, New York, 30 November 1994, lot 64

3221

**A GILT COPPER ALLOY FIGURE OF MILAREPA
TIBET, 18TH CENTURY**

Himalayan Art Resources item no.2259

6 1/4 in. (16 cm) high

US\$40,000 - 60,000

西藏 十八世紀 銅鑲金密勒日巴像

See lot 3220 for discussion.

Published

Portraits of the Masters, pp.148-9, no.23.

Published & Exhibited

Monasterios y Lamas del Tibet, p.166, no.113.





3222
**A COPPER ALLOY FIGURE OF MILAREPA
 TIBET, 16TH CENTURY**

Himalayan Art Resources item no.2304
 4 3/4 in. (12 cm) high

US\$15,000 - 20,000

西藏 十六世紀 密勒日巴銅像

A related example in the Museum Rietberg is published in Uhlig, *On the Path to Enlightenment*, Zurich, 1995, p.182, no.126.

Published

Portraits of the Masters, pp.146-7, no.21.

Published & Exhibited

Monasterios y Lamas del Tibet, p.165, no.112.

Provenance

Sotheby's, New York, 24 September 1997, lot 269



3223
**A COPPER ALLOY FIGURE JAGCHEN KUNGA PELZANGO
 TIBET, CIRCA 14TH CENTURY**

Inscription translated, '*Homage to Jagchen Kunga Pelzango. [Inside the image] are placed many extraordinary relics including the cremation relics of Kyungpo, and the tooth of the lord himself and so forth*'; base unsealed.

Himalayan Art Resources item no.2318
 4 7/8 in. (12.2 cm) high

US\$5,000 - 7,000

西藏 約十四世紀 扎辰衞噶巴桑銅像

Jagchen Kunga Pelzang (14th century) was an early leader of the Shang order. Although associated with the Kagyu because its founder, Kyungpo Naljor (c.1050-1127), is said to have obtained teachings from the pupils of Naropa, it can be classified as its own distinct school of Tibetan Buddhism.

Published

Portraits of the Masters, pp.200-1, no.50.

Published & Exhibited

Monasterios y Lamas del Tibet, p.186, no.139.

Provenance

Sotheby's, New York, 17 June 1993, lot 268



3224

**A LIFE-SIZE GILT COPPER ALLOY REPOUSSÉ FIGURE OF A YOGIN
TIBET, CIRCA 17TH CENTURY**

Himalayan Art Resources item no.2260

35 in. (89 cm) high

US\$300,000 - 500,000

西藏 約十七世紀 銅鑲金錘疊真人尺寸瑜珈修士像

This colossal sculpture is immense in scale and power. The life-size portrait of the seated master yogin remains unidentified but its sheer size suggests that he would have been a primary figure within a shrine room. His hair is rendered in ringlets that form an even line across his broad forehead, while his mustache and chin hair are accented with wavy marks. The remaining applied color in his right eye amplifies his introspective attitude, with his right hand in the gesture of explication, and the left resting in his lap in meditation.

The construction from several sheets, with elements embossed and chased, provides an almost seamless and harmonious presentation of the full figure. Both hands and face are cast, and rivets are employed in discreet locations. The base is sealed by a copper sheet and it is likely that the consecration material remains intact.

Life-size sculpture of any kind in Tibet is extremely rare and the common practice was to employ the techniques of repoussé and cast elements to construct the largest figures. Other life-size portraits of Lamdre lineage masters are preserved in Mindroling, Tibet, see von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2003, nos.238A-J. Also compare with a large scale portrait of Lama Puntsok Sherap dated to the 17th century in the San Antonio Museum of Art (acc.#2004.7.1), see Lo Bue et al., *Wonders of Lo: The Artist Heritage of Mustang*, p.102, no.7.10. Also compare the treatment of the drapery across the legs of an equally large figure of the Kagyu Lama Gyalwa Gotsangpa in the Freer and Sackler Galleries, see Thurman & Rhie, *A Shrine of Tibet*, pp.120-121, no.II-11.

Published

Portraits of the Masters, pp.150-3, no.24.

Published & Exhibited

Monasterios y Lamas del Tibet, p.167, no.114.

Provenance

Sotheby's, New York, 17 June, 1993, lot 36



3225

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

Inscription translated, 'Homage to the Lord Candraprabhakumara'.
Himalayan Art Resources item no.2263
9 1/4 in. (23.4 cm) high

US\$80,000 - 120,000

西藏 十五／十六世紀 銅鑲金岡波巴像

Gampopa (1079-1153), 'The Man from Gampo', occupies a pivotal role within the development of the Kagyu schools. Originally a Kadam adept, at a time when the order was at odds with the Marpa Kagyu, Gampopa became one of Milarepa's two principal students, even though the Kadam forbade the latter's tantric practices. The particular value of Gampopa's contribution was his ability to integrate the seemingly antithetical Kagyu tantra with Kadam monastic discipline.

At Dakpo in U, Central Tibet, he founded the first Kagyu monastery. Counted among his students were some of Tibetan history's most important figures, such as Pagmodrupa (lot 3232) and The First Karmapa, Dusum Khenypa (1110-93). Indeed most subsequent Kagyu lineages strive to trace the descent of their tradition to Gampopa. So high is the esteem for him, that Gampopa is believed to have fulfilled two c.1st-century Mahayana prophecies that foresaw the coming of one who would revive certain teachings and monastic practices, such as the collection of alms – hence the alms bowl resting in his portrait's lap. Similarly, the bronze's inscription identifies him as the reincarnation of Candraprabhakumara from the *Sutra of the King of Meditations*.

The sizable bronze depicts the master with a percipient smile. He is wrapped in a sumptuous meditation cloak over his monastic robes, with hems of incised floral and cloud patterns. The distinctive broad and raised lotus petals situate the bronze within 15th-16th century production, likely within U province, given the regional taste for gilding with chased designs. Compare with a Vajradhara and a Karmapa of the period, published in Uhlig, *Path to Enlightenment*, Zurich, 1995, pp.63&182-4, nos.23&128.

Published

Portraits of the Masters, pp.159-161, no.28.

Published & Exhibited

Monasterios y Lamas del Tibet, p.169, no.116.

Provenance

Sotheby's, New York, 24 September 1997, lot 88





3226

**A GILT COPPER ALLOY FIGURE OF GAMPOPA
TIBET, 18TH CENTURY**

Inscription translated, 'Homage to Candraprabhakumara of Dakpo'.
Himalayan Art Resources item no.2262
5 5/8 in. (14.5 cm) high

US\$10,000 - 15,000

西藏 十八世紀 銅鑲金岡波巴像

Gampopa (1079-1153) is depicted wearing the red hat of the Dakpo Kagyu order he founded. His right hand is in the gesture of teaching, while his left holds a doctrine – a nod to him being the Kagyu tradition's first author. The bronze's lotus petals are cast in the circa 16th-century Tsang style of Central Tibet. However, the gilding, and the fastidious treatment of his robe with folds in relatively low relief are more in keeping with circa 18th-century production in Derge, Eastern Tibet, suggesting the lotus base may be a deliberate archaism.

Published

Portraits of the Masters, pp.158-9, no.27.
Huang Chunhe, *Xizang Dansatisi Lishi Yanjiu*, Beijing, 2016, p.45.

Published & Exhibited

Monasterios y Lamas del Tibet, p.168, no.115.



3227

**A SILVER AND COPPER INLAID GILT COPPER ALLOY FIGURE
OF LAMA SHANG
TIBET, 13TH CENTURY**

Himalayan Art Resources item no.2268
3 1/4 in. (8 cm) high

US\$15,000 - 20,000

西藏 十三世紀 鑲金錯銀錯紅銅喇嘛向銅像

Zhang Yudrakpa Tsondu Drakpa (1122-93), more commonly known as Lama Shang, is identified by his distinctive broad features, hairline, posture, and patchwork robe, conceived here with silver and copper inlaid hems. His master was Gonstul (1116-69), a nephew of Gampopa, and the abbot of Densatil monastery, which made him the foremost leader among the Kagyu at the time.

At one point in the mid-to-late 12th century, Lama Shang was the most powerful ruler in Tibet, controlling most of the province around Lhasa through martial campaigns following the founding of his Tsalpa Kagyu order. In conjunction with the Drigungpa Sonam Rinchenpel (lot 3236), the order was the first to make joint contact with the Mongol ruler Genghis Khan (c.1155-1227), but Lama Shang's lineage would eventually recede from the political stage as the Drigung, Karma Kagyu, and Sakya ascended. The bronze compares favorably to an unglided example recently sold at Bonhams, Hong Hong, 29 November 2016, lot 103. Also see Xia (ed.), *Pu Ti Miao Xiang*, Shenyang, 2001, p.50, no.47.

Published

Portraits of the Masters, pp.176-7, no.36.

Published & Exhibited

Monasterios y Lamas del Tibet, p.170, no.118.



3228

**A GILT COPPER ALLOY FIGURE OF THE SECOND KARMAPA, KARMA PAKSHI
TIBET, 16TH CENTURY**

Himalayan Art Resources item no.2264

7 1/4 in. (18.5 cm) high

US\$80,000 - 120,000

西藏 十六世紀 銅鑲金二世噶瑪巴噶瑪巴西像

Part of a phenomenon that would come to define Tibetan Buddhism, Karma Pakshi was the first human being to inherit the monasteries and authority of a lama by being recognized as its reincarnation. He was a promising student, born to a noble family in Eastern Tibet, when he was identified as the first reincarnation of Dusum Kyenpa (1110-93), one of Gampopa's chief pupils and the founder of the Karma Kagyu order.

The power struggles that ensued from competing factions within the Mongol Empire, and Tibetan orders rivaling for their patronage, dominate Karma Pakshi's biographies. Most have it that Karma Pakshi hedged the wrong bet, choosing Mongke Khan (r.1251-59) as his patron instead of Kubilai (r.1260-94). When Kubilai Khan soon ascended the throne, with his patronage already pledged to the Sakya, he accused and exiled the Karmapa for siding with his rival.

Throughout his life, Karma Pakshi cultivated a reputation for miracles, which initially caught the attention of the Yuan imperial family and, some biographies claim, saved him from threats to his life. He traveled extensively throughout Mongolia and the borderlands between Tibet and China, cultivating a large number of followers. His primary student was Orgyenpa Rinchen Pel (1229-1309) who would go on to identify his next rebirth.

Carefully incised patterns cover almost every inch of the lama's robes, conveying the impression of spectacular gold-embroidered silks covering a precious being. With a demure smile amongst the chubbiness of youth, this charming bronze depicts Karma Pakshi as a young man, not yet weathered by the turmoil of the 13th century. Compare with examples of him in later in life. See lot 3229, and Weldon & Casey Singer, *Sculptural Heritage of Tibet*, London, 1999, pl.37. Also compare with youthful representation of the 9th Karmapa in Thurman & Rhie, *A Shrine for Tibet*, New York, p.116, no.II-9.

Published

Portraits of the Masters, pp.164-5, no.30.

David P. Jackson, *Patron and Painter: Situ Panchen and the Revival of the Encampment Style*, New York, 2009, p.53, fig.3.27 (detail) (misattributed to the Nyingjei Lam Collection).

Matthew Akester, *Jamyang Khyentsé Wangpo's Guide to Central Tibet*, Chicago, 2016, p. 208.

Published & Exhibited

Monasterios y Lamas del Tibet, p.173, no.121.





3229
**A COPPER ALLOY FIGURE OF THE SECOND KARMAPA,
 KARMA PAKSHI**
TIBET, 14TH/15TH CENTURY

Himalayan Art Resources item no.2306
 5 1/4 in. (13.5 cm) high

US\$15,000 - 20,000

西藏 十四／十五世紀 二世噶瑪巴噶瑪巴西銅像

Identified by the black hat of the Karmapas, his telltale goatee, and his signature 'mind refreshing' mudra, the bronze depicts the Second Karmapa, Karma Pakshi (1204-1283), aged with a sagacious countenance, perhaps seasoned by his turbulent relationship with the Yuan emperor Kubilai Khan (1215-1294), as Dinwiddie suggests.

Compare with another in Chen, *Sattvas & Rajas: The Culture and Art of Tibetan Buddhism*, 2004 (HAR item no.32250). Other portraits of Karma Pakshi from the 15th century sold at Christie's, New York, 17 October 2001, lot 99, and 18 September 2013, lot 318.

Published

Portraits of the Masters, pp.162-3, no.29.
 David P. Jackson, *Patron and Painter: Situ Panchen and the Revival of the Encampment Style*, New York, 2009, p.52, fig.3.24 (misattributed to the Nyingjei Lam Collection).

Published & Exhibited

Monasterios y Lamas del Tibet, p.174, no.122.

Provenance

Sotheby's, New York, 23 March 1995, lot 184



3230
A COPPER ALLOY FIGURE OF A LAMA
TIBET, 15TH/16TH CENTURY

Himalayan Art Resources item no.2307
 6 3/4 in. (17.2 cm) high

US\$20,000 - 30,000

西藏 十五／十六世紀 喇嘛銅像

On the basis of iconography and the remnants of black pigment in the cap, Dinwiddie tentatively suggested that this bronze depicts the Eleventh Karmapa, Yeshe Dorje (1675-1702), but the 15th/16th-century style of the lotus base indicates an earlier hierarch. If a Karmapa, then the Fifth, Deshin Shegpa (1384-1415), also appears with this iconography, and yet the sculptor has clearly taken great pains to depict a more elderly individual than either could possibly have been, based on their rather short lifespans. Moreover, the absence of clouds lining the cap's lappets opens his identity to more possibilities, such as the Jonang and Sarpa lineages. He has a remarkable and distinctive portrait that will likely be identified in time.

Published

Portraits of the Masters, pp.172-3, no.33.

Published & Exhibited

Monasterios y Lamas del Tibet, p.184, no.134.

