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Hollywood Galleries Ltd.  
173 Hollywood Road, Sheung Wan,  
Hong Kong

August - September, 2023

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2023年 08月 - 09月

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## 01

### A bronze Tsa-tsa mold

Yuan dynasty, 14th century

Bronze

9 x 6 cm (3 ½ x 2 ¾ in.)

#### Provenance

Acquired from an American home in 2015

A Yuan period bronze tsa-tsa mold is a tool used to cast small, portable Buddhist figurines depicting the Sakya Lama. Sakya school was one of the four major schools of Tibetan Buddhism during the Yuan dynasty (1271-1368), and was particularly influential during this period.

The mold itself was typically made of clay, plaster or incense ash and was crafted by skilled artisans who specialized in the production of religious figures. The mold could be used to produce a large number of identical figurines, which were then decorated and painted by hand.

The use of molds allowed for the efficient and mass production of tsa-tsas, which were in high demand among the devout Buddhist population of the region. It also allowed for greater consistency in the size and shape of the figurines, ensuring that they met the exacting standards of the religious community. They were often used in consecrations, rituals, and ceremonies, and were also given as gifts to devotees and travellers.

### 薩迦上師擦擦模

元代十四世紀

黃銅合金

9 x 6 cm (3 ½ x 2 ¾ in.)

#### 來源

2015年購自美國藏家住宅

元代青銅擦擦(tsa-tsa)模具是用來鑄造薩迦喇嘛小型便攜式佛像的工具。薩迦派是元代(1271-1368)藏傳佛教四大宗派之一，在這一時期影響尤為深遠。

擦擦通常由粘土或石膏或香灰製成，由熟練工匠製作。該模具可用於生產大量相同的雕像，然後進行手工裝飾和塗漆。

模具的使用可以高效、大規模地生產擦擦，而該地區虔誠的佛教人口對擦擦的需求量很大。擦擦模具還使雕像的尺寸和形狀更加一致，確保它們符合宗教界的嚴格標準。擦擦經常用於祭祀、儀式和儀式，也被作為禮物送給信徒和旅行者。







## 02

### Amitayus

Nepal Malla Kingdom 14-15th century  
Gilded copper alloy with trace of cold-gold  
and lapis powder  
12.3 cm (4 7/8 in.)

### Provenance

Acquired from French-Canadian attorney  
Francois Mandeville collection, July 29, 1999

This beloved figure hails from the Malla Kingdom of Nepal, a period renowned for its exceptional craftsmanship and spiritual devotion. The figure represents Amitayus, the Buddha of Infinite Life, an embodiment of Amitabha Buddha in his aspect of longevity. The figure is cast in richly gilded copper alloy in lost-wax method, a testament to the Malla artisans' skills, exhibiting both the material's durability and the radiant warmth of its golden hue.

The figure of Amitayus is seated in the meditation or 'dhyana' pose, a traditional posture signifying spiritual enlightenment and tranquility. The figure is elegantly adorned, reflecting the spiritual richness of Amitayus. His hands, resting on his lap in the gesture of meditation, or 'dhyana mudra', hold a long-life vase. This vase, or 'Kalasha', is a crucial symbol in Buddhism, representing spiritual abundance and the elixir of immortality, which is a direct association with Amitayus' role as the Buddha of Infinite Life.

The base of the figure is sealed with a copper plate engraved with a double dorje, or 'vajra', symbol. The dorje, a spiritual weapon in Buddhist iconography, signifies the indestructible truth of the Buddha's teachings. Its presence at the base of the figure suggests a foundation built on unshakable wisdom and spiritual strength.

The figure's serene countenance, with downcast eyes and a soft smile, radiates an aura of profound wisdom and infinite compassion, reflecting Amitayus' role as the embodiment of boundless life and longevity.

### 無量壽菩薩

尼泊爾馬拉王國十四至十五世紀  
紅銅鑲金，冷金和青金石粉  
12.3 cm (4 7/8 in.)

