



Hollywood Galleries Ltd.

# PURITY AND ENLIGHTENMENT

2023 OCTOBER GALLERY EXHIBITION OF HIMALAYAN ART

淨化與覺悟

二零二三年十月展覽喜馬拉雅藝術





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**Gallery Exhibition**

店內展覽

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## 01

### Vajrasattva

China, Yuan Imperial court  
 Last quarter of the 13th century  
 Gilded copper alloy with gold, color pigment  
 and stone inlay  
 22.8 cm (8 ⅞ in.)

#### Provenance

Purchased from Sotheby's, 12th November 1987,  
 Lot 255

#### Exhibition

Pathway to Enlightenment: Art of Tibet from  
 Australian Collections

Perc Tucker Gallery, Townsville, 5th September  
 to 2nd November 2002

Smile of the Buddha: Image of Enlightenment,  
 Drill Hall Gallery, Australian National University,  
 Canberra, 1st November to 16th December  
 2007

#### Publication

Imperial Yuan Gilt-Metal Buddhist Sculptures:  
 Stepping Stones to the Early Ming. Orienta-  
 tions, November/December 2014. Fig. 5

A Merger of Cultures: Buddhist Art of the Yuan  
 and Ming Eras, Robert Bigler, Zurich, 2018

### 金剛薩埵菩薩

中國元代宮廷  
 十三世紀最後二十五年  
 銅鑲金、冷金、礦物彩、鑲嵌半寶石  
 22.8 cm (8 ⅞ in.)

#### 来源

1987年11月12日 從蘇富比拍賣行購得，  
 拍品編號 255

#### 展出

啟蒙之路：澳大利亞收藏的西藏藝術

Perc Tucker 畫廊，湯斯維爾，2002年9  
 月5日至11月2日

佛陀的微笑：啟蒙的形象，Drill Hall 畫  
 廊，澳大利亞國立大學，堪培拉，2007  
 年11月1日至12月16日

#### 出版

元朝鑲金佛教造像：明代早期的奠基。  
 《美成在久》，2014年11/12月。圖5

文化的融合：元明時期的佛教藝術，羅  
 伯特·比格勒，蘇黎世，2018



This is an exceptional image both for the superb quality of its manufacture and for its extraordinary rarity. There are relatively few known images from this very early period of what might be loosely called the family of 'Newar-Tibetan Style Images Made in China' and this is certainly one of the most impressive of such images. The image has been discussed in several places, all of which I shall refer to in a Bibliography and all are united in their high regard for this rare and beautiful piece.

Not only is this piece of note for the very early period from which it comes – a time connected almost directly to the person of the remarkable Newar (Nepalese) artisan Aniko who lived between 1244 and 1306.

Vajrasattva is one of the most important 'wisdom-deities' in the Tibetan Buddhist tradition and he is invoked in a broad variety of ritual settings and meditations. To put it broadly Vajrasattva 'purifies the place where meditation, ritual, commemorations etc. are performed and ultimately Vajrasattva prepares the conditions and the mind of the practitioner for their own attainment of Enlightenment. So it is that in Buddhist meditation and ritual practice Vajrasattva is invoked to purify the location as well as to set a suitable basis for the meditation practice itself. Vajrasattva resolves all negative forces and makes the practitioner internally more able to persevere in their practice and to repulse all hindrances.

In paintings of him Vajrasattva is always depicted as pure white in colour to reflect his state of absolute purity. In bronze images this is not always possible to accomplish and is often substituted by a warm golden natural bronze or gilding. However I note here that recently in Nepal certain craftspeople have devised a way to apply a hard paint to bronze surfaces and so now his bronze images in pure white do exist.

Vajrasattva holds the vajra (the male power element) upright in his right hand and the bell (the female wisdom element) in his left hand with its open end upward. Not only is the vajra the symbol of absolute power but in its cosmic aspect the Vajra is held upright as a sort of axis mundi - the central core around which the word is kept spinning. In other words Vajrasattva is

這是一尊非凡的造像，無論是其製作工藝的卓越品質還是其非凡的稀有性。在這個元代早期的時期，已知的造像相對較少，可以粗略地稱為“中國製造的尼瓦爾藏族風格造像”，這無疑是同類中最令人印象深刻的之一。這尊造像已在多個地方進行過討論，我將在參考書目中提及所有這些內容，並且所有人都對這尊罕見而美麗的作品表示高度重視。