Provenance

Sotheby's, London, 10 July 1973, lot 101



3231

**A SILVER AND COPPER INLAID BRASS ALLOY FIGURE OF
THE FIRST GANGKAR LAMA, DRAGPA'I PEL
TIBET, 14TH CENTURY**

Inscription translated, '*Homage to the Dharma Lord Gangkarwa*'.
Himalayan Art Resources item no.2316
5 7/8 in. (15.1 cm) high

US\$20,000 - 30,000

西藏 十四世紀 錯銀錯紅銅一世貢噶喇嘛札巴貝銅像

Dragpa'i Pel (b.1260) was a student of the Second Karmapa, Karma Pakshi, who subsequently established his own incarnation lineage, the Gangkar Lamas. He founded a hermitage in ca.1265, which developed into Gangkar Monastery, situated on the northern border of modern day Bhutan. The lineage has a second monastic seat at Khamsum Drag Gon.

Published

Portraits of the Masters, pp.188-9, no.44.

Published & Exhibited

Monasterios y Lamas del Tibet, p.185, no.137.



3232

**A BRASS ALLOY FIGURE OF PAGMODRUPA
TIBET, 12TH/13TH CENTURY**

Himalayan Art Resources item no.2309

2 1/4 in. (5.7 cm) high

US\$2,000 - 3,000

西藏 十二／十三世紀 帕木竹巴銅像

Pagmodrupa Dorje Gyelpo (1110-70) is one of Tibet's most charismatic spiritual leaders, garnering a reputation for being extremely humble and generous, whilst observing strict adherence to monastic codes. His followers came to regard him as the incarnation of Shakyamuni, leading to his depiction in painting and sculpture with the signature *bhumisparsha mudra* alongside his telltale stout, ovoid physique.

He was a precocious young man, traveling throughout Tibet to study under masters of the three main traditions: the Nyingma, Kadam, and Sakya. He received the Sakya's *lamdre* teachings from its inspired leader Sachen Kunga Nyingpo (lot 3259). However, Gampopa (lot 3225) ended up being Pagmodrupa's root teacher.

As a master, Pagmodrupa took after Milarepa, wandering from hermitage to hermitage, accumulating vast encampments of disciples who organized themselves into various subsequent sects. Like Gampopa he spawned numerous prolific pupils. His Pagdru Kagyu lineage eventually seeded eight offshoots, including the prominent Taklung, Drikung, and Drukpa Kagyu. Around the site of his death, his followers erected Densatil monastery, the seat of the Pagdru lineage, and formerly one of Tibet's most glorious landmarks.

Published

Portraits of the Masters, pp.178-9, no.37.

Published & Exhibited

Monasterios y Lamas del Tibet, p.169, no.117.



3233

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

Himalayan Art Resources item no.2314

3 1/2 in. (9.2 cm) high

US\$5,000 - 7,000

西藏 約十三世紀 噶舉喇嘛銅像

Beginning with Gampopa (lot 3225), important Kagyu lamas were sometimes identified as reincarnations of Shakyamuni, leading to a common depiction of the hierarch with his hands in *bhumisparsha mudra* above a throne marked by a vajra (*vajrasana*). The three-tiered base with draped throw is indicative of the 13th century style under the offshoots of the Pagdru Kagyu lineage. This is reflected in related examples published in Rossi & Rossi, *Homage to the Holy*, London, 2003, no.14, and sold at Bonhams, New York, 14 March 2016, lot 10.

Published

Portraits of the Masters, pp.186-7, no.42.

Published & Exhibited

Monasterios y Lamas del Tibet, p.185, no.136.



3234
**A SILVER AND COPPER INLAID COPPER ALLOY
 FIGURE OF A KAGYU LAMA
 TIBET, 13/14TH CENTURY**

Himalayan Art Resources item no.2315
 4 1/4 in. (11 cm) high

US\$10,000 - 15,000

西藏 十三/十四世紀 錯銀錯紅銅噶舉喇嘛銅像

Images with this figure's distinctive square jaw and fringe hair are commonly attributed to Drigungpa Jigten Sumgon Rinchenpel (lot 3236). For instance, see von Schroeder-Irmhof, *Schritte zur Erkenntnis*, Zurich, 2006, pp.93-4, no.28. A related example is published in Huang, *Xizhang Dansatisi Lishi Yanjiu*, Beijing, 2016, p.398.

Published
Portraits of the Masters, p.187, no.43.

Published & Exhibited
Monasterios y Lamas del Tibet, p.186, no.138.



3235
**A COPPER INLAID BRASS ALLOY FIGURE OF A KAGYU LAMA
 TIBET, 14TH CENTURY**

Himalayan Art Resources item no.2310
 4 1/2 in. (11.7 cm) high

US\$5,000 - 7,000

西藏 十四世紀 錯紅銅噶舉喇嘛銅像

Published
Portraits of the Masters, pp.178-9, no.38.

Published & Exhibited
Monasterios y Lamas del Tibet, p.189, no.143.

Provenance
 Sotheby's, New York, 24 September, 1997, lot 298

3236

**A GILT COPPER ALLOY FIGURE OF JIGTEN SUMGON RINCHEN PEL
TIBET, 13TH CENTURY**

Himalayan Art Resources item no.2270

9 1/8 in. (23.3 cm) high

US\$250,000 - 350,000

西藏 十三世紀 銅鑲金吉天頌恭仁欽貝像

The casting is flawless. Simple, yet elegant and powerful, a young man, with his head held high, surveys his immediate environs. He was given the name Jigten Sumgon Rinchen Pel (1143-1217), 'Precious One, The Protector of the Three Worlds', and his Drigung Kagyu order dominated the political landscape of Tibet in the late 12th and 13th centuries, enjoying great wealth and patronage.

The bronze is closely related to two important 13th-century sculptures that confirm its identity. First is a heavily published example of Rinchen Pel held in the Musée Guimet, the subject of a broad consensus since Stoddard's recent research, which contends that it was made in the early 13th century, situating it either within or shortly after the subject's lifetime (see Czaja & Proser (eds), *Golden Vision of Densatil*, New York, 2014, pp.68-9, no.1). The second is held in the Potala Palace, published initially by von Schroeder as 14th century, but then later by Jackson as 13th. It bears an almost identical likeness to the present lot (Jackson, *Painting Traditions of the Drigung Kagyu School*, New York, 2015, p.89, fig.5.12).

A third bronze of Rinchen Pel in the Collection Yang Zi is particularly useful for narrowing the present bronze's date of production (Huang, *Xizang Dansatishi Lishi Yanjiu*, Beijing, 2016, pp.60-1). It differs from the present lot in having a more quintessentially 14th-century Densatil style lotus base, indicating that the bronze at hand was probably made elsewhere. The most obvious place suitable for a commission of this magnitude would have been Drigung monastery itself, which was sacked by the Sakya in 1290, suggesting an end cap for the date of this bronze within the 13th century.



Immaculate and magisterial, the bronze bespeaks an order at the height of its power. As the followers of Pagmodrupa (1110-70) organized themselves into offshoots after his cremation, Rinchen Pel and his Drigung order, founded in 1179, emerged as the more aggressive and dominant. There is even a record of him taking possession of the reliquary of Pagmodrupa's heart from Densatil monastery in 1208, until enough pressure mounted for him to return it. Indeed, between the time that the Drigung established relations with the Mongols in 1222, to their loss of Yuan patronage under Kubilai Khan c.1260, the order enjoyed vast political power and wealth, representing a broad sweep of kingdoms in Central and Western Tibet to the Ilkhanate (Stoddard, "Bri Gung, Sa Skya and Mongol Patronage", in *Dating Tibetan Art*, Wiesbaden, 2003, p.66).

Stoddard argues that images such as the present lot might be copies of a principal cult image of Rinchen Pel, created within his lifetime at Drigung monastery by a Chinese artist. Called the 'Lord of the Golden Temple', it was said to be no different from the master himself. Stoddard asserts that Rinchen Pel's chief disciple also commissioned many other sculptures of the master by this Chinese artist. Meanwhile, there is an ongoing discussion as to why bronzes like the Guimet, Potala, and present example are often called 'Mongol images' (*hor sku*) by Drigung lamas. While Stoddard infers this is because they were commissioned by Mongol rulers, Jackson contends that it is simply due to their production in a period of Mongol rule (op. cit. p.38). Credible sources also inform us that from 1198, Rinchen Pel employed the skills of Newari casters for at least a decade to create the prototype of the Densatil stupas at Drigung Monastery (Czaja & Proser, p.184).

Published

Portraits of the Masters, pp.192-3, no.46.

Published & Exhibited

Monasterios y Lamas del Tibet, p.223, no.200.





3237

**A GILT COPPER ALLOY FIGURE A DRUKPA OR DRIGUNG
KAYGU LAMA
TIBET, CIRCA 14TH CENTURY**

Himalayan Art Resources item no.2271

6 5/8 in. (16.7 cm) high

US\$15,000 - 20,000

西藏 約十四世紀 銅鑲金竹巴或直貢噶舉喇嘛像

The lama wears the telltale broad hats associated with a number of orders that arose from the initial followers of Pagmodrupa. Rather than a double lotus base around the foot of the bronze, he is also seated on a plinth typical of the production under these orders between the 13th and 15th centuries, seen for instance at Densatil. Also compare a charismatic portrait of Padmasambhava in the collection of Philip Adams at Bonhams, New York, 13 March 2017, lot 3086.

Published

Portraits of the Masters, pp.195-6, no.47.

Published & Exhibited

Monasterios y Lamas del Tibet, p.172, no.120.



3238

**A SILVER INLAID COPPER ALLOY FIGURE
OF LHATSUN CHOJE
TIBET, 15TH CENTURY**

Inscription translated, 'Homage to Lhatsun Choje'.
Himalayan Art Resources item no.2317
5 1/2 in. (14 cm) high

US\$15,000 - 20,000

西藏 十五世紀 銅鍍銀拉尊曲傑像

While this bronze's unusual base might suggest an earlier date closer to the 12th-13th centuries, the Tibetan Buddhist Resource Center (tbrc.org) has a record of only one monk with the name of Lhatsun Choje who lived in the 15th century. Lhatsun is a title meaning 'Royal Monk' originating during the *chidar* (10th-12th centuries).

Published

Portraits of the Masters, pp.196-7, no.48.

Published & Exhibited

Monasterios y Lamas del Tibet, p.181, no.130.

Provenance

Spink & Son Ltd, *Tibetan Art*, London, 1992, no.22.
Sotheby's, New York, 23 March 1995, lot 199A.



3239

**A COPPER ALLOY FIGURE OF A KAGYU LAMA
TIBET, CIRCA 16TH CENTURY**

Inscription transliterated, 'Tshe khris nga...bzhugs'.
Himalayan Art Resources item no.2319
6 1/2 in. (16.5 cm) high

US\$4,000 - 6,000

西藏 約十六世紀 噶舉喇嘛銅像

Published

Portraits of the Masters, p.200, no.51.

Published & Exhibited

Monasterios y Lamas del Tibet, p.188, no.142.

Provenance

Sotheby's, New York, 24 September 1997, lot 289



3240
**A COPPER INLAID COPPER ALLOY FIGURE
 OF A KAGYU LAMA**
TIBET, 13TH/14TH CENTURY

Himalayan Art Resources item no.2312
 4 3/4 in. (12 cm) high

US\$4,000 - 6,000

西藏 十三/十四世紀 錯紅銅噶舉喇嘛銅像

Published

Portraits of the Masters, pp.182-3, no.40.

Published & Exhibited

Monasterios y Lamas del Tibet, p.187, no.140.

Provenance

Sotheby's, New York, 4 June 1994, lot 238



3241
A COPPER ALLOY FIGURE OF 'GREAT GYER'
TIBET, 14TH CENTURY

Inscription translated, '*Homage to the Great Gyer*'.
 Himalayan Art Resources item no.2308
 4 3/4 in. (12 cm) high

US\$5,000 - 7,000

西藏 十四世紀 "大噶爾"銅像

After considering other possibilities, Dinwiddie concludes that this figure most likely represents Gyergom Tsultrim Sengge (1144-1204). Tsultrim Sengge, of the Gyer clan, was born to a line of hereditary chiefs in the Yarlung Valley and received his administrative responsibilities early in his monastic career, as the overseer of Tandruk Temple. He went on to found Shukseb Monastery in 1181, associated with Chod tradition teachings common to the Nyingma and Kagyu schools. The monastery was absorbed by the Gelug in the early 20th century, and is now one of the most active nunneries in Tibet.

Published

Portraits of the Masters, pp.174-5, no.34.

Published & Exhibited

Monasterios y Lamas del Tibet, p.184, no.135.



3242

**A SILVER AND COPPER INLAID COPPER ALLOY FIGURE OF A
KAGYU LAMA**

TIBET, 13TH CENTURY

Himalayan Art Resources item no.2311

6 3/4 in. (17.5 cm) high

US\$30,000 - 50,000

西藏 十三世紀 錯銀錯紅銅噶舉喇嘛銅像

Sizable, heavily cast, and with no shortage of engaging details, this Kagyu lama showcases the advanced skills of metal casters in the 13th century. His face realistic, as if observed, and further enhanced by silver inlaid eyes and copper inlaid lips. Raised edges of silver and copper in high relief mark the fringes of his patchwork robe, while his inner garment is adorned with finely incised floral motifs. Of further note are the flexions of his toes and his copper inlaid finger- and toenails.

Published

Portraits of the Masters, pp.180-1, no.39.

Exhibited

Monasterios y Lamas del Tibet, p.171, no.119.

Provenance

Spink & Son Ltd, *Tibetan Art at Spink*, London, 1992, no.25
Sotheby's, New York, 16/17 September 1998, lot 117

3243

**A GILT COPPER ALLOY FIGURE OF THE FIFTH KARMAPA, DESHIN SHEKPA
TIBET, 15TH/16TH CENTURY**

Inscription translated, '*I prostrate at the feet of Lord Deshin Shekpa*'.