### 來源

1999年7月29日從法裔加拿大律師弗朗索瓦·曼德維爾收藏購得

無量壽菩薩，是阿彌陀佛長壽的化身。這尊深受人們喜愛的造像來自尼泊爾馬拉王國，這個時期以其卓越的工藝和精神奉獻而聞名。採用紅銅鑲金失蠟法製成，表現了馬拉王國工匠的技藝，散發光芒四射的溫暖。

阿彌陀佛的造像以“全跏趺坐”姿勢打坐，這是一種象徵精神啟蒙和寧靜的傳統姿勢。造像裝飾典雅，體現了無量壽佛的精神豐富。他的雙手以“禪定印”的姿勢放在腿上，握著一個長壽花瓶。這個花瓶，或“卡拉莎”，是佛教的重要像徵，代表著精神的豐富和長生不老的靈丹妙藥，這與無量壽佛的角色直接相關。

造像的底座用刻有十字金剛杵符號的銅板密封。金剛杵是佛教圖像中的精神武器，象徵著佛陀教義堅不可摧的真理。它出現在人物的底部，表明其基礎建立在不可動搖的智慧和精神力量之上。

菩薩面容平靜，眼神低垂，笑容柔和，散發著深邃智慧和無限慈悲的氣息。

















## 03

### Yellow Manjusri

West Tibet, Guge, mid-late 14th century

Pigment on paper

11 x 9 cm (4 ¼ x 3 ½ in.)

Yellow Mañjuśrī, Deity of Supreme Wisdom. However in this form, although he appears to have womanly breasts this is likely to be an artistic way of accenting his gentle nature rather than suggesting androgyny. He holds the sword which cuts ignorance away from Wisdom in his right hand. Usually the lotus which he holds in his right hand is shown supporting a volume of the 'Perfection Of Wisdom' texts which appears to be missing here. However the fulfillment of Wisdom might well be suggested by the full-blown lotus which may be seen. He has the 5-pointed crown showing his mastery of the 5 aspects of Wisdom and his robes amplify the point made above about the Guge style of showing typical Indian fabrics of the wealthy being shown in art works to show the power and ease of the deity. Mañjuśrī's smile is gentle and beatific and suggests insight into the nature of reality.

### 黃文殊菩薩

西藏西部古格王朝十四世紀中晚期

紙和礦物彩

11 x 9 cm (4 ¼ x 3 ½ in.)

黃色文殊菩薩，無上智慧神。然而，在這種形式下，儘管他看起來有女性的乳房，但這可能是一種強調他溫柔本性的藝術方式，而不是暗示雌雄同體。他右手握著斬斷智慧與無明的劍。通常，他右手拿著蓮花支撐著一卷《智慧的完美》文本，但這裡似乎沒有出現。然而，我們所見到的盛開的蓮花很可能暗示著智慧的實現。他的五角王冠顯示了他對智慧五個方面的掌握，而他的長袍則強化了上述關於古格風格的觀點，展示了典型的印度富人織物在藝術品中的表現，以展示神的力量和輕鬆。文殊師利的微笑溫柔而幸福，暗示著對實相本質的洞察。





## 04

### Offering Goddess

West Tibet, Guge, mid-late 14th century

Pigment on paper

11 x 9 cm (4 ¼ x 3 ½ in.)

Green coloured 'Offering Goddess' one of a group of several such deities who form a part of the maṇḍala of Mahā Vairocana. A similar figure from the same general location and period may be seen in Klimburg-Salter, page 109, Fig 104, although the arms are held in slightly different positions. These function of this class of deities is exactly what might be expected from their name – they shower continual praises and offerings on the central deity of the maṇḍala. As with the previous deity, number 3, she has an extraordinarily sweet look on her face and her body is held in a most graceful pose. As with the previous image she displays the so-called 'Kashmiri protruding eye' and the multi-folded belly as well as the Indian lower garments.

### 供奉女神

西藏西部古格王朝十四世紀中晚期

紙和礦物彩

11 x 9 cm (4 ¼ x 3 ½ in.)