這件作品不僅是它誕生的早期時期的一個重要標誌，這個時期幾乎與生活在 1244 年至 1306 年之間的著名尼瓦爾工匠阿尼哥 (Aniko) 直接相關。

金剛薩埵是藏傳佛教傳統中最重要“智慧神”之一，在各種各樣的法事和禪修中都會受到召喚。概括地說，金剛薩埵“淨化禪修、法事儀式、紀念等進行的場所，並最終為修法者準備覺悟的條件和心靈。”因此，在佛教禪修和法事儀式修法中，金剛薩埵被用來淨化場所，並為禪修修法本身奠定適當的基礎。金剛薩埵能化解一切負面力量，使修法者內心更能堅持修法，擊退一切障礙。

金剛薩埵總是被描繪成純白色，以反映他絕對清淨的狀態。在銅像中，這並不總是能夠實現，並且通常被溫暖的鎏金所取代。然而我在這裡注意到，最近在尼泊爾，某些工匠發明了一種在金屬銅表面塗上硬漆的方法，所以現在他的純白色銅像確實存在。

金剛薩埵右手直立金剛杵(男性力量元素)，左手持鈴(女性智慧元素)，開口端向上。金剛杵不僅是絕對力量的象徵，而且從宇宙的角度來看，金剛杵作為一種軸心(世界軸)直立，這個詞圍繞著它不斷旋轉。換句話說，金剛薩埵不僅是佛教智慧本尊，是佛教修法場所的淨化者，而且他也代表了更早期的宗教信仰階層——世界在神靈的積極作用下不斷旋轉，而這兩者各方面配合得很好。



not only a Buddhist wisdom deity who acts as a purifier of places of Buddhist practice but he also represents a far earlier strata of religious belief – that of the world being kept spinning by the active agency of a deity and both these aspects fit rather well together.

Vajrasattva holds the upright ritual bell (the female wisdom element) with its open end upright to allow the female sound of wisdom to pervade more easily. It is in this combination of both the male and female elements (vajra and bell) that the state of ultimate perfection is represented by Vajrasattva's very physical form.

Through a study of the diverse manners in which Vajrasattva holds the vajra - the symbol of masculine potency - one can trace the evolution of Vajrasattva's physical depiction in Himalayan regions across the ages. This Vajrasattva figure from the Yuan Dynasty offers a glimpse into the stylistic progression around the year 1250-1300 AD – the approximate time the present image was created.

Focussing on such a detailed examination of the hand positions might appear a relatively pointless study but for Tibetans it is of considerable importance. Depictions of deities such as Vajrasattva did not simply remain static through time – the hands and many other details did not simply change their positions as artists developed their own aesthetic ways of depicting deities or even as their patrons demanded. As the 'Thesaurus of Tibetan Iconography' by Jigme Chökyi Dorjé (See Bibliography) points out, all these apparently minor changes became sanctioned by the meditative visions of those practitioners who experienced the various deity forms in their different modes of presentation. Hence the development of deity forms is as much an experiential event as it is an artistic 'innovation'.

This image more than likely represents the mode of representing a deity which was brought to the court of Khubilai Khan by the artist from the Kathmandu valley, Aniko (1244-1306). His presence in the Khan's court set much of the 'tone' of image making there at the time and for several centuries thereafter. Clearly this rather simple Malla style became gradually

金剛薩埵持正法鈴（女性智慧元素），將其開口端直立，以便讓女性智慧之音更容易瀰漫。正是在男性和女性元素（金剛和鈴）的結合中，金剛薩埵的身體形態代表了終極完美的狀態。

通過研究金剛薩埵握持金剛杵（男性力量的象徵）的不同方式，我們可以追溯喜馬拉雅地區各個時代金剛薩埵身體描繪的演變。這尊元代金剛薩埵像讓我們得以一睹公元 1250-1300 年左右的風格演變。

專注於對手部位置的如此詳細的檢查可能看起來是一項相對毫無意義的研究，但對於藏人來說卻相當重要。對金剛薩埵等神祇的描繪並不僅僅隨著時間的推移而保持靜止——隨著藝術家發展自己描繪神祇的審美方式，甚至按照他們的讚助人的要求，手和許多其他細節也不會簡單地改變它們的位置。正如晉美確吉多傑所著的《西藏造像學辭典》（參見參考書目）所指出的那樣，所有這些看似微小的變化都得到了那些以不同的表現方式體驗了各種本尊形象的修法者的禪修願景的認可。因此，神靈形態的發展既是一種體驗事件，也是一種藝術“創新”。