Himalayan Art Resources item no.2265

7 1/8 in. (18 cm) high

US\$150,000 - 200,000

西藏 十五／十六世紀 銅鑲金五世噶瑪巴德新謝巴像

The 14th century witnessed the fall of the Yuan (1271-1368) and the rise of the Ming dynasty (1368-1644). Seeing the spiritual and political merits of forming alliances with Tibetan Buddhist leaders, the early Ming Yongle emperor (r.1402-24) wished to reinstate the 'priest-patron' relationship that Kubilai Khan (r.1260-94) had formerly introduced. He thus dispatched numerous envoys to the eminent hierarchs of various orders. None were particularly eager to answer his call. Tsongkhapa (1357-1419) was too frail, and the Kagyu dispatched the neophyte (and replaceable) Fifth Karmapa Deshin Shekpa (1384-1415) to test the waters with China's new emperor, who had emerged victorious after a contentious struggle for the throne.

From the Yongle emperor, Deshin Shekpa received a glorious bejeweled black crown said to be inspired by the emperor's perception of a black hat that always rests upon a Karmapa's head, but that few are spiritually adept enough to see. Legend has it that this mythical hat, made of 100,000 strands of dakini hair, was conferred on the First Karmapa, Dusum Kyenpa (1110-93) by the mahasiddha Saraha (c.8th century) in a vision. The tangible crown gifted to Deshin Shekpa naturally became an important relic for the Karmapas, only unveiled during special ritual observances. Upon his return to Tibet, Deshin Shekpa settled in the old palace of the Yarlung kings in Lhasa, around which the Potala Palace of the Dalai Lamas was later built. He died at 32.

This distinctive and superior portrait depicts the young Karmapa, thickly cast and richly gilded, forwarding the Dharma on an elaborately conceived animal skin and cloud-patterned cushion.

Published

Portraits of the Masters, pp.166-9, no.31.

David P. Jackson, *Patron and Painter: Situ Panchen and the Revival of the Encampment Style*, New York, 2009, p.68, fig.3.56 (misattributed to the Nyingjei Lam Collection).

Published & Exhibited

Monasterios y Lamas del Tibet, p.177, no.125.



3244

**A SILVER INLAID COPPER ALLOY FIGURE OF TSANGNYON HERUKA
TSANG, CENTRAL TIBET, 16TH CENTURY**

Inscription translated, '*Homage to the scholar-yogin, the mad man of Tsang, Sang gye Gyaltzen*'.

Himalayan Art Resources item no.10874

7 7/8 in. (20 cm) high

US\$100,000 - 150,000

藏中 十六世紀 銅錯銀藏紐赫魯加像

It is difficult to imagine a portrait bronze with more eccentricity and charisma. "The Madman of Tsang", Tsangnyon Heruka (1452-1507) appears to draw a disapproving frown, but more likely he is inhaling deeply through his nostrils to heat his naked body through breath alone. His rotund belly confirms he is a master of the Kundalini yoga practice (*tummo*).

While ordained, Tsangnyon Heruka's teachers were Rechungpa (1084-1161) and Gampopa (lot 3225), the primary pupils of Milarepa (lot 3219). But inspired by his grandmaster, and Kagyu's early Indian *mahasiddhas*, Tsangnyon Heruka turned his back on monasticism to pursue the tantric life. His biographies have him inhabiting burial grounds, wearing and even eating what he finds there. Here, the bronze is deliberately cast in two alloys, affording the figure a richer and darker copper content to convey the tint of his body covered with ashes from charnel remains. Nevertheless, like the peripatetic Milarepa before him, he attracted numerous disciples as he wandered between cemeteries, caves, and hermitages.

In 1504, Tsangnyon Heruka accepted the invitation of the King Ratnamalla (1482-1520) to restore the famed Svayambhu Stupa in his capital, Kathmandu. Completed in less than three months, the project won him the acclaim of many who were initially put off by the master's unusual behavior. Shortly afterward he received the high praise of The Seventh Karmapa, Chodrak Gyatso (1454-1506) and the King of Central Tibet, Donyo Dorje (1463-1512).

Tsangnyon Heruka is also one of Tibet's most celebrated authors. He is among the first to have his works printed with woodblocks, funding and developing the technology which would have a profound effect on Tibetan culture. His most famous writings are the biographies of Milarepa and Marpa (lot 3218), but he also produced a number of instructional texts, particularly for the Rechung Kagyu and Drukpa Kagyu transmissions. He cultivated a legacy of writing and printing wherein his pupils added the standard biographies of Tilopa, Naropa (lot 3217) and Rechungpa.

The bronze has the typical brassy lotus base of the ateliers of Tsang in Central Tibet, where Tsangong Heruka was born and active.

Published

Portraits of the Masters, pp.154-5, no.25.

Matthew Akester, *Jamyang Khyentsé Wangpo's Guide to Central Tibet*, Chicago, 2016, p. 423.

Published & Exhibited

Monasterios y Lamas del Tibet, p.179, no.127.

Provenance

Sotheby's, New York, 20 March 1997, lot 112





3245

**A GILT COPPER ALLOY FIGURE OF TSANGNYON HERUKA
TIBET, 16TH CENTURY**

Inscription translated, '*Homage to the mad man of Tsang*'.

Himalayan Art Resources item no.2261

6 1/2 in. (16.5 cm) high

US\$20,000 - 30,000

西藏 十六世紀 銅鑲金藏紐赫魯加像

Published

Portraits of the Masters, pp.156-7, no.26.

Published & Exhibited

Monasterios y Lamas del Tibet, p.180, no.128.

Provenance

Sotheby's, New York, 23 March 1995, lot 196



3246
**A GILT COPPER ALLOY FIGURE OF JIGTEN WANGCHUG
 TIBET, 16TH CENTURY**

Inscription translated, '*Homage to Jigten Wangchug ('Lord of the World')*'.

Himalayan Art Resources item no.2269

9 1/4 in. (23.5 cm) high

US\$30,000 - 50,000

西藏 十六世紀 銅鑲金傑登旺朱像

Wearing the order's distinctive hat, Jigten Wangchug (c.1454-1532) is a hierarch of the Taglung Kagyu, one of three that sprang from the Pagdru Kagyu. It was founded by one of Pagmodrupa's chief disciples, Taglungtangpa Tashi Pel (c.1142-1209). One of the more dominant Pagdru offshoots, the Taglung vied for, but lost control of Densatil monastery to Drigungpa Jigten Sumgon Rinchen Pel (lot 3236) in the early 13th century.

Another portrait of Jigten Wangchug is published in Thurman & Rhie, *A Shrine for Tibet*, New York, pp.118-9, no.II-10. He was known for building numerous iron bridges and rescuing animals from slaughter.

Published

Portraits of the Masters, pp.190-1, no.45.

Published & Exhibited

Monasterios y Lamas del Tibet, p.180, no.129.



3247
**A GILT COPPER ALLOY FIGURE OF THE SECOND PAWO,
 TSUGLAG TRENGWA
 TIBET, 16TH/17TH CENTURY**

Inscription translated, '*Homage to the venerable Tsuglag Gyatso Trengwa, also called Mipam Chokyi Gyalpo, through whom all wishes are perfectly accomplished*'.

Himalayan Art Resources item no.2267

3 3/4 in. (9.5 cm) high

US\$10,000 - 15,000

西藏 十六/十七世紀 銅鑲金二世巴俄祖拉陳瓦像

With a determined expression, this charming bronze depicts the most prominent incarnation of the Pawo ('Hero') incarnate line, a high office holder in the Kagyu order, who served as the head of Nenang Monastery in Central Tibet. Among his contributions, Tsuklak Trengwa (1504-66) supervised the cremation of the Eighth Karmapa, Milkyo Dorje (1557-1604) and enthroned the Fifth Shamarpa, Konchog Yenlag (lot 3249). He is also one of Tibet's great authors, composing histories as well as medical and astrological treatises which remain in use to this day. His most famous work provides a history of the Kagyu lineage, and is entitled *Scholar's Feast (Chojung Khepai Gaton)*.

Published

Portraits of the Masters, pp.174-5, no.35.

Published & Exhibited

Monasterios y Lamas del Tibet, p.181, no.131.

3248

**A LARGE GILT COPPER ALLOY FIGURE OF
THE FOURTH DRUK DESI OF BHUTAN, TENZIN RABGYE
BHUTAN, LATE 17TH/18TH CENTURY**

On a later brass base.

Himalayan Art Resources item no.2272

15 3/4 in. (40 cm) high

US\$150,000 - 200,000

不丹 十七世紀晚期／十八世紀 銅鑲金四世不丹朱第悉丹增拉布傑像

The Drukpa Kagyu is the only order to wear this tall fan-shaped hat with a high peak that can be seen above its rim. Comparing the portrait to inscribed paintings of the Drukpa lineage, this figure's facial hair, hand gestures, and the absence of attributes flowering at his sides, singles him out as Tenzin Rabgye (1638-98), the fourth leader of the order after it established the sovereign nation of Bhutan. Compare with thangkas of him within the Rubin Museum of Art (HAR item nos.244 & 791) as well as murals in Bhutan (HAR item nos.82131 & 82072)

Among the *Portraits of the Masters* collection this appears to be one of the truest portraits observed from real life. It would suggest a date for the bronze not too far from its subject's lifetime, ending in 1698. He gazes with a magisterial countenance – stoic, steadfast, immovable. His hands progress the Dharma over Bhutan, reflecting a lifetime of building consensus among the kingdom's various ruling factions. The beautifully incised patterns with his hat and robe are large, precise, and broadly spaced, showing a restraint largely inconsistent with Tibetan styles of the period.

In the mid 17th-century, a schism occurred within the Drukpa Kagyu over rival claims for the legitimacy of its next incarnate leader. After his opposition secured the support of the King of Tsang and the Karma Kagyu, Shabdrung Ngawang Namgyel (1594-1651) migrated south. And while the Fifth Dalai Lama endeavored to unify Tibet, he sought to found a new sovereign state, the kingdom of Bhutan. There he established a dual system of government, with the Je Khenpo as the hierarch of religious affairs and the Druk Desi as the hierarch of administrative affairs.

Shabdrung lacked an heir and instead groomed Tenzin Rabgye for office, who was the son of Shabdrung's first wife who had since been betrothed to a ruling family in Western Bhutan in political alliance. Tenzin Rabgye was taught by the First, Second, and Third Druk Desis before being enthroned in 1680. He proved a most proficient ruler, who continued to implement Shabdrung's vision of a unified nation, cultivating diplomacy and patronage amongst the religious traditions within Bhutan, and a distinctive national identity.

Published

Portraits of the Masters, pp.198-9, no.49.

Published & Exhibited

Monasterios y Lamas del Tibet, p.182, no.132.

Provenance

Christie's, New York, 3 October 1990, lot 164.





3249

**A GILT COPPER ALLOY FIGURE OF THE FIFTH SHAMARPA,
KONCHOG YENLAG
TIBET, 17TH CENTURY**

Himalayan Art Resources item no.2266

9 in. (22.7 cm) high

US\$50,000 - 80,000

西藏 十七世紀 銅鑲金五世夏瑪巴昆秋葉拉像

With a serene countenance, the Fifth Shamarpa Kongchog Yenlag (1525-83) appears to melt into the lotus base below. Whereas Dinwiddie identified him as the Ninth Karmapa, the clouds on his hat move in the opposite direction, signaling that of a Shamarpa. His gesture of teaching and the long-life vase in his lap further distinguish him as the Fifth. Compare his close likeness to a portrait thangka published in Jackson, *Patron and Painter: Situ Panchen and the Revival of the Encampment Style*, New York, 2009, p.91, fig.5.3.

An important incarnate lineage within the Karma Kagyu, the Shamarpas educated a young Karmapa and served as regents while he came of age. Kongchog Yenlag is one of the most important and well-represented Shamarpas in art. He was a tremendous patron, building the seat of the Shamar lineage at Yangpachen monastery with a different painting style in every room.

Published

Portraits of the Masters, pp.170-1, no.32.

Published & Exhibited

Monasterios y Lamas del Tibet, p.183, no.133.



3250
**A SILVER AND COPPER INLAID BRASS ALLOY
 FIGURE OF A KAYGU LAMA**
TIBET, 14TH/15TH CENTURY
 Himalayan Art Resources item no.2313
 6 1/2 in. (16.8 cm) high

US\$15,000 - 20,000

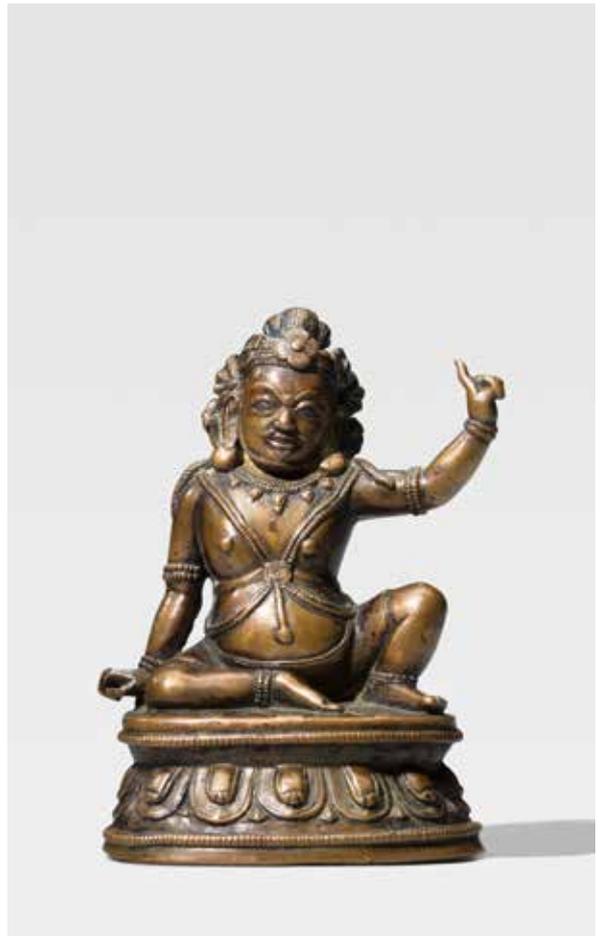
西藏 十四／十五世紀 錯銀錯紅銅噶舉喇嘛銅像

Published

Portraits of the Masters, pp.184-5, no.41.