綠色的“供養女神”是構成毘盧遮那摩訶壇城一部分的幾位這樣的神靈之一。在克林堡-索爾特書中，第 109 頁，圖 104 中可以看到來自相同地點和時期的類似圖，儘管手臂的位置略有不同。這類神祇的這些功能正如其名字所預期的那樣——他們對曼陀羅的中心神祇不斷地進行讚頌和供奉。與之前的三號神一樣，她的臉龐顯得格外甜美，身體擺出最優雅的姿勢。與上一張照片一樣，她展示了所謂的“克什米爾凸眼”、多褶的腹部以及印度的下衣。



## 05

### Acala

Tibet, 13-14th century  
Bronze alloy with cold-gold and orange pigment  
17 cm (6 ¾ in.)

### Provenance

Early 1990s private collection

Acala (Tibetan: Mi g.yo ba), the name of this deity translates as ‘The Immovable One’ and his image makes this point clearly. One of his roles is outlined in the tantras as clearing and purifying the sacred site (of the yogi’s mind) before tantric rituals. Acala is often seen kneeling but equally as often is seen in a heroic posture with his weight bearing down on his right leg. In some practices one may imagine oneself as being Acala trampling all obstructive forces underfoot.

Acala’s hair swept upwards in the updraft. His right hand in *karana* warding off evil mudra. Left hand holding a sword with a commanding presence. The sword held by Acala symbolizes the cutting through of ignorance and obstacles on the path to enlightenment.

The bronze figure of Acala serves as a visual representation of the deity’s fierce and protective qualities. It embodies the spiritual aspirations and beliefs of Tibetan Buddhists during the 13th to 14th century. The artwork’s exceptional quality and historical significance make it a valuable piece for understanding the religious and artistic heritage of Tibet and its enduring devotion to the practice of Buddhism.

### 不動明王

西藏十三至十四世紀  
銅合金冷金橙色礦物彩料

17 cm (6 ¾ in.)

### 來源

九十年早期私人收藏

不動明王（藏語：Mi g.yo ba），這位本尊的名字翻譯為“不動者”，他的形象清楚地表明了這一點。他可幫助密宗修行者在密宗法事前淨化心靈。人們經常看到阿卡拉跪著，但同樣也經常看到他以英勇的姿勢，將重量壓在右腿上。在某些修行中，人們可能會想像自己是不動明王，將一切障礙力量踐踏在腳下。

不動明王頭髮在上升氣流中向上捲起。他的右手印結抵禦邪惡的期克印。左手持劍，威風凜凜。阿卡拉所持之劍，象徵著斬斷無明與證悟道上的障礙。

不動明王銅像是兇猛的和保護性的。他表現了十三至十四世紀藏傳佛教信徒的精神訴求和信仰。該藝術品的卓越品質和歷史意義使其成為了解西藏宗教和藝術遺產及其對佛教修行的持久奉獻的寶貴作品。













## 06

### Buddha Amida

May 4th year of Meiwa, 1767 AD

Bronze

36 cm (14 1/8 in.)

#### Provenance

European private collection

The bronze figure of the Japanese Buddha Amida, bearing the inscription “May 4th year of Meiwa (明和)”, meaning “Bright Harmony”, at the back of the lotus base is a remarkable artifact that transports us back to the year 1767 AD. Crafted with impressive skill and devotion, this sculpture stands as a testament to the artistic legacy and spiritual reverence of the time.

Amida, also known as Amitābha, is a central figure in Pure Land Buddhism, representing infinite light and boundless compassion. The bronze figure captures the serene countenance and gentle demeanor of Amida, radiating an aura of tranquility and enlightenment. Every delicate curve and intricate detail of the sculpture’s form showcases the mastery of the artisan who breathed life into the metal.

The inscription “4th year of Meiwa” holds historical significance, referring to the era of Emperor Go-Sakuramachi’s reign in Japan. Meiwa, a period known for its cultural flourishing, witnessed the emergence of several artistic and literary achievements. The fact that this bronze figure was created during such a momentous era adds to its cultural and historical value.

### 阿彌陀佛銅像

明和四年五月 1767AD

黃銅合金

36 cm (14 1/8 in.)