值得注意的是，本造像與約 1350 年相對尼泊爾馬拉王朝有很多共同點。很可能來自加德滿都谷地的藝術家阿尼哥（Aniko, 1244-1306年）向忽必烈汗宮廷創作的這尊作品。他出現在可汗的宮廷中，為當時以及此後幾個世紀的造像製作定下了很大的“基楚”。顯然，隨著時間的推移，這種相當簡單的馬拉風格逐漸變得更加精緻，隨著時間的推移，阿尼哥和他的工作坊的“特徵”變得不那麼明顯，但在下面提到的臂環和彎曲中可以看到某些元素。





more refined over time and the 'trademark' of Aniko and his workshop became less obvious as time passed but certain elements are visible in the armlets and flexion which are mentioned below.

An example of how this Malla style was initially reproduced in China at Khubilai's court may be noted in this highly interesting and thorough article in *Oriental Art* (see Bibliography) about which there will be further references below. In Figure 4 in his article we see a very early bronze of Mañjuśrī dated by inscription to 1305 which displays clear Newar/Nepalese antecedents...especially notable in the face. This might suggest something of the style which Aniko brought to China as something he had profoundly absorbed as part of his Newar culture. It could be further suggested that this rather rounded and fulsome way of depicting deities was what may well have attracted the Khan's attention. This wooden Malla image may be compared with another image of the same Mañjuśrī dated to 1305 by inscription and held in the Palace Museum, Beijing, illustrated in James C.Y. Watt, fig. 145 (See Bibliography).

*Oriental Art* points out in its article (page 92), 'There were steps between the Tibetan and Nepalese prototypes that inspired them and this final, almost formulaic early Ming style, developed in the Yuan imperial workshops after Khubilai Khan (c. 1215-c. 1294) made Beijing his capital...' It goes on to demonstrate that these 'steps' show how, what was initially a style which owed much to the Newar Early Malla representations found between the 13th and 14th centuries, was in fact the initial mode of the early workshops at Khubilai Khan's Imperial workshops under the direction of Aniko.

What the present piece certainly does show is a measure of attention to almost infinite detail, a feature which was quite absent from the Malla images which came before it – and it was this smooth and relatively undecorated style which still defined Newar style until the very late 15th cent. And the sense of super fine detail in the present image, overpowering as it might appear.

在《美成在久》(參見參考書目)中發表的一篇非常有趣且詳盡的文章中可以看到這種馬拉風格最初如何在中國忽必烈宮廷中復制的例子，下面將有進一步的參考資料。在文章的圖 4 中，我們看到了一個非常早期的文殊菩薩銅像，其銘文可追溯至 1305 年，它顯示出明顯的尼瓦爾/尼泊爾血統……尤其是在面部特徵上值得注意。這可能暗示著阿尼哥 (Aniko) 帶到中國的風格，他已將其深深吸收為尼瓦爾文化的一部分。可以進一步表明，這種相當圓潤和豐富的描繪神靈的方式很可能吸引了可汗的注意。這尊馬拉木製像可與北京故宮博物院藏於 1305 年的同一文殊菩薩像進行比較，插圖由 James C.Y. 瓦特，如圖。145 (見參考書目)。

現在的作品在《美成在久》的文章 (第 92 頁) 中指出，“西藏和尼泊爾的原型之間存在著一些步驟，這些步驟激發了他們的靈感，而這種最終的、幾乎公式化的明初風格，是在忽必烈汗 (約 1215-1294) 之後在元朝皇家作坊中發展起來的。使北京成為他的首都……”他繼續證明，這些“步驟”表明，最初的風格很大程度上歸功於十三世紀和十四世紀之間發現的尼瓦爾早期馬拉表現形式，實際上是最初的模式忽必烈汗皇家作坊的早期作坊，在阿尼哥本人的指導下的皇家作坊。

目前的作品確實展示了對幾乎無限細節的關注，這是之前的馬拉造像中完全沒有的特徵——正是這種光滑且相對不加裝飾的風格直到很晚仍然定義了尼瓦爾風格十五世紀。然而，當前造像中的超精細細節感，看起來可能令人難以抗拒。



In a similar vein I suggest that by the time of the present image's manufacture the attention to infinite and almost unbelievably fine detail in the crown and the body- jewellery is of such a high standard that they have become a tour de force of the artisan rather than a reflection of something a person of royalty or even a deity might reasonably wear. Even Pala images from 10-12th century India rarely display even a fraction of the jewellery and decoration of the present piece.