Published & Exhibited

Monasterios y Lamas del Tibet, p.188, no.141.



3251
A SILVER INLAID COPPER ALLOY FIGURE OF VIRUPA
TIBET, 16TH CENTURY
 Himalayan Art Resources item no.2320
 3 5/8 in. (8.5 cm) high

US\$5,000 - 8,000

西藏 十六世紀 銅錯銀毘魯巴像

Virupa was the first mortal master of the 'Path with the Result' (*lamdre* tradition), the core tantric practice of the Sakya order, which can provide enlightenment in a single lifetime. Virupa is also one of Tibetan Buddhism's most colorful figures. Formerly an abbot of Nalanda, Virupa received the 'Path' from the deity Vajra Nairatmya after giving up on decades of unfruitful practice of the Chakrasamvara tantra. His subsequent rituals cost him his affiliation, as other members of the monastic hierarchy frowned upon his consumption of meat and alcohol. Banished from Nalanda, he wandered as a yogin, performing a number of outrageous miracles. This cheerful example seems to encapsulate his mischief.

Published

Portraits of the Masters, pp.220-1, no.52.

Published & Exhibited

Monasterios y Lamas del Tibet, p.192, no.145.

Provenance

Sotheby's, New York, 20 March 1997, lot 202



3252
A GILT COPPER ALLOY FIGURE OF KANHA
CENTRAL TIBET, 16TH CENTURY

Inscription translated, 'I, *Lhawang Lodro*, take refuge in Kanha'.
 Himalayan Art Resources item no.2273
 7 7/8 in. (20 cm) high

US\$20,000 - 30,000

藏中 十六世紀 銅鑲金甘赫像

Originally a Hindu yogin, Kanha eventually played an important role in the transmission of the Lamdre teachings as its first pupil. After Virupa (c.7th century) left Nalanda and lived as a wandering tantric yogin, Kanha encountered the master and became his disciple. Having received from Virupa the entire transmission of the "Path with the Result", Kanha in turn taught it to his student Damarupa.

Published

Portraits of the Masters, pp.222-3, no.53.

Published & Exhibited

Monasterios y Lamas del Tibet, p.192, no.146.



3253
A GILT COPPER ALLOY FIGURE OF KUSHALIPA
TIBET, CIRCA 15TH CENTURY

Inscription translated, 'This [image of] the Kusali [Mendicant] of the Second Victor over the total darkness of ignorance by means of the burning rays of a thousand paths of reasoning according to logical consequences [prasangā], was made for the sake of Gyapon ["Chief of a Hundred Families"] Jampel (Dare of 'Cho ge')'.
 Himalayan Art Resources item no.2290
 10 1/8 in. (25.6 cm) high

US\$30,000 - 50,000

西藏 約十五世紀 銅鑲金古薩裡像

The Indian guru Kushalipa (Kusali) is associated with a number of tantric traditions. It is most likely that this figure would have originally been part of a Sakya Chakrasamvara lineage set.

Published

Portraits of the Masters, pp.334-5, no.96.

Published & Exhibited

Monasterios y Lamas del Tibet, p.203, no.167.

Provenance

Sotheby's, New York, 4 June 1994, lot 239
 Sotheby's, New York, 24 September 1997, lot 255





3254

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

Inscription translated, '*Ghantapada*'.

Himalayan Art Resources item no.2274

10 in. (25.5 cm) high

US\$120,000 - 160,000

西藏 十五世紀 銅鑲金剛塔帕達像

The great Indian mahasiddha of the Chakrasamvara lineage, Ghantapada was a 9th-century master at Nalanda's monastic academy. According to his hgiography, he copulated with a maiden from Pataliputra who was sent by the evil king, Devapala, to corrupt him. This ill-fated union resulted in the birth of a child, and in their attempt to flee, the family was challenged by king. This prompted Ghantapada to cast both his child and a large vessel of liquor to the ground, causing the earth goddess to create a deluge, subduing Devapala.

Images of Ghantapada typically relate to this episode of his life, such as a sculpture where he is paired with his consort in the Victoria and Albert Museum, in Lowry, *Tibetan Art*, 1973, p.33, pl.11. The present work depicts him in a rare form with trappings of his ritual practice: a vajra-crown, straps crossing his torso, and a *vajra* and *ghanta* in his hands.

Published

Portraits of the Masters, pp.224-7, no.54.

Published & Exhibited

Monasterios y Lamas del Tibet, p.193, no.147.



3255

**A GILT COPPER ALLOY FIGURE OF
DROGMI LOTSAWA SHAKYA YESHE
TIBET, 16TH CENTURY**

Inscription translated, '*Homage to Drogmi Lotsawa [the translator
Drogmi]*'.

Himalayan Art Resources item no.2275

7 1/2 in. (19 cm) high

US\$40,000 - 60,000

西藏 十六世紀 銅鑲金卓彌洛擦瓦釋迦益西像

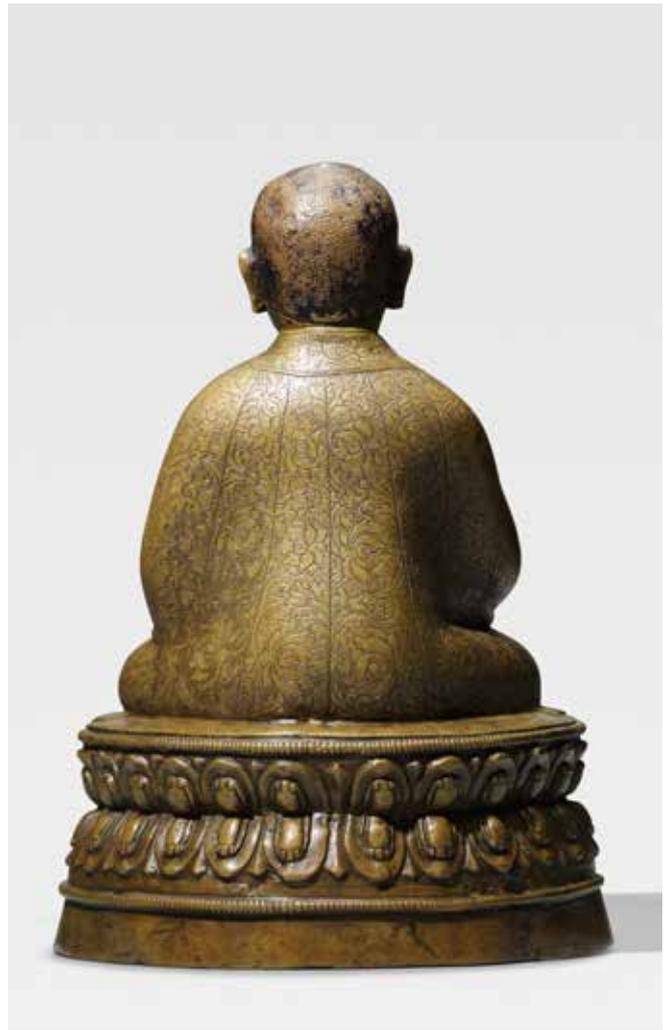
The bronze is precise, elegant, and well proportioned. It depicts the first Tibetan master of the Sakya's *lamdre* tradition, and one of the great agents of the *chidar*, Drogmi Lotsawa (c.993-1077). He studied in India and returned to Tibet, teaching and translating a broad array of tantric doctrines that came to form the core of Tibetan Buddhism's various schools. He received the *lamdre* teachings from the Indian master Gayadhara (944-1043) and passed them onto the Sakya's order's great founder Sachen Kunga Nyingpo (lot 3259). A related portrait of approaching quality was sold at Sotheby's, New York, 23 March 1995, lot 158.

Published

Portraits of the Masters, pp.228-9, no.55.

Published & Exhibited

Monasterios y Lamas del Tibet, p.193, no.148.



3256

**A SILVER INLAID COPPER ALLOY
FIGURE OF SHANGTON CHOBAR
TIBET, 15TH/16TH CENTURY**

Inscription translated, '*Homage to the venerable lord Shang Gonpawa [the Recluse of Shang] Good Fortune!*'.

Himalayan Art Resources item no.2322

8 1/8 in. (20.5 cm) high

US\$30,000 - 50,000

西藏 十五/十六世紀 銅錯銀仙通秋巴像

Originally from Dingri in Tsang, Shangton Chobar (1053-1135) and his brother Ziji Bar both worked on cutting and binding scriptures. Having done some work for the great Sakya master Seton Kunrig (lot 3262), the brothers refused payment, instead requesting the *Lamdre* teachings. Both brothers received the entire transmission from Kunrig, but Ziji passed away shortly after, and Shangton retreated to the life of a farmer, thereafter only practicing the 'Path with the Result' in private, with one exception. Sachen Kunga Nyingpo (lot 3258), the Sakya's great founder, implored him to pass it onto him.

Published

Portraits of the Masters, pp.236-7, no.59.

Published & Exhibited

Monasterios y Lamas del Tibet, p.196, no.154.





3257

**A BRASS ALLOY FIGURE OF SHANGTON CHOBAR
TIBET, 16TH CENTURY**

Inscription translated, '*Homage to Shang Gonpawa (the Recluse of Shang)*'.

Himalayan Art Resources item no.2321

7 1/8 in. (18 cm) high

US\$20,000 - 30,000

西藏 十六世紀 仙通秋巴銅像

Published

Portraits of the Masters, pp.234-5, no.58.

Published & Exhibited

Monasterios y Lamas del Tibet, p.197, no.155.



3258

**A SILVER INLAID COPPER ALLOY FIGURE
OF SACHEN KUNGA NYINGPO
TIBET, 15TH/16TH CENTURY**

Inscription translated, 'Om. May all be auspicious! I prostrate with devotion to the Great Master of Sakya, Great Treasure of Compassion, Holder of the Lotus, who assumed a human body here among the glacial ranges to create benefit and happiness for countless living beings. Good Fortune!'

Himalayan Art Resources item no.2323

8 1/4 in. (21 cm) high

US\$30,000 - 50,000

西藏 十五/十六世紀 銅鑄銀薩欽貢噶寧波像

One of the more eccentric portraits, this sculpture also has the most beautiful and poetic inscription within the collection. The incised lozenge patterns along the hems covering his chest are very closely related to a dispersed Sakya lineage set, of which 18 are at Ngor Monastery, suggesting this sculpture derives from the same workshop and period (cf. von Schroeder, *Buddhist Sculptures in Tibet*, Vol. II, Hong Kong, 2003, pp.1208-17, nos.331-335E). Another closely related example with an almost identical face was sold at Sotheby's, New York, 30 November 1982, lot 318. Also compare the very adept treatment of the tied knot across the present figure's waist to the less elaborate example on the Sachen Kunga Nyingpo within the set (333D).

Published

Portraits of the Masters, pp.238-9, no.60.

Huang Chunhe, *Xizang Dansatsi Lishi Yanjiu*, Beijing, 2016, p.38.

Published & Exhibited

Monasterios y Lamas del Tibet, p.194, no.149.

Provenance

Sotheby's, New York, 21/22 March 1990, lot 306

Sotheby's, New York, 23 March 1995, lot 47





3259

**A COPPER ALLOY FIGURE OF SACHEN KUNGA NYINGPO
TIBET, LATE 16TH-17TH CENTURY**

Inscription translated, 'I prostrate to the lord of yogins, Kunga Nyingpo of Sakya, who always worked for the sake of others because he was endowed with great compassion. *Evam*'.

Himalayan Art Resources item no.2324

7 in. (17.7 cm) high

US\$50,000 - 80,000

西藏 十六世紀晚期至十七世紀 萨钦贡噶宁波铜像

While technically the son of the founder of Sakya Monastery, Sachen Kunga Nyingpo (1034-1102) is considered the first great founder of the Sakya order. He was not only an effective leader but also a master of the tantras. He contributed a significant amount of scholarly writings to the school, especially on the Cakrasamvara teachings and the Lamdre, or 'Path with the Result'. The Lamdre tradition is at the doctrinal core of the Sakyapa, which was transmitted from the deity Vajra Nairatmya to its first mortal master Virupa (lot 3251). Considered an emanation of Avalokitesvara, the master is sometimes depicted holding a lotus flower.

A portrait of Seton Kunrig (1025-1122) from the same Sakya lineage set is published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2008, p.313, no.78C.

Published

Portraits of the Masters, pp.240-1, no.61.

Published & Exhibited

Monasterios y Lamas del Tibet, p.195, no.151.



3260

**A SILVER INLAID BRASS ALLOY FIGURE OF SONAM TSEMO
TIBET, 15TH/16TH CENTURY**

Inscription translated, 'May all be auspicious! Homage to venerable Tsemo'.

Himalayan Art Resources item no.2325

6 1/2 in. (16.8 cm) high

US\$20,000 - 30,000

西藏 十五/十六世紀 銅錯銀索南澤莫像

Certainly one of the most handsome portraits within the collection, Sonam Tsemo (1142-82) was the son of Sachen Kunga Nyingpo (lot 3259) and the second of the five founding fathers of the Sakya order (Sakya Jetsun Gongma Nga). For a short while he was the Fourth Sakya Trizden (throne holder). Following his father's death, Sonam's education at Kadam monasteries helped inform the monastic structure adopted by the Sakya school.

He is commonly depicted wearing the thick outer cloak of a laymen, with bunching folds around his biceps as he raises his hands to forward the Dharma. The pronouncement of the double sleeve here is of particular testament to the bronze's quality. A related portrait with this feature was sold at Sotheby's, London, 9 April 1984, lot 206, while a Sonam Tsemo lacking the definition of the double sleeve is within a Sakya lineage sculptural set at Ngor Monastery published in von Schroeder, *Buddhist Sculptures in Tibet*, Vol.II, Hong Kong, 2003, p.1213, no.333E. A closely related portrait of his father, likely from the same workshop, is in the Museum Rietberg, published in Uhlig, *On the Path to Enlightenment*, Zurich, 1995, p.191, no.134.