#### 來源

歐洲私收藏

日本阿彌陀佛銅像蓮花座背面刻有“明和四年五月”字樣，意為“光明和諧”，讓我們回到公元 1767 年。這座雕塑以令人印象深刻的技巧和奉獻精神製作而成，是對當時藝術遺產和精神崇敬的證明。

阿彌陀佛，又稱阿彌陀佛，是淨土宗的核心人物，代表無量光明和無量慈悲。銅像展現了阿彌陀佛的安詳面容和溫和的神態，散發著寧靜和開悟的氣息。雕塑造型的每一個精緻的曲線和錯綜複雜的細節都展示了為金屬注入生命的工匠的精湛技藝。

銘文“明和四年”具有歷史意義，指的是日本後櫻町天皇統治的時代。明和時期是一個文化繁榮的時期，出現了許多藝術和文學成就。該青銅雕像是如此重要的時代創作的，這一事實增加了其文化和歷史價值。









明德  
庚午  
五月



## 07

### Vajradhara

Nepal, Khasa Malla kingdom, 14th century  
Gilded copper alloy with black pigment  
14.8 cm (5 ¾ in.)

#### Provenance

Dr. Phillip and Patricia Adams Collection, Australia

#### Publication

The Touch of Devotion: Private Buddhist Art Collections, Hollywood Galleries, Hong Kong, 2018. no. 20

The name of the deity Vajradhara (Tibetan: rDo rje 'chang) means 'He Who Holds The Vajra of Power.' He is deep blue in colour reflecting his nature as being the same blue of the heavens and implicitly of the cosmos itself. His nature is composed entirely of the nature of Buddhahood itself. It could be said that he is the cosmic form of the Buddha.

This charming Khasa Malla Vajradhara is seated cross-legged on a double lotus throne with his hands crossed in front of his chest holding his characteristic attributes the vajra and the ghanta. He wears elaborate Bodhisattva ornaments, a Nepalese ritual helmet, and a dhoti engraved with a floral pattern. The richly gilded sculpture is heavily cast, and is sealed with a now disturbed copper plate engraved with a double dorje.

### 金剛總持

尼泊爾卡薩馬拉王朝十四世紀  
紅銅鑲金  
14.8 cm (5 ¾ in.)

#### 來源

澳洲菲利普和帕特里夏亞當斯醫生夫婦收藏

#### 出版

膜拜•私人佛教藝術珍藏, 香港東寶齋, 2018. no. 20

金剛總持本尊的名字(藏語: rDo rje 'chang) 的意思是“持有金剛杵的神”。他的顏色是深藍色, 反映了他的本性, 與天空和宇宙本身一樣的藍色。他的本質完全是由佛性本身組成的, 可以說他是佛的宇宙形態。

精美的卡薩馬拉大持金剛, 雙手施金剛吽迦羅印, 左手持鈴, 右手持杵, 雙手交叉置於胸前。身掛菩薩珠寶, 頭戴尼泊爾寶冠。此造像顯示迦舍末羅王朝風格和特徵: 整體厚重、鑲金飽滿、蓮座背部有獨特紅漆。













## 08

### Vishnu

Nepal, 15th century

Copper alloy

17.5 cm (6 7/8 in.)

### Provenance

West Coast American private collection acquired from Milner-Manalatos, London in 2006

Vishnu, a predominant deity in Hinduism hailed as the preserver and protector of the universe. The figure is crafted from a copper alloy, a material widely used during this era due to its resilience and warm, subtle sheen. The figure of Vishnu stands in an upright, commanding posture, exuding divine tranquility and might.

Vishnu is displayed in his four-armed form, each hand grasping one of his three divine attributes: the Panchajanya, the Sudarshana Chakra, and the Kaumodaki.

The Panchajanya, a conch shell, symbolizes the primal sound of creation and the spiritual vibration of Om. The Sudarshana Chakra, a spinning disc or wheel, represents the mind's pure consciousness, the relentless cycle of time, and the obliteration of negativity. The Kaumodaki, a mace or club, signifies Vishnu's strength and the divine power to punish wrongdoers.

### 昆濕奴

尼泊爾十五世紀

金銅合金

17.5 cm (6 7/8 in.)