The image, taken as a whole, is extremely pleasing to look at and extraordinary in its impact on either the worshipper of Vajrasattva or on a present-day viewer. The overall effect is one of being in the presence of something numinous, something holy and special. The image's gaze appears to enter directly into the viewer's consciousness and the applied cold gold gives Vajrasattva a sense of being composed of a lustrous flesh. He has a gentle and almost human smile which is accented by pigment and his eyes appear deep in meditation as befits his role in Buddhism. Many earlier images of him emanating from Bengal for example, also depict this shy, knowing smile of a type not always seen on other images.

His body appears ageless and is firm, of an admirable slenderness and perfectly balanced, sitting as he is with a slight sway to his body, best seen from the rear of the image. Perhaps this is the craftsman reflecting the ancient Indian saying that 'All the gods dance'. Certainly this flexion and motion is very noticeable in Indian Buddhist bronzes as well as those from Nepal and to a lesser extent from Tibet. But in this image from the Imperial workshops we can see what might be a reference to a vestige of Aniko's Newari understanding of how deities move or dance...whether this is an actual personal influence by Aniko himself or just a legacy of his instructions to his workers it is unable to say.

與此類似，在製作本造像時，對皇冠和身體珠寶中無限且幾乎令人難以置信的精細細節的關注已經達到瞭如此高的標準，以至於它們已成為工匠的傑作，而不是皇室成員甚至神靈可能合理穿著的東西的反映。即使是十世紀至十二世紀印度的帕拉造像也很少展示本件作品中哪怕一小部分的珠寶和裝飾。

從整體上看，這尊佛像非常令人賞心悅目，無論是對金剛薩埵的信奉者還是對當今的觀眾來說，都具有非凡的影響力。整體效果是一種神聖、神聖和特殊的存在。造像的目光似乎直接進入觀看者的意識，而他臉上的冷金給金剛薩埵一種由有光澤的肉體組成的感覺。他有著溫和的、近乎人類的微笑，臉上的顏料顯得更加突出，他的眼睛顯得深沉的禪修，這與他在佛教中的角色相稱。例如，他早期來自孟加拉的許多照片也描繪了這種害羞、會心的微笑，這種微笑在其他照片中並不常見。

他的身體顯得永恆而堅固，修長得令人欽佩，而且完美平衡，他坐著時身體輕微搖擺，最好從造像的後面看。或許，這就是工匠們體現的古印度諺語“眾神共舞”。當然，這種彎曲和運動在印度佛教銅像以及來自尼泊爾和較小程度上來自西藏的佛教銅像中非常明顯。但在這張來自皇家工場的造像中，我們可以看到可能是阿尼哥對神靈如何移動或舞蹈的理解的痕跡……這是否是阿尼哥本人的親手所做，或者他監督下造出來的傑作，就無法肯定地說。



The extraordinary level of detail noted in the jewellery and adornments is further testimony to the very highest skills of both the casters and those who performed the final finishing and detailing process. It is extremely rare to see such a sumptuously finished piece from this very early period, such later images fail to possess the gentle ‘humanity’ of this Vajrasattva who looks like as if he is somehow also a human. In those other, later more decorative images one becomes simply overawed whereas the viewer of the present image is made wonderfully aware that there is a humanity clearly visible within the divine image portrayed in front of them.

- David Templeman, Monash University

珠寶和裝飾品的非凡細節水平進一步證明了鑄造師以及執行最終精加工和細節處理過程的人員的最高技能。如此早期的作品極為罕見，後期造像一定無法具備此金剛薩埵的溫柔“人性”，他看起來好像也是一個凡人般。在其他後來更具裝飾性的造像中，人們會感到敬畏，而當前佛像的觀看者會奇妙地意識到，在他們面前描繪的神聖造像中清晰可見人性。

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Michael Henss’s rejoinder to Weldon at: <https://www.asianart.com/articles/henss2/index.html>

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## 02

### Seal in a form of Pagoda

China, Tang Dynasty (618-907)  
Gilded bronze  
5.6 cm (2 ¼ in.)

#### Provenance

French private collection

A four-story tall pagoda-shaped gilded bronze seal, with the seal script engraved in xiao zhuan calligraphy (小篆阴文) as “Shang Luo Yong Yin” (上洛丞印). Shang Luo, also known as Shang Luo Jun Cheng, refers to the present-day Shangluo City in Shaanxi Province. It originated in 266 AD during the Western Jin Dynasty. During the Sui Dynasty’s Daye era and the Tang Dynasty’s Tianbao and Zhide eras, Shangzhou was temporarily renamed as Shang Luo Jun. The Yong Yin seal served as the official seal representing the highest-ranking officials who assisted the emperor. This seal, in the form of a pagoda, symbolizes the elevation and wisdom of Buddhism. Its unique design and shimmering golden appearance make it incredibly magnificent.