Published

Portraits of the Masters, pp.244-5, no.63.

Published & Exhibited

Monasterios y Lamas del Tibet, p.196, no.153.



3261

**A LARGE GILT COPPER ALLOY REPOUSSÉ FIGURE OF
NAZA DRAGPUGPA SONAMPÉL
TIBET, CIRCA 17TH CENTURY**

Inscription translated, 'I prostrate to Dragpukga ["Master of the Rock Cave"], who was enriched by the glory of the two goals [of oneself and others], well born from the two assemblies of merit and primordial awareness, and who was diligent in single-pointed meditation. Eighth on the left'.

Himalayan Art Resources item no.2276

16 1/4 in. (41 cm) high

US\$100,000 - 150,000

西藏 約十七世紀 銅鑲金錘疊那札嘉普巴索郎培像

Naza Dragpugpa Sonam Pel (c.1277-1350) is the 17th lineage holder of the *lamdre* teachings. He received the tantric cycle from Shangton Khonchog Pel (c.1250-1317) and transmitted it to Pelden Tsultrim (1333-89), a teacher of Ngorchen Kunga Zangpo (lot 3266), who founded Ngor Monastery in 1429. The bronze's inscription includes instructions on where to place it within the lineage set it originated from.

A highly respected teacher, Sonam Pel did not have a particularly political monastic career. He cultivated a reputation for prolonged solitary meditation, earning him the epithet 'Dragpugpa' ('Master of the Rock Cave'). Among his illustrious students were the 13th Sakya Tridzin (throne-holder) of Sakya Monastery, who received high imperial recognition from the Yuan emperor Toghon Temur (r.1333-70), and the 14th Sakya Tridzin, Lama Dampa Sonam Gyeltsen (1312-75), considered to be one of the foremost Sakya masters. Lama Dampa taught two students who would later contribute significantly to the end of the Sakya's rule over Tibet within his lifetime, Tsongkhapa (1357-1419) and the Tai Situ Changchub Gyaltsen (1302-64), the latter establishing the subsequent Phagmodrupa dynasty.

Published

Portraits of the Masters, pp.252-3, no.67.

Published & Exhibited

Monasterios y Lamas del Tibet, p.201, no.163.









3262

**A GROUP OF SIX SAKYA LAMDRE LINEAGE MASTERS
TIBET, CIRCA 15TH CENTURY**

Each sealed with gilded baseplates and inscribed with identifying monikers; comprised, from left to right, Sachen Kunga Nyingpo, Shangton Chobar, Seton Kunrig, Dragpugpa Sonampel, Pelden Tsultrim, and Buddhashri.

Himalayan Art Resources item nos.2120-5

5 1/4 in. (13.5 cm) high, the largest

US\$200,000 - 300,000

西藏 約十五世紀 薩迦道果傳承上師一組六尊

Purchased on different occasions, the assembly of these six Sakya masters from the same original set is one of the great accomplishments of the *Portrait of the Masters* collection.

Their every aspect points to the set having been a high and valuable commission around the 15th century – from the charisma bestowed onto the idiosyncratic poses and features of each figure, the rich gilding, convincing folds, and finely chased patterns throughout their garments, to the sumptuous, plump lotus petals cast in the round, and their gilded base plates.

As with thangkhas, many Tibetan sculptures originate from dispersed sets, which this group makes clear. It depicts masters of the *lamdre* tradition, the core teaching of the Sakya order, which houses the potential to achieve enlightenment in a single lifetime. Most likely starting with Vajradhara, and Vajra Nairatmya, and then the tradition's first mortal master Virupa, the set enunciates the teaching's chain of transmission as it was passed down to successive lineage holders.



While it is not possible to know exactly how large the set would have been, we can approximate about twenty or thirty by comparing the amount of masters that line the borders of various lamdre lineage paintings, of which the most famous is a set from Ngor monastery dated c.1600 (HAR set no.385). It is reasonable to assume that this sculptural set would have been commissioned by a major Sakya monastery, such as Ngor, Sakya, or Shalu.

Each with an identifying inscription on the reverse, the assemblage consists of Seton Kunrig (1025-1122), Shangton Chobar (1053-1135, see lot 3256), Sachen Kunga Nyingpo (1034-1102, see lot 3259), Drugpugpa Sonampel (c.1277-1350, see lot 3261), Pelden Tsultrim (1333-89), and Buddhashri (1339-1419).

In addition, two other portraits from the set, one of Damarupa (c.9th century) and the other of Chogyal Phagpa Lodro Gyaltzen (1235-80), are held in the Museum der Kulturen, Basel, published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2008, p.456-7, nos.126F-G.

Published

Portraits of the Masters, pp.230-3, 242-3, 250-1, & 254-7, nos.56-7, 62, 66 & 68-9.

Published & Exhibited

Monasterios y Lamas del Tibet, pp.190-1, 194-5, 200 & 202-3, nos.144, 150, 152, 162 & 165-6.



3263

**A COPPER ALLOY FIGURE OF
CHOGYAL PAKPA LODRO GYALTSEN
TIBET, EARLY 15TH CENTURY**

Inscription translated, '*Homage to Chogyal [Dharma King] Pakpa*'.
Himalayan Art Resources item no.2326
6 1/8 in. (15.5 cm) high

US\$30,000 - 50,000

西藏 十五世紀早期 秋吉八思巴洛卓嘉贊銅像

Chogyal Pakpa Lodro Gyaltsen (1235-80) is one of the most influential figures in Tibetan history, in part for what he chose not to do. Installed as the first Imperial Preceptor of the Yuan dynasty by Kublai Khan (1260-94), he declined an offer from the emperor to establish his Sakya order as the sole arbiter of the Dharma in Tibet. Pakpa's response was that the diversity of schools was healthy for the dissemination of the Dharma. Occurring against a backdrop of a century of power struggles and skirmishes with the Kagyu, Pakpa's extraordinary peaceful and restrained response had major ramifications for the subsequent history of Tibet.

This portrait of him is treated with consummate precision, confidently achieving the folds of his robe in a style informed by the early Ming imperial style (cf. a 15th century bronze of Buddha sold at Bonhams, Hong Kong, 29 November 2016, lot 124). Meanwhile the lotus petals are broad, precise, and achieved in the round. Compare a closely related figure of Sonam Senge formerly in the Halpert Collection, published in Rochell, *Faces of Tibet*, New York, 2003, no. 32. Also see Christie's, New York, 15 September 2015, lot 91 for another inscribed figure.

Published

Portraits of the Masters, pp.245-6, no.64.

Published & Exhibited

Monasterios y Lamas del Tibet, p.198, no.157.

Provenance

Christie's, New York, 17 September 1997, lot 116





3264

**A SILVER AND COPPER INLAID COPPER ALLOY FIGURE OF
KUNGA GYALPO**

TIBET, 15TH/16TH CENTURY

Inscription translated, '*Homage to the kind Kunga Gyalpo*'.

Himalayan Art Resources item no.2327

6 3/4 in. (17.5 cm) high

US\$20,000 - 30,000

西藏 十五/十六世紀 錯銀錯紅銅貢噶嘉波銅像

Recorded as being the guru of Kashi Draha Shonu (1257-1315), Drinchen Kunga Gyalpo is a 13th-century master of the Sakya Kalachakra lineage of teachings. According to legend, the Kalachakra tantra was passed from Shakyamuni at Amaravati in Southern India to the King of Shambhala, who returned to Tibet with the teachings.

Published

Portraits of the Masters, pp.248-9, no.65.

Published & Exhibited

Monasterios y Lamas del Tibet, p.202, no.164.



3265

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

Himalayan Art Resources item no.2297

17 3/4 in. (45.5 cm) high

US\$200,000 - 300,000

西藏 十七世紀 銅鑲金喇嘛像

Judging by its impressive size and quality, the present lot is no doubt an important commission to honor an accomplished master, perhaps as part of a large set which would have lined the great assembly hall of a major monastery. On his own, he is the quintessential image of a lama engaged in the act of imparting wisdom.

One's attention is immediately drawn to the five incised lines of his furrowed brow, emphasizing his stern focus and wisdom. The naturalistic contours of his face, bulging on the cheekbones and sunken around the mouth, indicate the caster's adroit understanding of human anatomy. The slender fingers of the lama's right hand display his gesture associated with reasoning or teaching. Meanwhile, his lean, well-proportioned frame is wrapped in unusually diaphanous garments, redolent of the "wet robes" of Indian and Nepalese sculpture. Lastly, he sits above a grand lotus of elegant petals that signify the high esteem the lama should be afforded.

Published

Portraits of the Masters, pp.352-3, no.106.

Published & Exhibited

Monasterios y Lamas del Tibet, p.221, no.197.

Provenance

Christie's, New York, 3 October 1990, lot 162





3266
**A GILT COPPER ALLOY FIGURE OF
 NGORCHEN KUNGA ZANGPO**
TIBET, CIRCA 17TH CENTURY

Himalayan Art Resources item no.2277
 2 3/8 in. (6.1 cm) high

US\$2,000 - 3,000

西藏 約十七世紀 銅鑲金哦欽貢噶桑波像

This figurine, perhaps once belonging to a *gau* or model shrine, depicts the founder of Ngor monastery, Ngorchen Kunga Zangpo (1382-1456), identified by his traditional Ngorpa hat and attributes. He received the *lamdre* tradition from Buddhashri (lot 3262), and was a brilliant teacher of both sutra and tantra. Ngor monastery is famed for its incredible thangka sets, such as the dispersed *lamdre* lineage set dated c.1600 (HAR set no.385).

Published

Portraits of the Masters, p.258, no.70.

Published & Exhibited

Monasterios y Lamas del Tibet, p.200, no.161.



3267
A GILT COPPER ALLOY FIGURE OF KUNGA DONRUB
TIBET, CIRCA 1600

Inscription (on base plate) translated, '*Homage to Chen nga Rinpoche, Kunga Dondrub*'.

Himalayan Art Resources item no.2286
 4 1/2 in. (11.5 cm) high

US\$10,000 - 15,000

西藏 約1600年 銅鑲金貢噶敦珠像

Lone Chennga Rinpoche Kunga Dondrub (b.16th century) was a teacher of the 28th Sakya Tridzin, Jamgom Ameshab Ngagwang Kunga Sonam (1597-1659/60). Bonhams is grateful to Himalayan Art Resources for their assistance in identifying him.

Two bronzes from a Karma Kagyu lineage set within the collection of Xia Jingchun have closely related lotus bases, see Xia (ed.), *Pu Ti Miao Xiang*, Shenyang, 2001, pp.50 & 55, nos.47 & 52.

Published

Portraits of the Masters, pp.326-7, no.92.

Published & Exhibited

Monasterios y Lamas del Tibet, p.218, no.192.

Provenance

Sotheby's, London, 4 July 1983, lot 63



3268

A GILT COPPER ALLOY FIGURE OF VANARATNA

TIBET, CIRCA 1468

Inscription translated, 'One is freed of all prejudice if reality dawns, and so the master known to be free of prejudice should be resorted to with devotion. As a memorial to the mahapandita and a meditation object for Lochen, this was commissioned by the great attendant Dripa Gelong and made by the artist Rokpa Tsapa Namka Gyaltzen. Virtue!'

Himalayan Art Resources item no.2293

8 7/8 in. (22.7 cm) high

US\$150,000 - 200,000

西藏 約1468年 銅鑲金伐那惹那像

While his historic identity remains veiled at present, the inscription provides a rare instance of a Tibetan bronze naming its creator, Rokpa Tsapa Namka Gyaltzen.

No reference is made to its charismatic subject, but it can be inferred rather easily. From its immediate likeness to a 15th-century portrait thangka of Vanaratna (1384-1468) within the Kronos Collection, we can confidently assert the subjects are one and the same (see Jackson, *Mirror of the Buddha*, New York, 2011, pp.96-7). Furthermore, its donor is also listed in the inscription, Timkhang Lotsawa Sonam Gyatso (1424-82), who was Vanaratna's disciple and translator.

Hailing from present-day Bengal, Vanaratna was one of the last Indian pandits to visit Tibet and teach to broad audiences. He was twice invited by the prince of Gyantse to teach the *Kalachakra tantra*, of which he was a master, and his portrait was placed in the topmost chapel of the great Kumbum stupa at Gyantse, Central Tibet. He also received patronage from other provinces in Tibet, and traveled throughout Bhutan and Nepal.

Crucially, as Dinwiddie points out, Vanaratna's existence proves the survival of Buddhist communities in the 15th-century India, despite their decimation by Muslim invaders at the turn of the 13th century (*Portraits of the Masters*, p.341).

As suggested by the inscription, this piece was not part of a set, but intended as a singular memorial bronze, like the Konchog Yogten within the *Portraits of the Masters Collection* (lot 3270). Seeming appropriate for personal worship, with his right hand downturned, the master makes the gesture of awakening to enlightenment. Meanwhile his handsome face, enhanced by pigments, has an alert, transfixed, but also attentive expression.

Published

Portraits of the Masters, pp.340-1, no.99.

David P. Jackson, *Mirror of the Buddha*, New York, 2011, pp.96-7, figs.3.21A&B.

Published & Exhibited

Monasterios y Lamas del Tibet, p.208, no.176.

Provenance

Sotheby's, New York, 16/17 September 1998, lot 133







3269

**A SILVER INLAID BRASS ALLOY FIGURE OF PALDEN GONPO
TIBET, 15TH/16TH CENTURY**

Inscription translated, 'Om! May all be auspicious! I prostrate to the incomparable scholar Palden Gonpo, expert in opening the treasures of the Dharma and the lineage because of the blessings of the sublime root and lineage lamas, and because he carefully carried out the activities of the Victor and the Victor's sons. Good Fortune!'

Himalayan Art Resources item no. 11039

7 3/4 in. (19.5 cm) high

US\$30,000 - 50,000

西藏 十五／十六世紀 銅錯銀帕登貢布像

Published

Portraits of the Masters, pp.258-9, no.71.

David P. Jackson, *Mirror of the Buddha: Early Portraits from Tibet*, New York, 2011, pp.96-7, figs. 3.21A-B (misattributed to the Nyingjei Lam Collection).