### 來源

美國西海岸私人收藏，2006年從倫敦米爾納-馬納拉托斯購得

昆濕奴是印度教的主要神靈，被譽為宇宙的保護者和守護者。該玩偶採用銅合金製成，這種材料因其韌性和溫暖微妙的光澤而在這個時代被廣泛使用。昆濕奴的雕像以筆直的姿勢站立，散發著神聖的寧靜和力量。

昆濕奴以四臂形態展示，每隻手都握著他的四種神聖屬性之一：海螺 (Panchajanya)、法輪圓盤 (Sudarshana Chakra) 和棍棒 (Kaumodaki)。

海螺殼，象徵著創造的原始聲音和 OM 的精神振動。法輪是一個旋轉的圓盤或輪子，代表心靈的純粹意識、時間的無情循環和消極情緒的消除。棍棒或狼牙棒，象徵著昆濕奴的力量和懲罰不法之徒的神聖力量。













## 09

### Shuiyue Guanyin, Bodhisattva Avalokiteshvara in Water Moon Form

China, Late Ming period, 16-17th century  
Gilded bronze  
18.3 cm (7 in.)

#### Provenance

Sotheby's London, November 1986

This richly gilded figure represents Avalokiteshvara, a revered Bodhisattva known for his compassion in Mahayana Buddhism. Shuiyue Guanyin in Chinese, a representation that embodies tranquility, grace, and spiritual purification.

Bodhisattva stands in a relaxed, yet elegant posture, conveying an air of divine serenity and benevolence. The Bodhisattva is adorned with jewelry and crown. He wears a flowing robe reflecting the opulence of the Ming dynasty and the meticulous craftsmanship of its artisans.

The figure's right hand holds a water vase, or kalasha, symbolizes spiritual wealth and the cleansing of the mind and body. It is said to contain the nectar of immortality and is often associated with Avalokiteshvara, the Bodhisattva of compassion. The act of pouring water from the vase represents the showering of blessings and purification, an analogy for the Bodhisattva's compassionate wisdom dispelling the ignorance of suffering beings.

Bodhisattva's face, with downcast eyes and a gentle smile, exudes an aura of profound contemplation and boundless empathy, true to Avalokiteshvara's role as the embodiment of boundless compassion. His serene gaze is directed towards all sentient beings, signifying his unwavering commitment to relieving suffering and bestowing blessings.

### 水月觀音 水月觀世音菩薩

中國，明末時代，16-17世紀  
銅鑲金  
18.3 cm (7 in.)

#### 來源

1986年11月倫敦蘇富比拍賣

這尊鑲金的觀世音菩薩銅像，廣受敬愛的菩薩，在大乘佛教中以慈悲而聞名。水月觀音代表著寧靜、優雅和心靈淨化。

菩薩站立的姿勢輕鬆而優雅，傳達出一種神聖的寧靜和慈悲之氣。菩薩身著珠寶，頭戴寶冠。他穿著一件飄逸的長袍，反映出明朝的富裕和工匠的精湛工藝。

右手拿著一個水瓶，或卡拉沙，象徵著精神財富和身心的淨化。據說它含有不朽的甘露，通常與慈悲的觀世音菩薩聯繫在一起。從花瓶中倒水的動作代表著祝福和淨化的沐浴，比喻菩薩的慈悲智慧消除苦難眾生的無明。

菩薩面容低垂，笑容溫和，散發著深思熟慮和無邊慈悲的氣息，正符合觀世音菩薩的無邊慈悲化身。他平靜的目光注視著一切眾生，象徵著他堅定不移的救苦救難的決心。













## 10

### Bhairava shrine

Nepal 17th century

Wood with Puja pigment

53 cm (21 ¼ in.)

#### Provenance

American private collection acquired in 1967

Bhairava is often depicted as a wrathful deity, representing the destructive aspect of Shiva's power. The sculpture captures Bhairava's fierce and awe-inspiring presence, adorned with jeweled-crown and Naga snakes on his ears and hair, symbolizing his ability to protect and destroy. The attention to detail in the carving of Bhairava's form, expression, and attributes showcases the sculptor's mastery in capturing the essence of this formidable deity. The use of wood as the primary material adds warmth and a natural charm to the shrine, further enhancing its aesthetic appeal.

Flanking Bhairava are his two sons, Ganesh and Kumara. Ganesh, the elephant-headed deity, is widely revered as the remover of obstacles and the patron of wisdom and intellect. Kumara, also known as Kartikeya, is the god of war and victory. Both Ganesh and Kumara are depicted with their respective iconographic attributes, such as Ganesh's broken tusk and Kumara's spear, symbolizing their unique roles and attributes within Hindu mythology.