The Tang Dynasties saw a flowering of Buddhist art and architecture. Many Buddhist temples, pagodas, and sculptures were constructed during this period, reflecting the religion’s profound cultural influence. Temples were often the center of social and cultural activities, serving as places for education, charity, and the arts. A diverse range of Buddhist practices, including meditation, sutra study, and ritual observances, were encouraged and widely adopted.



### 寶塔形“上洛丞印”

中國唐代 (618-907)  
銅鑲金  
5.6 cm (2 ¼ in.)

#### 来源

法國私人收藏

四層高寶塔形鑲金銅印，印文以小篆阴文刻為「上洛丞印」。上洛又稱上洛郡城，即是現今陝西省商洛市，始於西晉公元266年，隋大業和唐朝天寶、至德年間商州一度改為上洛郡，丞印為輔佐帝王的最髙官吏佐官名的官方印章。此印寶塔型象徵著佛教的崇高與智慧，造型獨特，金色閃耀，顯得極為華麗。

唐代時期是佛教藝術和建築的鼎盛時期。許多佛教寺廟、佛塔和雕塑都是在這個時期建造的，體現了宗教深厚的文化影響。寺廟往往是社會和文化活動的中心，是教育、慈善和藝術的場所。各種各樣的佛教修行，包括禪修、佛經研究和法事，都受到鼓勵和廣泛採用。







## 03

### Stupa

Kashmir, ca. 9th century  
Bronze  
15.2 cm (6 in.)

#### Provenance

European private museum, acquired between 1955-1987, stock no. BT336

This image of a stūpa is both extremely rare and remarkable. Merely seeing its shape gives a sense of balance and harmony to the viewer because its basic shape naturally leads the eye upwards to the final 'place' of Enlightenment.

The stupa may be considered as the most sacred of all Indo-Tibetan Buddhist artifacts. This is because its component shapes, particularly the square, round and triangular are believed to represent not only the elements which make up the very Universe itself but also the core aspects of the Buddha and his ultimate wisdom and nature.

Although various images of deities may represent one or more aspects of Enlightenment the stūpa represents the totality of the Universe and of Enlightenment itself and therefore its potency is of the very highest importance for a believer.

A similar example can be seen from the Gautama Buddha flanked by two Kashmir stupas from the collection of Mr. and Mrs. John D. Rockefeller 3rd. Another comparable artifact resides in the Peshawar Museum. Several clay pressings dated to the mid-ninth cent CE are basically much the same as the bronze under examination and may be seen in Pal, P. The Arts of Kashmir, p. 55, 56.

- David Templeman, Monash University

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### 佛塔

克什米爾 約九世紀  
銅合金  
15.2 cm (6 in.)

#### 来源

歐洲私人博物館，1955-1987 年期間  
收購，庫存號：BT336

此佛塔造像極為罕見且非凡。僅僅看到它的形狀就給觀看者一種平衡與和諧的感覺，因為它的形狀自然地引導眼睛向上到達成佛之最終化境。

佛塔被認為是所有印度-藏傳佛教文物中最神聖的。這是因為它的組成形狀，特別是方形、圓形和三角形，被認為不僅代表了構成宇宙本身的元素，而且代表了佛陀及其終極智慧和本性的核心。可見其對佛教信徒的重要性。

類似的例子可以從約翰·洛克菲勒三世先生和夫人收藏的喬達摩佛陀兩側看到的兩座克什米爾佛塔中看到。另一件類似的佛塔位於白沙瓦博物館。一些可追溯到公元九世紀中葉的粘土壓製品基本上與所檢查的銅器相同，也可以在 Pal, P. The Arts of Kashmir, p. 11 中看到。頁55，56。

- 莫納什大學 大衛·坦普爾曼教授

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## 04

### Nine-pronged Vajra

Tibet, 12th century  
Iron and bronze  
22.5 cm (8 7/8 in.)

#### Provenance

Benny Rustenburg collection (1940-2017)

The vajra is a ritual implement in Buddhism, particularly in Vajrayana or Tantric Buddhism. It originated from Indian Vajrayana Buddhism and was later incorporated into Tibetan Buddhism. The term “vajra” is a Sanskrit word that translates as “thunderbolt” or “diamond.” As a diamond, it symbolizes an indestructible hardness and brilliance, while as a thunderbolt, it represents an irresistible force.