Published & Exhibited

Monasterios y Lamas del Tibet, p.205, no.170.

Provenance

Sotheby's, New York, 24 September 1997, lot 99



3270

**A COPPER ALLOY FIGURE OF KONCHOG YONTEN
TIBET, 15TH/16TH CENTURY**

Inscription translated, 'Om! "To fulfill the intention of master Konchog Yonten, I, Shakya Bhikshu Konchog Lodro, along with relatives made this statue. May the merit accumulated through this be dedicated mainly to my father and mother and all the other beings under your care. Good fortune!"

Himalayan Art Resources item no.2334

7 1/2 in. (19.2 cm) high

US\$40,000 - 60,000

西藏 十五/十六世紀 恭初雲丹銅像

Arguably the most handsome portrait within the collection, the inscription explains this bronze was made, not part of a set, but as a memorial to the patron's teacher. Konchog Yonten Gyaltzen (b.15th century) had his monastic seat in Mustang, along the Northern border of modern-day Nepal. Dinwiddie suggests two possible identities for the student who commissioned its portrait. There are many tales of portrait sculptures consoling followers or relatives, which speaks to the tremendous agency afforded to them in Tibetan culture. The present lot compares favorably to a related gilt bronze figure of Sonam Gyaltzen published in Huang, *Xizhang Dansatishi Lishi Yanjiu*, Beijing, 2016, p.127.

Published

Portraits of the Masters, pp.274-5, no.78.

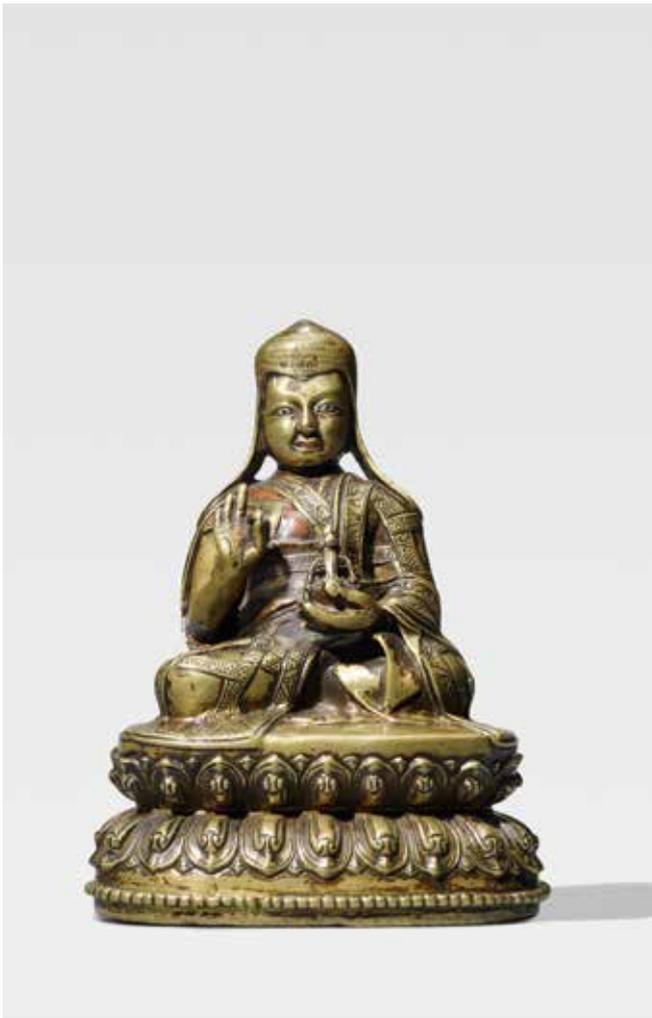
Published & Exhibited

Monasterios y Lamas del Tibet, p.207, no.174.

Provenance

Sotheby's, New York, 27 March 1991, lot 113





3271
A SILVER AND COPPER INLAID BRASS ALLOY FIGURE OF NGAGWANG DRAGPA
TIBET, 15TH/16TH CENTURY

Inscription translated, 'Homage to the venerable lord Ngawang Dragpa. Virtue! Good Fortune!'

Himalayan Art Resources item no.2329

4 7/8 in. (12.5 cm) high

US\$15,000 - 20,000

西藏 十五/十六世紀 錯銀錯紅銅阿旺札巴銅像

Ngagwang Dragpa is also known as Guge Khenchen Ngagwang Dragpa of Western Tibet (b.14th century).

Published

Portraits of the Masters, pp.264-5, no.73.

Published & Exhibited

Monasterios y Lamas del Tibet, p.206, no.173.

Provenance

Sotheby's, New York, 2 June 1992, lot 225



3272
A COPPER ALLOY FIGURE OF A SAKYA LAMA
TIBET, 16TH CENTURY

Himalayan Art Resources item no.2335

7 1/8 in. (18 cm) high

US\$5,000 - 7,000

西藏 十六世紀 薩迦喇嘛銅像

Published

Portraits of the Masters, pp.276-7, no.79.

Published & Exhibited

Monasterios y Lamas del Tibet, p.178, no.126.





3273

**A SILVER INLAID COPPER ALLOY FIGURE OF SANGGYE PEL
TSANG, CENTRAL TIBET, 15TH CENTURY**

Inscription translated, '*Homage to the omniscient Sang gye Pel, lord of the entire Doctrine. Good Fortune!*'.

Himalayan Art Resources item no.2328

8 7/8 in. (22.5 cm) high

US\$100,000 - 150,000

藏中 十五世紀 銅錯銀桑吉毗像

The bronze is one of the finest known portraits in the Tsang style of Central Tibet, which favors non-gilt, brassy sculptures with incised patterning. A masterwork, every inch of his patchwork robe is beautifully chased with floral sprays. A finer detail distinguishing the piece's quality is the minute notched fringes, conveying a thickness to the cloth. This combines with painstaking stippling to clarify the patterns and distinguish sections of the garment. The overall effect makes the complex ensemble effortlessly readable at a glance. Contrast, for instance, with a closely related bronze of approaching quality sold at Sotheby's, New York, 24 March 2011, lot 67.

Furthermore, there is a sense that the artist has reveled in the interplay of folds and exposed undersides as the robe's tension slackens and drapes around the body.

The student of the second abbot of Ngor Monastery, Sanggye Pel (1412-85) went on to found Dreyel Kyetsel Monastery, and teach some of Ngor's most famous masters, including its sixth and eighth abbots, Gorampa Sonam Sengge (1429-89) and Muchen Sanggye Rinchen (1450-1524).

Published

Portraits of the Masters, pp.260-3, no.72.

Matthew Akester, *Jamyang Khyentsé Wangpo's Guide to Central Tibet*, Chicago, 2016, p. 527

Published & Exhibited

Monasterios y Lamas del Tibet, p.197, no.155.







3274

**A SILVER AND COPPER INLAID COPPER ALLOY FIGURE
OF SHALUPA SANGGYE PELZANG
GYANTSE, TIBET, 15TH CENTURY**

Inscription translated, 'Homage to the Dharma Lord Shalupa Sanggye Pelzang'.

Himalayan Art Resources item no.2330

7 1/4 in. (18.5 cm) high

US\$60,000 - 80,000

江孜 西藏 十五世紀 錯銀錯紅銅夏魯巴桑傑巴藏銅像

Sharing similar inlay, inscriptions, proportions, and dimensions, this portrait of Shalupa Sanggye Pelzang (c.15th century) stems from a Sakya sculptural lineage set of which at least two others are known. One, of Gayadhara (994-1043), was sold at Bonhams, New York, 14 September 2016, lot 22. The other, of Sonam Gyaltzen, was traced back to the place of their common production at the Sakya enclave of Pelchor Chode in Gyantse (cf. Rhie & Thurman, *A Shrine for Tibet*, New York, 2009, p. 20, fig. 5; HAR item no.65358). Rhie references further Sakya lamas possibly from the same set within repositories there.

Also, a bronze of Shakyamuni from the same workshop was sold at Bonhams, Hong Kong, 29 November 2016, lot 124, and draws from the Ming imperial style, attesting to the diplomatic and cultural exchange between Pelchor Chose and the early Ming dynasty.

Published

Portraits of the Masters, pp.266-7, no.74.

Dawn Hall (ed.), *Tibet: Tradition & Change*, Albuquerque, 1997, pp.60-1, pl.30.

Published & Exhibited

Monasterios y Lamas del Tibet, p.204, no.169.

Exhibited

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



3275

**A SILVER INLAID COPPER ALLOY FIGURE OF
LOWO KENCHEN SONAM LHUNDRUP
TIBET, 16TH CENTURY**

Inscription translated, 'I bow down with devotion at the lotus beneath the feet of 'Glorious and Good' (Pelzang) [the master] who spontaneously realised the two assemblies of merit (Sonam Lhundrup) and primordial awareness, who is a source of the virtuous and fine Doctrine and a treasury of Dharma, and who holds the sublime victory banner of benefit and happiness. Good Fortune!'

Himalayan Art Resources item no.2331

4 3/8 in. (11.3 cm) high

US\$15,000 - 20,000

西藏 十六世紀 銅錯銀羅俄索南倫珠像

Identified by the inscription, Lowo Kenchen Sonam Lhundrup (1456-1532) is shown holding two lotus stems that blossom by his shoulders, bearing a book and a sword. Sonam Lhundrup started to receive teachings in his infancy: from Jamyang Sherab Gyatso at the age of one, from Sonam Gyeltsen Pelzangpo at the age of two, and many others later on. In turn, he was the teacher of a great number of accomplished Sakya masters, including the ninth and tenth abbots of the Ngor monastery, and the twenty-second Sakya Trizden, Jampai Dorje. One of the greatest Sakya scholars of the 15th-16th centuries, Sonam Lhundrup is well represented in Tibetan portrait sculpture. Another of him is published in *Dieux et demons de l'Himalaya*, Paris, 1977, p.153, no.152.

Published

Portraits of the Masters, pp.268-9, no.75.

Published & Exhibited

Monasterios y Lamas del Tibet, p.206, no.172.



3276

**A COPPER ALLOY FIGURE OF LOWO KENCHEN
SONAM LHUNDRUP
TIBET, 16TH CENTURY**

Inscription translated, 'Homage! I, the Buddhist monk Sonam Pelzang with my entourage, prostrate and take refuge in Jamyang Sonam Lhundrup. Please grace us with great love! Good Fortune!'.
Himalayan Art Resources item no.2332
6 3/4 in. (17.2 cm) high

US\$20,000 - 30,000

西藏 十六世紀 羅俄索南倫珠銅像

The larger of the three Sonam Lhundrups within the *Portraits of the Masters Collection*, a similar example was sold at Sotheby's, London, 13 June 1980, lot 30.

Published

Portraits of the Masters, pp.270-1, no.76.

Published & Exhibited

Monasterios y Lamas del Tibet, p.205, no.171.

Provenance

Sotheby's, New York, 30 November 1994, lot 203

3277

**A SILVER INLAID COPPER ALLOY FIGURE OF
LOWO KENCHEN SONAM LHUNDRUP
TIBET, 16TH CENTURY**

Himalayan Art Resources item no.2333
5 7/8 in. (15 cm) high

US\$10,000 - 15,000

西藏 十六世紀 銅錯銀羅俄索南倫珠像

Published

Portraits of the Masters, pp.272-3, no.77.

Published & Exhibited

Monasterios y Lamas del Tibet, p.207, no.175.



3278
A COPPER ALLOY FIGURE OF A LAMA
TIBET, 15TH/16TH CENTURY
 Himalayan Art Resources item no.2339
 4 1/8 in. (10.5 cm) high

US\$6,000 - 8,000

西藏 十五／十六世紀 喇嘛銅像

This charming little bronze depicts the master with his head lowered and his eyes closed, as if in meditation. His robes are finely executed with naturalistic folds, incised floral motifs, and beaded fringes. He sets the dharma in motion with his hands, from which sprout ardent lotuses that bloom the attributes of Manjushri by his shoulders.

Published
Portraits of the Masters, pp.310-1, no.85.

Published & Exhibited
Monasterios y Lamas del Tibet, p.213, no.183.



3279
A COPPER ALLOY FIGURE OF A LAMA
TIBET, 15TH/16TH CENTURY
 Himalayan Art Resources item no.2337
 4 3/4 in. (12 cm) high

US\$6,000 - 8,000

西藏 十五／十六世紀 喇嘛銅像

A closely related lama, likely from the same workshop, was sold at Christie's, Amsterdam, 23 October 1991, lot 157.

Published
Portraits of the Masters, p.278, no.81.

Published & Exhibited
Monasterios y Lamas del Tibet, p.199, no.160.



3280

**A COPPER ALLOY FIGURE OF A SAKYA LAMA
TIBET, 15TH CENTURY**

Himalayan Art Resources item no.2336

5 in. (12.7 cm) high

US\$20,000 - 30,000

西藏 十五世紀 薩迦喇嘛銅像

Published

Portraits of the Masters, p.276, no.80.

Published & Exhibited

Monasterios y Lamas del Tibet, p.209, no.178.

Provenance

Christie's, Amsterdam, 19 November 1997, lot 71



3281

**A BRASS ALLOY FIGURE OF A SAKYA LAMA
TIBET, 15TH CENTURY**

Himalayan Art Resources item no.2338

6 1/2 in. (16.4 cm) high

US\$20,000 - 30,000

西藏 十五世紀 薩迦喇嘛銅像

The incised articulation of the monastic robes is quite distinctive with rice grain patterns and large repeated petals forms against stippled grounds, particularly across his meditation cloak when viewed from the back. Meanwhile the bronze is heavy and satisfying in the hand, depicting the lama with an alert and upbeat expression.

Published

Portraits of the Masters, pp.278-9, no.82.

Published & Exhibited

Monasterios y Lamas del Tibet, p.198, no.158.