The shrine not only serves as a representation of the deities but also as a sacred space for devotees to offer their prayers and seek blessings. It stands as a focal point for religious rituals and ceremonies, providing a physical and spiritual connection between the devotee and the divine.

### 拜拉瓦佛龕

尼泊爾十七世紀

木和供奉用粉紅礦物彩

53 cm (21 ¼ in.)

#### 來源

美國私人收藏購於1967年

拜拉瓦經常被描繪成一位憤怒的神靈，代表著濕婆神力量的破壞性。該雕塑捕捉到了拜拉瓦兇猛而令人敬畏的精神，他的耳朵和頭髮上裝飾著寶石王冠和那伽蛇，象徵著他保護和毀滅的能力。使用木材作為主要材料為神社增添了溫暖和自然魅力，進一步增強了其美感。

兩側是拜拉瓦的兩個兒子象頭神(Ganesh)和庫馬拉(Kumara)。象頭神被廣泛尊崇為障礙消除者和智慧的守護神。庫馬拉也被稱為卡爾提凱亞(Kartikeya)，是戰爭與勝利之神。象頭神和庫馬拉都被描繪成各自的圖像屬性，例如象頭神斷掉的象牙和庫馬拉的長矛，象徵著他們在印度教神話中的獨特角色和屬性。

佛龕不僅是神靈的象徵，也是信徒祈禱和祈福的神聖地方。給奉獻者和神之間提供身體和精神上的聯繫。







## 11

### Vajrapani

Tibet 14-15th century

Black stone with trace of gold and color pigment

12 cm (4 ¾ in.)

#### Provenance

Dr. Phillip and Patricia Adams Collection, Australia

Vajrapani, a key figure in Mahayana Buddhism known as the “Bearer of the Vajra”. The figure is carved from black stone, a material chosen for its enduring nature and the profound depth of its color, lending an air of gravity and mystique to the artwork.

Vajrapani, a Bodhisattva who represents the power of the Buddha, stands upright and powerful on a lotus base. The lotus symbolizes purity and spiritual awakening, signifying Vajrapani’s transcendence above worldly attachments and ignorance. His right hand holds a vajra, or dorje, a ritualistic object embodying the indestructibility and irresistible force of the Buddha’s teachings, further emphasizing his role as the vajra’s bearer. His left hand is positioned in the *karana* mudra, a gesture believed to ward off evil and remove obstacles and negativity.

Behind Vajrapani, a flaming halo or aureole amplifies his divine presence. In Buddhist art, such halos are often used to represent the illumination of wisdom and the burning away of ignorance, mirroring the transformative power of the Buddha’s teachings.

The figure’s facial expression, with furrowed brows and a fierce gaze, encapsulates the intensity of spiritual power and determination, underscoring Vajrapani’s role as the embodiment of the Buddha’s spiritual power.

### 金剛手菩薩

西藏十四至十五世紀

黑石，金和礦物彩

12 cm (4 ¾ in.)

#### 來源

澳洲菲利普和帕特里夏亞當斯醫生夫婦收藏

金剛手菩薩，大乘佛教的重要者，被稱為“金剛杵持者”。該雕像由黑石雕刻而成，這種材料因其持久的性質和深邃的色彩，為藝術品增添了一種莊重和神秘的氣息。

金剛手菩薩挺立在蓮花座上，威武有力。蓮花象徵著純潔和心靈的覺醒，象徵著金剛手菩薩超越世俗執著和無明的境界。他的右手握有金剛杵，這是法器之一，體現了佛陀教義的堅不可摧和不可抗拒的力量。

他的左手印結抵禦邪惡的期克印，抵禦邪惡、消除障礙和消極情緒。

金剛手菩薩身後，有一個燃燒的光環背光。在佛教藝術中，這種光環經常被用來代表智慧的光照，反映了的佛陀教義和力量。

眉頭緊鎖，眼神兇猛，濃縮了精神力量的強度和決心，強調了金剛手菩薩作為佛陀精神力量化身的角色。









## 12

### Budai (Arhat Angida)

China, Late Ming 16-17th century

Gilded bronze alloy

11 cm (4 3/8 in.)