The nine-pronged vajra is a relatively uncommon form, and its appearance suggests its use in more advanced or specific tantric practices. The number nine is considered sacred in many cultural and religious traditions, including Buddhism, where it can represent the Nine Vehicles to enlightenment as laid out in the Nyingma school of Tibetan Buddhism.

Each prong culminating in a Makara head. Makara is a fascinating sea creature in Hindu and Buddhist mythology, often depicted as a mix of various aquatic and terrestrial animals. It could symbolize the overcoming of fear and the navigation of challenging emotional or spiritual waters. In some interpretations, the Makara is seen as a guardian of gateways and thresholds, further underscoring the transformative power associated with the vajra.

The combination of iron and bronze might has been chosen to balance the qualities of strength (iron) and resonance or harmony (bronze).

This powerful tool of the spiritual path in Vajrayana Buddhism, embodying the journey through the unconscious, the transformation of destructive forces into wisdom, and the attainment of enlightened truth.

### 九股金剛杵

西藏十二世紀  
鐵、銅合金  
22.5 cm (8 7/8 in.)

#### 來源

本尼·勒斯滕堡收藏(1940-2017)

金剛杵是佛教，特別是金剛乘或密宗佛教中的重要法器。它起源於印度金剛乘佛教，後併入藏傳佛教。“金剛”一詞是梵語，翻譯為“雷電”或“鑽石”。作為鑽石，它像徵著堅不可摧的硬度和光彩，作為雷電，它代表著不可抗拒的力量。

九股金剛杵是一種相對不常見的法器，其外觀表明它在更高級或特定的密宗修法中的用途。在藏傳佛教傳統中，數字九被認為是神聖的，它可以代表寧瑪派所闡述的九乘啟蒙。

每個尖頭都有一個瑪卡拉頭。瑪卡拉是印度教和佛教神話中海獸，通常被描繪成各種水生和陸生動物的混合體。這象徵著克服恐懼和情感。在一些解釋中，瑪卡拉被視為門戶的守護者，進一步強調了與金剛杵相關的力量。

這金剛杵難得地以鐵和黃銅結合，這兩種金屬都有其獨特的特性和象徵意義，以鐵來代表力量與以黃銅來代表和諧，擇來平衡。

這是金剛乘佛教強大的法器，體現了穿越無意識的空間，將破壞性力量轉化為智慧，以及獲得覺悟真理。



## 05

### Padmapani, Tara and Manjushri

Northeastern India, Pala 11-12th century  
Black stone, gold and color pigment  
12 cm (4 ¾ in.)

#### Provenance

1990s private collection

Portable Buddhist stone steles from India, particularly those from the Pala kingdom, have survived centuries due to careful handling and preservation. These artifacts were often treated with great reverence due to their spiritual significance, kept in protective cases, and handled sparingly and carefully to avoid damage.

At the center of the stele stands Padmapani, a form of the bodhisattva Avalokiteshvara, embodying the principle of compassion. To either side of him are Tara and Manjushri, representing active protection and transcendent wisdom, respectively. These three figures form a powerful triad, encapsulating the core tenets of Buddhism—compassion, protection, and wisdom.

The three deities are depicted standing in front of a high halo, a symbol of their divinity and spiritual attainment. Above Tara is a small carved stupa, an architectural representation of the Buddha's path to enlightenment. The positioning of the stupa above Tara might suggest her role as a spiritual guide, leading the way to enlightenment.

Traces of color pigment on the stele's front indicate that it was once painted and probably worshipped in Tibet, adding vibrancy and depth to the carved figures. Though the colors have faded over time, the remaining traces provide a glimpse into the stele's original appearance, offering insights into the aesthetic preferences of the period.

The back of the stele features a rough carving of another stupa, reinforcing the theme of enlightenment. Barely visible Tibetan words suggest an interaction with Tibetan Buddhists, hinting at a cultural exchange between Indian and Tibetan Buddhist communities.

### 蓮花手菩薩、度母和文殊菩薩

印度東北部帕拉王國十一至十二世紀  
黑石、冷金和礦料顏料  
12 cm (4 ¾ in.)