Provenance

Sotheby's, New York, 24 September 1997, lot 256



3282

**A BRASS ALLOY FIGURE OF A LAMA
TIBET, CIRCA 15TH CENTURY**

Inscription (*Lhantsa* script all around the base) translated, 'Om Vasudharini svaha; The Tathagata has taught the cause of the origin of phenomena and the great mendicant [the Buddha] has also taught their cessation'.

Himalayan Art Resources item no.2343

4 1/4 in. (11 cm) high

US\$4,000 - 6,000

西藏 約十五世紀 喇嘛銅像

Published

Portraits of the Masters, pp.346-7, no.102.

Published & Exhibited

Monasterios y Lamas del Tibet, p.220, no.195.



3283

**A COPPER ALLOY FIGURE OF SENGGE GYALTSEN
TIBET, 14TH/15TH CENTURY**

Inscription (large *Lantsha* script at back of base) transliterated, 'Om tare tuttare ture svaha namanah'. Inscription (Tibetan script) translated, 'Homage to...[?] Lord of the Dharma Seng ge Gyaltzen Pelzangpo'.

Himalayan Art Resources item no.2342

3 5/8 in. (8.5 cm) high

US\$5,000 - 7,000

西藏 十四／十五世紀 僧格嘉森銅像

Published

Portraits of the Masters, p.346, no.101.

Published & Exhibited

Monasterios y Lamas del Tibet, p.214, no.184.



3284

**A COPPER ALLOY FIGURE OF SENGGE GYALTSEN
TIBET, 14TH/15TH CENTURY**

Inscription (Lantsa script around the base) translated, *'The Tathagata has taught the cause of the origin of phenomena and the great mendicant [the Buddha] has also taught their cessation'*.

Inscription (Tibetan script) translated, *'Homage to the Dharma Lord, Seng ge Gyaltzen'*.

Himalayan Art Resources item no.2341

6 1/8 in. (15.5 cm) high

US\$20,000 - 30,000

西藏 十四/十五世紀 僧格嘉森銅像

Incised with patterns all over the figure and base, this finely executed portrait is identified by inscription as Sengge Gyaltzen (13th/14th century), who is related to both the Kadam and the Sakya traditions. Considered by some to be a reincarnation of Dromton Gyalwa'i Jungne, Sengge Gyaltzen transmitted the Kalacakra teachings to Khedrup Gelek Pelzang (1385-1438), one of the two main disciples of Tsongkapa.

An interesting detail is the medallion of a lama on the vest in the front of his chest, which Dinwiddie suggests is associated with the *Vinaya* lineage introduced into Tibet by the Kashmiri master Sakyasribhadra (c.1140-1225) (*Portrait of the Masters*, p.343).

Published

Portraits of the Masters, pp.342-5, no.100.

Published & Exhibited

Monasterios y Lamas del Tibet, p.214, no.185.



3285

**A SILVER INLAID BRASS ALLOY FIGURE OF A LAMA
TIBET, 15TH/16TH CENTURY**

Himalayan Art Resources item no.2340

8 1/4 in. (21 cm) high

US\$40,000 - 60,000

西藏 十五/十六世紀 銅錯銀喇嘛像

His eccentric portrait is enlivened with silver-inlaid eyes below raised eyebrows and a tall pointed hat. His fingers are long, elegant, and precise. The wisdom sword and book lead Dinwiddie to identify him as Tsongkhapa (1357–1419), the famous founder of the Gelug order and emanation of Manjushri, but a number of important lamas from various orders are given these attributes, so it is difficult to distinguish them without an inscription. The attribution nonetheless remains very likely.

The bronze is an inspired example of the Tsang style, most likely of Gyantse, being brassy, non-gilt, profusely incised, and bearing the slender curled lotus petals influenced by the Ming imperial style, which was introduced into Tibet through diplomatic gift exchange. As evident in the *Portraits of the Masters Collection*, Sakya lamas dominate Tsang style production and the figure might also be Sakya Pandita (1182–1251), who won his order the patronage of the Yuan court.

Published

Portraits of the Masters, pp.312-3, no.86.

Published & Exhibited

Monasterios y Lamas del Tibet, p.213, no.182.

Provenance

Christie's, Amsterdam, 23 October 1991, lot 130



3286

**A GILT COPPER ALLOY FIGURE OF A LAMA
TIBET, CIRCA 17TH CENTURY**

Himalayan Art Resources item no.2296

6 1/2 in. (16.5 cm) high

US\$20,000 - 30,000

西藏 約十七世紀 銅鑲金喇嘛像

Published

Portraits of the Masters, pp.350-1, no.105.

Published & Exhibited

Monasterios y Lamas del Tibet, p.221, no.196.



3287

**A GILT COPPER ALLOY FIGURE OF A LAMA
TIBET, LATE 16TH-17TH CENTURY**

Himalayan Art Resources item no.2299

7 1/8 in. (18 cm) high

US\$20,000 - 30,000

西藏 十六世紀晚期至十七世紀 銅鑲金喇嘛像

The manner in which his robes cover his chest, coupled with the broad 17th-century style lotus base similar to the portrait of the Second Dalai Lama within the *Portraits of the Masters Collection* (lot 3290), suggest that this impressively chased and gilded bronze is of a Gelugpa lama.

Published

Portraits of the Masters, pp.354-5, no.108.

Published & Exhibited

Monasterios y Lamas del Tibet, p.204, no.168.





3288

**A GILT COPPER ALLOY FIGURE OF A GELUG LAMA
QING DYNASTY, 17TH CENTURY**

Inscription translated, '27th on the right'.

Himalayan Art Resources item no.2295

10 3/4 in. (26.5 cm) high

US\$100,000 - 150,000

清朝 十七世紀 銅鑲金格魯喇嘛像

The inscription indicates that he was to be positioned 27th on the right, suggesting that this lama once belonged to a very large set of over sixty sculptures. There are very few lineages of that size, indicating that he is most likely from a set of Gelug Trizdens, being one of the order's 'Throne-Holders'.

True of the most important commissions during the fertile period of collaboration between Tibet and the Qing court, this sculpture is cast and gilded with remarkable thickness, which suggests a connection to an imperial commission. Compare his facial features to a gilt bronze figure of the Fourth Dalai Lama, published in Huang, *Xizhang Dansatisi Lishi Yanjiu*, Beijing, 2016, p.207.

Published

Portraits of the Masters, pp.350-1, no.104.

Published & Exhibited

Monasterios y Lamas del Tibet, p.223, no.199.

Provenance

Sotheby's, New York, 24 September 1997, lot 91





3289

**A LARGE GILT COPPER ALLOY FIGURE
OF NGOK LODEN SHERAB
TIBET, LATE 16TH-17TH CENTURY**

Inscription translated, '*Homage to Loden Sherab*'.
Himalayan Art Resources item no.2279
9 3/8 in. (23.8 cm) high

US\$100,000 - 150,000

西藏 十六世紀晚期至十七世紀 銅鑲金羅登謝洛像

This large portrait honors the legendary Kadampa translator, Ngok Loden Sherab (1059-1109), one of Tibet's first great scholars. His face and hands are beautifully accomplished, while his finely incised robes convey the weight and texture of the fabrics.

He was born during the *chidar*, in the Guge Kingdom of Western Tibet, where he first studied with his uncle, a disciple of the great Indian master Atisha (982-1054). He then collected Buddhist texts in Kashmir, before settling at Kadam monastery upon his return.

Although none of his original writings have survived, secondary sources of the Sakya and Gelug suggest his main doctrinal concern was the concept of *sunyata* (ultimate truth), which he believed ineffable.

The bronze's lotus base and construction inform it is from the same workshop as lot 90. A similar lotus base also appears around a gilt bronze figure of Songtsen Gampo in Beijing's Capital Museum, suggesting the same atelier as well (cf. Capital Museum, *The Goddess of Mercy in Buddhism*, Beijing, 2008, pp.230-1, no.24).

Published

Portraits of the Masters, pp.304-7, no.83.
Matthew Akester, *Jamyang Khyentsé Wangpo's Guide to Central Tibet*, Chicago, 2016, p.228.

Published & Exhibited

Monasterios y Lamas del Tibet, p.212, no.181.

Provenance

Sotheby's, New York, 24 September 1997, lot 89



3290

**A GILT COPPER ALLOY FIGURE OF THE SECOND DALAI
LAMA, GENDUN GYATSO PELZANGPO
TIBET, LATE 16TH-17TH CENTURY**

Inscription (on book held in hand) translated: *'Here lie the Father and
Son teachings of the Kadam'*.

Himalayan Art Resources item no.2280

7 7/8 in. (20 cm) high

US\$100,000 - 150,000

西藏 十六世紀晚期至十七世紀 銅鑲金二世達賴喇嘛根敦嘉措像

There can be no mistaking his likeness to the stout, broad featured, smiling figure within the Museum Rietberg, identified by inscription as the Second Dalai Lama, Gendun Gyatso Pelzangpo (1475–1542). Moreover, while the Rietberg example unusually depicts him holding a vase, the Narthang woodblocks, which inspired generations of painted copies, depict the Second Dalai Lama holding a book instead (cf. HAR set no.965).

Almost as wide as he is tall, the Dalai Lama is cast with an extraordinary sense of volume and presence. His joyful expression draws the eye, and is flanked by a pair of big earlobes often considered auspicious in Chinese culture. He holds the teachings of the ancient Kadam order, which the Gelug claimed to revitalize as they sought to trace their teaching lineages back to an Indian root in the Kadam's founder, Atisha (982-1054).

The office of the Dalai Lama was formally established in 1578, which suggests a date no earlier for the bronze and the Ngok Loden Sherab from the same atelier (lot 89). Another from the same workshop is published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp.448-9, no.122G.

Published

Portraits of the Masters, pp.308-9, no.84.

Published & Exhibited

Monasterios y Lamas del Tibet, p.215, no.186.

Provenance

Sotheby's, New York, 26 March 1993, lot 144.





3291

**A GILT COPPER ALLOY FIGURE OF THE SEVENTH DALAI
LAMA, KELSANG GYATSO
QING DYNASTY, 18TH CENTURY**

Himalayan Art Resources item no.2281
3 7/8 in. (10 cm) high

US\$3,000 - 5,000

清朝 十八世紀 銅鑲金七世達賴喇嘛格桑嘉措像

Richly gilded with well defined features, this small portrait honors the Seventh Dalai Lama, Kelsang Gyatso (1708-1757) who led the Gelug order at a time of tremendous prosperity, established as the political leaders of Tibet with the imperial patronage of the Kangxi, Yongzheng, and Qianlong emperors. The incarnate line of the Dalai lamas started from Gendun Drup (1391-1474), a close disciple of Tsongkhapa and founder of Tashilunpo monastery. During the life of his third incarnation, Sonam Gyatso (1543-1588), the name Dalai was given to the lineage, meaning "ocean of wisdom".

Published

Portraits of the Masters, pp.314-5, no.87.

Published & Exhibited

Monasterios y Lamas del Tibet, p.220, no.194.

3292

**A GILT COPPER ALLOY FIGURE OF A GELUG LAMA
TIBET, 18TH CENTURY**

Himalayan Art Resources item no.2282
3 1/8 in. (8 cm) high

US\$10,000 - 15,000

西藏 十八世紀 銅鑲金格魯喇嘛像

Published

Portraits of the Masters, pp.314-5, no.88.

Published & Exhibited

Monasterios y Lamas del Tibet, p.216, no.187.

Provenance

Sotheby's, New York, 24 September, 1997, lot 299



3293

**A GILT COPPER ALLOY FIGURE OF THE FIRST PANCHEN LAMA,
LOBSANG CHOKYI GYALTSEN PELZANGPO**

TIBET, 17TH CENTURY

Himalayan Art Resources item no.2283

10 3/4 in. (27.5 cm) high

US\$200,000 - 300,000

西藏 十七世紀 銅鎏金一世班禪喇嘛羅桑卻吉堅贊像

Before the influence of photorealism in thangkas, these extraordinary sculptures of the First Panchen Lama, Lobsang Chokyi Gyaltsen Pelzangpo (1567-1662), detailing his high cheekbones and cranial dome, arguably represent the zenith of realism in Tibetan portraiture.

The bronze is one of the best sculptures of the First Panchen Lama, on par with the Capital Museum's in Beijing, which identifies him by inscription (see *Gems of Beijing Cultural Relics Series: Buddhist Statues (I)*, Beijing, 1999, pp.197-9, no.165). The two also share similar hand gestures, robes, and plump, pointed lotus petals with incised edges.

Especially compelling are his intriguing smile, articulated fingers, and sophisticated textiles. The lotus petals are extraordinarily bold and large, more than a third of the bronze's overall height, and confer an almost overbearing assertion of his authority. All the while, the eye is drawn back to his unusual face gazing back, his head tilted slightly downwards from on high.

Lobsang Chokyi was the tutor of the great Fifth Dalai Lama Ngawang Lobsang Gyatso (1617-1682) who unified Tibet in the 17th century. Gyatso established the Panchen Lama ('Great Teacher') incarnate line, conferring it the second highest rank after the Dalai Lama, and making its incarnations the masters of Tashi Lhunpo Monastery. He also declared Lobsang Chokyi and the Panchen Lama line an incarnation of Amitabha Buddha.

The First Panchen Lama is remembered for broad spiritual and diplomatic achievements. By the age of 31 he was already an abbot of several major monasteries including the Tashilhunpo, Wensa, and Gangchen Chopel, and later established the tantric college Tashilhunpo Gyupa Dratsang. He also played a constructive role in Bhutanese-Tibetan affairs as Shabdrung Ngawang Namgyel founded the fledgling sovereign Bhutanese nation (see lot 3248 for more information).

Published

Portraits of the Masters, pp.316-9, no.89.

Marilyn Rhie and Robert Thurman, *A Shrine for Tibet*, New York, 2009, p.27, fig.16.

Matthew Akester, *Jamyang Khyentsé Wangpo's Guide to Central Tibet*, Chicago, 2016, p. 447.

Published & Exhibited

Monasterios y Lamas del Tibet, pp.210-1, no.180.