#### Provenance

Ex-Sotheby's

Dr. Phillip and Patricia Adams Collection, Australia

Budai, also known as the Laughing Buddha, Arhat Angida, manifestation of Maitreya. He is seated in a relaxed posture that embodies his message of contentment and abundance. The heavy-set Budai is depicted with his signature joyous expression, potbelly, and large earlobes, which are traditional symbols of happiness, good luck, and wealth in Chinese culture.

Accompanying Budai are three lively and smaller figures, each crafted with distinct facial expressions and postures. These figures might represent Budai's disciples or children, embodying his role as a nurturing spiritual guide. Budai's left hand is seen holding a large jewel, while his right hand holds a mala.

The craftsmanship of this piece captures the cultural and artistic zeitgeist of the late Ming Dynasty (1368-1644), a period known for its advances in literature, performing arts, and philosophy.

### 布袋和尚(因揭陀尊者)

中原明末期十六至十七世紀

銅鑲金

11 cm (4 3/8 in.)

#### 來源

前蘇富比拍賣行

澳洲菲利普和帕特里夏亞當斯醫生夫婦收藏

布袋，又稱笑佛、彌勒佛、因揭陀尊者。他以一種放鬆的姿勢坐著，體現了他的滿足和豐富的信息。布袋身材魁梧，表情歡快，大腹便便，耳垂大，是中國文化中幸福、吉祥和財富的傳統象徵。

與布袋相伴的是三個活潑而較小的人物，每個人物都有獨特的面部表情和姿勢。這些人物可能代表布袋的弟子或孩子，體現了他作為培育精神導師的角色。布袋的左手拿著一顆大寶石，右手則拿著一根念珠。

工藝體現了明朝晚期（1368-1644）的文化和藝術時代精神，這個時期以文學、表演藝術和哲學的進步而聞名。













Hollywood Galleries is an art gallery located on Hollywood Road in Hong Kong, specializing in the exquisite collection of Himalayan Buddhist and Hindu classical art. Established in 1985 by Mr. Hon Lau and his wife Ellen, the gallery has flourished over the years, becoming a prominent destination for art enthusiasts and collectors alike.

The inception of Hollywood Galleries can be traced back to Mr. Hon Lau's deep-rooted passion for Chinese traditional arts and crafts, which he inherited from his father. Hon's father was involved in the sale of arts and crafts in Hong Kong, instilling in his son a love for the beauty and cultural significance of traditional art forms. Inspired by his father's legacy, Hon Lau and his wife Ellen embarked on a journey to establish their own gallery, with a vision to showcase the rich artistic heritage of the Himalayan Buddhist and Hindu classical traditions.

Since its establishment, Hollywood Galleries has curated an impressive collection of rare and authentic artworks, ranging from intricately antique sculptures, thangka paintings and religious relics. The gallery takes pride in meticulously sourcing these masterpieces, ensuring their authenticity and cultural significance. Each artwork in the collection tells a story, reflecting the spiritual and artistic practices of the Himalayan region.

In 2010, Hollywood Galleries welcomed the third generation of the Lau family, with the addition of Hon and Ellen's son, Andrew. Andrew's passion for art and his deep understanding of the family business brought new energy and fresh perspectives to the gallery. With his knowledge of contemporary art trends and his ability to connect with a younger audience, Andrew played a pivotal role in expanding the gallery's reach and influence.

Under the stewardship of the Lau family, Hollywood Galleries has garnered a reputation for its honesty, commitment to excellence, scholarly research, and the promotion of cultural heritage. The gallery serves as a bridge between the past and the present, fostering a deeper understanding and appreciation for the artistic traditions of the Himalayan region. It has also become a platform for artists, scholars, and collectors to engage in dialogue and exchange ideas.



Visiting Hollywood Galleries is a unique experience, as it immerses visitors in the beauty and spirituality of Himalayan Buddhist and Hindu classical art. The gallery's serene ambiance, coupled with the expertise of the Lau family, creates an environment where art enthusiasts can explore, admire, and acquire remarkable pieces that embody centuries of history and craftsmanship.