#### 来源

九十年代私人收藏

來自印度帕拉王國的隨身佛教石碑，由於小心看護而保存了幾個世紀。這些文物傑作因其精神意義而常常受到極大的尊重，被保存在佛龕中，並小心謹慎地處理以避免損壞。

石碑中央矗立著蓮花手菩薩，是觀世音菩薩的化身，體現了慈悲的原則。他的兩側是度母和文殊菩薩，分別代表積極的保護和超凡的智慧。這三個造像構成了強大的三位一體，概括了佛教的核心教義——慈悲、保護和智慧。

三位神明站在高高的光環前，象徵著他們的神性和精神成就。度母上方有一座小型雕刻佛塔，是佛陀成道之路的建築代表。佛塔位於度母上方的位置可能表明她作為精神導師的角色，引領覺悟之路。

石碑正面的彩色顏料痕跡表明，它曾經被繪製過，並且可能在西藏受到崇拜，為雕刻的造像增添了活力和深度。雖然隨著時間的流逝，顏色已經褪色，但殘留的痕跡可以讓我們一睹石碑的原始面貌，從而了解那個時期的審美偏好。

石碑背面刻有另一座佛塔和藏文暗示著與藏傳佛教徒的互動，暗示著印度和藏傳佛教社區之間的文化交流。





## 06

### Black Jambhala/Dzambhala – The Wealth Bestowing Deity

Tibet, 14-15th century

Yellow stone

4.7 cm (1 7/8 in.)

#### Provenance

Benny Rustenburg collection (1940-2017)

This miniature yellow stone figure of Black Jambhala is an exquisite representation of a revered deity from the Buddhist pantheon. Black Jambhala, also known as Kubera or Dzambhala, is considered the god of wealth and a protector of the Dharma. Black Jambhala is depicted as a dwarf, naked, embodying humility and the renunciation of materialistic desires. It's interesting to see this figure is positioned with two knees bent, rather than one leg extended. Trampling over the son of Vaishravana, a symbol for overcoming greed and avarice.

In his right hand, Black Jambhala holds a kapala, or skull cup, a common iconographic element in Tibetan Buddhist art, symbolizing the transformation of negative traits into wisdom. His left hand clutches a mongoose, a significant symbol that spits out jewels, signifying the deity's ability to bestow wealth and prosperity.

Every aspect of this stone figure, from the choice of material to the intricate details, contributes to its spiritual and aesthetic appeal. It is not only an object of veneration, but also a valuable artifact that reflects the rich artistic traditions and religious beliefs of Buddhist culture.

The worn surface, rather than detracting from its beauty, adds to the figure's historic and spiritual charm. It serves as a testament to the many hands that have held it and the centuries that have passed since its creation. The worn surface is a silent witness to the rituals, prayers, and moments of contemplation it has been a part of. A comparable example of such a figure is an Acala statue from the Tibet Museum, Gruyeres.

### 黑財神

西藏十四至十五世紀

黃石

4.7 cm (1 7/8 in.)

#### 来源

本尼·勒斯滕堡收藏(1940-2017)

這尊細小黃石黑財神像是佛教萬神殿中受人尊敬的神祇的精美代表。黑財神赤身裸體，身體短小，體現了謙卑和對物質慾望的放棄。有趣的是，這個造像的兩個膝蓋彎曲，而不是一條腿伸展。踐踏毘濕奴之子，象徵克服貪婪和貪婪。

黑財神右手拿著一個卡帕拉或頭骨杯，象徵著將負面特質轉化為智慧。他的左手握著一隻財寶鼠，口吐珠寶，象徵著賜予財富和繁榮。

從材料的選擇到複雜的細節，都有助於其精神和審美吸引力。它不僅是供奉之物，也是反映佛教文化豐富的藝術傳統和宗教信仰的珍貴文物傑作。

磨損的表面非但沒有影響其美感，反而增添了歷史和精神魅力。它是幾個世紀以來許多人崇拜觸摸的見證。磨損的表面是法事儀式、祈禱和沈思時刻的無聲痕跡。一個類似例子可見於瑞士格呂耶爾西藏博物館的不動明王黃石雕像。







## 07

### Milarepa

Tibet, 16th century  
Bronze  
7.5 cm (3 in.)

#### Provenance

Benny Rustenburg collection (1940-2017)

This enchanting small Tibetan bronze sculpture captures the revered figure of Milarepa in a moment of serene expression. Crafted with exquisite skill, the small figure reflects a detailed portrayal of one of Tibet's most famous yogis and poets.

Milarepa is depicted in a seated relax posture *lalitasana*, his right hand placed near his ear, a typical pose that signifies he is listening to the echoes of the universe or singing in traditional style. His face, adorned with a gentle smile, radiates a sense of joy and spiritual fulfillment, as if he is sharing his profound wisdom through song.