Provenance

Christie's, Amsterdam, 21 November 1990, lot 266





3294

**A GILT COPPER ALLOY FIGURE OF THE FIRST PANCHEN
LAMA, LOBSANG CHOKYI GYALTSEN PELZANGPO
TIBET, 17TH CENTURY**

Himalayan Art Resources item no.2284

8 3/4 in. (22.2 cm) high

US\$50,000 - 70,000

西藏 十七世紀 銅鑲金一世班禪喇嘛羅桑卻吉堅贊像

See the previous lot for more information.

Published

Portraits of the Masters, pp.320-3, no.90.

Published & Exhibited

Monasterios y Lamas del Tibet, p.219, no.193.



3295

**A GILT COPPER ALLOY FIGURE OF THE SECOND PANCHEN
LAMA, LOBSANG YESHE PELZANGPO
TIBET, 17TH CENTURY**

Himalayan Art Resources item no.2285

3 7/8 in. (9.7 cm) high

US\$15,000 - 20,000

西藏 十七世紀 銅鑲金二世班禪喇嘛羅桑意希像

Like his predecessor the Second Panchen Lama, Lobsang Yeshe Pelzangpo (1663-1737) has distinctive face. This time with a long chin and big ears. A gilt bronze portrait formerly in the collection of Carolyn and Wesley Halpert bears the same features and is inscribed with his name (see HAR item no.90805). His features are so distinctive that he can also be identified in entirely different garb, and example of which is published in National Museum of History, *Faces of Dharma: Selected Works of Tibetan Buddhist art*, Taipei, 2012, pp.78-9, no.36.

At the age of eight, Lobsang Yeshe received novice vows from the Great Fifth Dalai Lama (1617-1682), and years later he witnessed the vows taken by both the Sixth and Seventh Dalai Lamas.

Published

Portraits of the Masters, pp.324-5, no.91.

Published & Exhibited

Monasterios y Lamas del Tibet, p.217, no.189.

Provenance

Christie's, New York, 3 October 1990, lot 167



3296

**A GILT COPPER ALLOY FIGURE OF A LAMA,
POSSIBLY THE SECOND PANCHEN LAMA
LOBSANG YESHE PELZANGPO
QING DYNASTY, LATE 17TH CENTURY**

Himalayan Art Resources item no.2298

10 1/4 in. (26 cm) high

US\$50,000 - 70,000

清朝 十七世紀晚期 銅鑲金喇嘛像，或為二世班禪喇嘛羅桑意希

The bronze likely shows a variation on the Second Panchen Lama's long face and large ears, arguably more handsome. Compare the bronze's heavy casting and broad upturned lotus petals with a lama portrait within the collection of Xia Jingchun, published in Xia (ed.), *Pu Ti Miao Xiang*, Shenyang, 2001, p.87, no.88.

Published

Portraits of the Masters, pp.354-5, no.107.

Published & Exhibited

Monasterios y Lamas del Tibet, p.222, no.198.



3297

3297
**A GILT COPPER ALLOY FIGURE OF
THE THIRD CHANGKYA HUTUKTU, ROLPAI DORJE
QIANLONG PERIOD**

Himalayan Art Resources item no.2287
3 3/4 in. (9.7 cm) high

US\$5,000 - 7,000

乾隆時期 銅鑲金三世章嘉呼圖克圖若必多吉像

A related example with his distinctive furrowed expression within the collection of Xia Jingchun is published in Xia (ed.), *Pu Ti Miao Xiang*, Shenyang, 2001, p.72, no.71.

Published

Portraits of the Masters, pp.326-7, no.93.

Published & Exhibited

Monasterios y Lamas del Tibet, p.218, no.191.

3299

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

Himalayan Art Resources item no.2294
6 1/8 in. (15.5 cm) high

US\$8,000 - 12,000

西藏 十五/十六世紀 銅鑲金喇嘛像

Published

Portraits of the Masters, pp.348-9, no.103.

Published & Exhibited

Monasterios y Lamas del Tibet, p.159, no.199.



3298

3298
**A GILT COPPER ALLOY FIGURE OF A LAMA
TIBET, CIRCA 19TH CENTURY**

Himalayan Art Resources item no.2289
6 1/8 in. (15.5 cm) high

US\$15,000 - 20,000

西藏 約十九世紀 銅鑲金喇嘛像

Published

Portraits of the Masters, pp.330-1, no.95.

Published & Exhibited

Monasterios y Lamas del Tibet, p.216, no.188.



3299

3300

**A LARGE GILT COPPER ALLOY FIGURE OF
THE THIRD CHANGKYA HUTUKTU, ROLPAI DORJE
QIANLONG PERIOD**

Himalayan Art Resources item no.2288

13 in. (33 cm) high

US\$150,000 - 200,000

乾隆時期 銅鑲金三世章嘉呼圖克圖若必多吉像

Cast with volume and presence, this bronze is no doubt an important commission to honor the most important Tibetan lama at the 18th-century Qing court, the Third Changkya Hutuktu, Rolpai Dorje (1717-86). The identification is facilitated by the distinctive congenital bump on his lower right cheek. Meanwhile, the bronze is also comprised of the same hat and iconography that typify his sculptures. By each of his arms is a lotus holder that would have supported two separately cast lotus stems, with a sword emerging from the flower on his right side, and a book on his left. This iconographic arrangement arises from his being considered a manifestation of Manjushri.

The Changkya Hutuktu is a Gelug incarnate lineage with its seat at Changkya in Kham, Eastern Tibet. "Hutuktu" is a Mongolian word meaning "spiritual master". At an early age, Rolpai Dorje was recognized as the reincarnation of Ngawang Losang Choden (1642-1714), the previous Changkya Hutuktu and spiritual adviser of the Kangxi emperor (1662-1722). Raised and educated in the imperial court of the Yongzheng emperor (1723-35), Rolpai Dorje grew up with prince Hongli who later became the Qianlong emperor (1736-96). A trusted advisor of the emperor, and fluent in Tibetan, Manchu, Chinese, and Mongolian, Rolpai Dorje played a crucial role in the relations between Tibet, China, and Mongolia, and influenced policies of all three countries.

Also remembered as a prominent scholar and translator, Rolpai Dorje organized the translation of the entire *Tripitaka* into Mongolian, Chinese and Manchu. He was also involved in the artistic projects of the imperial workshops, and the design of monasteries and temples created during the Qianlong reign. Furthermore, he oversaw the cataloging of the palace collection of Buddhist bronzes and paintings. To commemorate his death, the emperor built a massive funerary temple at Mount Wutai, a sacred Buddhist site located in Shanxi province, China.

The present lot compares favorably to another bronze figure of Rolpai Dorje with similar face, robes, and cushion patterns published in Lipton & Ragnubs, *Treasures of Tibetan Art*, New York, 1996, pp.84-5. Also compare to a smaller example in the Capital Museum, Beijing, published in *Gems of Beijing Cultural Relics Series: Buddhist Statues (I)*, Beijing, 1999, p.202, no.169.

Published

Portraits of the Masters, pp.328-9, no.94.

Published & Exhibited

Monasterios y Lamas del Tibet, p.217, no.190.

Provenance

Sotheby's, New York, 30 November 1994, lot 79





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11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the

arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall

bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY**

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the ρ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday March 29, 2017 without penalty. After March 29 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment. Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



**IMPORTANT NOTICE TO BUYERS
COLLECTION & STORAGE AFTER SALE**

Please note that all oversized lots listed below, that are not collected by **4PM ON WEDNESDAY, MARCH 29, 2017** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

**LOTS WILL BE AVAILABLE FOR
COLLECTION FROM CADOGAN TATE
BEGINNING AT 10AM ET ON MONDAY
APRIL 3**

Address
Cadogan Tate
301 Norman Ave
Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at
+1 (917) 464 4346
+1 (347) 468 9916 (fax)
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
+1 (917) 464 4346 or
c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

3224

CONTACTS

OFFICERS

Malcolm Barber
Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff †
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
Susan F. Abeles
Rupert Banner
Judith Eurich
Mark Fisher
Martin Gammon
Dessa Goddard
Jakob Greisen
Scot Levitt
Mark Osborne
Brooke Sivo
Catherine Williamson

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California - Palm Springs

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David Daniel, (775) 831 0330

New Jersey

Alan Fausel, (973) 997 9954 †

New Mexico

Michael Bartlett, (505) 820 0701

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Sheryl Acheson, (503) 312 6023

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Alan Fausel, (610) 644 1199 †

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Amy Lawch, (202) 333 1696 †

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Washington

Heather O'Mahony, (206) 218 5011

Canada

Toronto, Ontario

Jack Kerr-Wilson, (416) 462 9004 †

Montreal, Quebec

David Kelsey, (514) 894 1138 †

BONHAMS *

NEW YORK DEPARTMENTS
580 Madison Avenue
New York, New York 10022
(212) 644 9001

Books & Manuscripts

Darren Sutherland, (212) 461 6531

Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677
Nicolas Rice, (917) 206 1622

Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide, (917) 340 4657

Fine Art

American

Kayla Carlsen, (917) 206 1699

Contemporary

Jeremy Goldsmith, (917) 206 1656
Megan Murphy, (212) 644 9020

European Paintings

Madalina Lazen, (212) 644 9108

Impressionist & Modern

William O'Reilly, (212) 644 9135

Himalayan Art

Mark Rasmussen, (917) 206 1688

Japanese Works of Art

Jeff Olson, (212) 461 6516

Jewelry

Susan F. Abeles, (212) 461 6525
Caroline Morrissey, (212) 644 9046
Camille Barbier (212) 644 9035

Maritime Paintings & Works of Art

Gregg Dietrich, (212) 644 9001 †

Photographs & Prints

Shawna Brickley, (917) 206 1690

Russian Fine & Decorative Arts

Yelena Harbick, (212) 644 9136

Trusts & Estates

Sherri Cohen, (917) 206 1671

Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

Wine & Whisky

(415) 503 3319

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500
(415) 861 8951 fax

Los Angeles

(323) 850 7500
(323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

BONHAMS *

SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
(800) 223 2854

20th Century Fine Art

Dane Jensen, ext. 65451

Arms & Armor

Paul Carella, ext. 23360
James Ferrell, ext. 23332

Asian Works of Art

Dessa Goddard, ext. 23333

Books & Manuscripts

Adam Stackhouse, ext. 23266

Decorative Arts

Jennifer Kurtz, ext. 65478

Furniture & Decorative Arts, European

Andrew Jones, ext. 65432

Jewelry & Watches

Shannon Beck, ext. 23306

Collectors' Motorcars & Motorcycles

Mark Osborne, ext. 23353
Jakob Greisen, ext. 23284

Museum Services

Laura King Pfaff, ext. 23210

Native American Art

Ingmars Lindbergs, ext. 23393

California & Western Paintings & Sculpture

Aaron Bastian, ext. 23241

Photographs

Prints

Judith Eurich, ext. 23259

Space History

Adam Stackhouse, ext. 23266

Trusts & Estates

Victoria Richardson, ext. 23207
Celeste Smith, ext. 23214

Wine & Whisky

Erin McGrath, ext. 23319

Writing Instruments

Ivan Briggs, ext. 23255

Watches

Ivan Briggs, ext. 23255

BONHAMS *

LOS ANGELES DEPARTMENTS
7601 W. Sunset Boulevard
Los Angeles California 90046
(800) 223 2854

20th Century Decorative Arts

Angela Past, ext. 65422

20th Century Fine Art

Alexis Chompaisal, ext. 65469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, ext. 65416 †

Books & Manuscripts

Catherine Williamson, ext. 65442

Coins & Banknotes

Paul Song, ext. 65455

Entertainment Memorabilia

Catherine Williamson, ext. 65442
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, ext. 65432

Furniture & Decorative Arts, American

Brooke Sivo, ext. 65420

Jewelry & Watches

Dana Ehrman, ext. 65407
Claire De Biasio-Paris, ext. 65483

Collectors' Motorcars & Motorcycles

Nick Smith, ext. 65470

Contemporary Art

Dane Jensen, ext. 65451

Photographs

Prints

Morisa Rosenberg, ext. 65435

Natural History

Thomas E. Lindgren, ext. 65437 †
Claudia Florian, G.J.G., ext. 65437 †

California & Western Paintings & Sculpture

Scot Levitt, ext. 65425

Paintings - European

Mark Fisher, ext. 65488

Silver

Aileen Ward, ext 65463

Trusts & Estates

Leslie Wright, ext. 65408
Joseph Francaviglia, ext. 65443

* Indicates saleroom

† Indicates independent contractor

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please mail or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
 Fax +1 (212) 644 9009
 Automated Auction Results
 Tel +1 (415) 503 3410



Sale title:		Sale date:	
Sale no.		Sale venue:	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING
Shipping Address (if different than above):
Address: _____ Country: _____
City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:

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ASIA WEEK

NEW YORK

March 9–18, 2017

Asia Week New York 2017 is a collaboration among Asian art specialists, 5 auction houses, and 19 museums and Asian cultural institutions in the metropolitan New York area from March 9–18, 2017. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2017 as well as on the Asia Week New York website.

www.asiaweekny.com

**INDIAN, HIMALAYAN AND
SOUTHEAST ASIAN ART**

Monday 13 March, 3:00pm
New York

PREVIEW
9-13 March

**A GILT COPPER ALLOY FIGURE
OF VAJRAVARAHI
DENSATIL, 14TH CENTURY**
16 1/4 in. (41.3 cm) high

US\$200,000-300,000

ENQUIRIES

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mark.rasmussen@bonhams.com
edward.wilkinson@bonhams.com



Bonhams

NEW YORK

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IMAGES OF DEVOTION

October 2017
Hong Kong

Entries now invited

A MONUMENTAL BRASS ALLOY FIGURE OF CANDA VAJRAPANI TIBET, 13TH CENTURY

1.04 m (3 ft. 4 in.) high

Sold for HK\$49,260,000
(US\$ 6,346,749)

THE WORLD RECORD PRICE FOR A TIBETAN SCULPTURE AT AUCTION

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Prices shown include buyer's premium. Details can be found at bonhams.com



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