Over the years, Hollywood Galleries has established strong relationships with collectors, museums, and institutions worldwide, contributing to the global recognition and preservation of Himalayan art. Through exhibitions, publications, and educational programs, the gallery continues to foster cultural exchange and create opportunities for a wider audience to engage with these remarkable art forms.

As Hollywood Galleries enters its fourth decade, it remains a beacon of artistic excellence and a testament to the Lau family's dedication and passion for preserving and promoting the rich cultural heritage of the Himalayan Buddhist and Hindu classical traditions.



東寶齋由劉惠漢夫婦創立於1985年，近於香港荷李活道文武廟，專營古代佛教藝術包括塑像、手描畫、法器。其中以喜馬拉雅山區地區的藏傳佛教鎏金銅像居多，除此之外也有尼泊爾、中國、印度、東南亞藝術作品。

他們在藝術世界的追求可以追溯到70年代已從事於藝術界生意的劉先生的父親，多年與中國及海外的私人收藏家和博物館合作，為他的下一代打好了基礎和靈感。從此家族生意的熱情不斷地延長。好萊塢畫廊是一家位於香港荷李活道的藝術畫廊，專門收藏喜馬拉雅佛教和印度教古典藝術的精美藏品。東寶齋由劉惠漢夫婦於1985年創立，多年來蓬勃發展，成為藝術愛好者和收藏家的著名目的地。

東寶齋由劉惠漢與夫人何杏根於1985年在香港荷李活道創立，近於文武廟，專營古代佛教藝術包括塑像、手描畫、法器。其中以喜馬拉雅山區地區的藏傳佛教鎏金銅像居多，除此之外也有尼泊爾、中國、印度、東南亞藝術作品。

東寶齋的創立可以追溯到劉惠漢先生從其父親那裡繼承的對中國傳統工藝美術的根深蒂固的熱情。劉先生的父親在香港從事藝術品和工藝品銷售，向他的兒子灌輸了對傳統藝術形式的美感和文化意義的熱愛。受到父親的啟發，劉先生夫婦踏上了建立自己古董店的旅程，旨在展示喜馬拉雅佛教和印度教古典傳統的豐富藝術遺產。

自成立以來，東寶齋收藏了一系列令人印象深刻的稀有和珍貴的藝術品，包括古董佛像、唐卡畫等宗教文物。以精心採購這些傑作而自豪，確保其真實性和文化意義。館藏中的每件藝術品都講述了一個故事，反映了喜馬拉雅地區的精神和藝術。

2010年，東寶齋迎來了劉氏家族的第三代兒子俊揚的加入。俊揚對藝術的熱情和對家族企業的深刻理解為古董店帶來了新的活力和新鮮的視角。憑藉對當代藝術趨勢的了解以及與年輕觀眾建立聯繫的能力，俊揚在擴大畫廊的影響力方面發揮了關鍵作用。

在劉氏家族的管理下，東寶齋以其誠實、追求卓越、學術研究和弘揚文化遺產而贏得了聲譽。該古董店充當了過去和現在之間的橋樑，促進了對喜馬拉雅地區藝術傳統的更深入的理解和欣賞。它也成為藝術家、學者、收藏家進行對話和交流的平台。

參觀東寶齋是一種獨特的體驗，因為它讓遊客沉浸在喜馬拉雅佛教和印度教古典藝術的美麗和靈性中。店內寧靜的氛圍，加上劉氏家族的專業知識，創造了一個環境可讓藝術愛好者探索、欣賞和購買幾個世紀歷史和工藝的非凡作品。

多年來，東寶齋與世界各地的收藏家、博物館和機構建立了牢固的關係，為喜馬拉雅藝術的全球認可和保護做出了貢獻。通過展覽、出版物和教育項目，畫廊繼續促進文化交流，為更廣泛的觀眾創造接觸這些非凡藝術形式的機會。

隨著東寶齋進入第四個十年，證明了劉家族對保護和弘揚喜馬拉雅佛教和印度教古典傳統的豐富文化遺產的奉獻和熱情。

*Published by* Hollywood Galleries Ltd., Hong Kong

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