In his left hand, he holds a *kapala*, or skull bowl, a potent symbol in Tibetan Buddhism often used in rituals and as a reminder of the impermanence of life. His attire is that of a layman, with half of his body exposed, signifying his renunciation of material comforts and societal norms.

The figure is further embellished with large earrings, enhancing his spiritual status. He sits on an antelope skin, symbolizing his ascetic life, which is placed above a double lotus base. The lotus, a significant symbol in Buddhism, represents purity and spiritual awakening.

The bottom of the figure is sealed and consecrated, making it a sacred object of veneration. This beautifully crafted bronze figure of Milarepa reflects the profound spiritual ethos and exceptional craftsmanship of 16th-century Tibet, serving as a timeless symbol of the pursuit of enlightenment.

### 密勒日巴

西藏十六世紀  
銅合金  
7.5 cm (3 in.)

#### 来源

本尼·勒斯滕堡收藏(1940-2017)

這尊迷人細小的西藏銅像捕捉到了受人尊敬的密勒日巴尊者平靜的表情。其工藝精湛，反映了西藏最著名的瑜伽士和詩人之一的詳細寫照。

密勒日巴以自在姿勢坐著，右手放在耳邊，這是一個典型的姿勢，表明他正在聆聽宇宙的迴聲或以傳統風格唱歌。他的臉上掛著溫柔的微笑，洋溢著喜悅和精神的滿足感，彷彿在通過歌聲分享他深奧的智慧。

他的左手拿著一個卡帕拉(即頭骨碗)，這是藏傳佛教中的一個強有力的象徵，經常在法事儀式中使用，並提醒人們生命無常。他的著裝是俗人裝的，半身暴露，表明他放棄了物質享受和社會規範。

造像身上還飾有大耳環，提升了他的精神地位。他坐在象徵他苦行生活的羚羊皮上，置於雙蓮花座之上。蓮花是佛教的重要象徵，代表純潔和精神覺醒。

造像底部被封印開光，成為供奉的聖物。這尊製作精美的密勒日巴銅像反映了十六世紀西藏深厚的精神氣質和卓越的工藝，是追求啟蒙的永恆象徵。





## 08

### Virupa

Tibet, 16th century  
Bronze  
10.6 cm (4 ¼ in.)

#### Provenance

Benny Rustenburg collection (1940-2017)

This intricate 16th-century bronze sculpture depicts the figure of Virupa, a revered 9th-century Indian Buddhist master, recognized as one of the 84 mahasiddhas. The small bronze figure, despite its diminutive size, carries an immense spiritual presence, reflecting the life and teachings of the esteemed master.

The figure portrays Virupa in a meditation pose, his right hand raised and pointing towards the sun, symbolizing his spiritual enlightenment and his power to halt the sun in its course, a famous miracle attributed to him in Buddhist lore. His left hand holds a kapala, or skull bowl, a significant symbol in Vajrayana Buddhism, representing the renunciation of ego and the embodiment of wisdom.

A trace of red pigment on his chignon adds a touch of color to the bronze figure, symbolizing his dedication to the path of enlightenment and the energy of wisdom. Virupa is depicted sitting on an antelope skin, a symbol of the ascetic life in Buddhist iconography. His meditation pose is facilitated by a meditation strap, demonstrating his devotion to spiritual practice.

### 大成就者·昆魯巴

西藏十六世紀  
銅合金  
10.6 cm (4 ¼in.)

#### 来源

本尼·勒斯滕堡收藏(1940-2017)

這尊十六世紀的銅像描繪了九世紀傳奇的印度佛教大師昆魯巴的形象，八十四位大成就者之一。這銅像雖然體型很小，但卻承載著巨大的精神存在，反映了尊敬的大師的生活和教義。

該雕像描繪了昆魯巴以禪修姿勢，右手舉起並指向太陽，象徵著他的精神啟蒙和他阻止太陽運行的力量，這是佛教傳說中歸因於他的著名奇蹟。他的左手拿著一個嘎巴拉，或顱骨碗，這是金剛乘佛教的一個重要象徵，代表著放棄自我和智慧的化身。

髮髻上的一絲紅色顏料為合金銅像增添了一抹色彩，象徵著他對覺悟之道的執著和智慧的能量。維瓦巴坐在羚羊皮上，這是佛教造像中苦行生活的象徵。他的禪修姿勢由禪修帶輔助，展示了他對精神實踐的熱愛。





## 09

### Padmapani

Northeastern India, 12th century  
Bronze  
11.5 cm (4 ½ in.)

#### Provenance

The Nyingjei Lam collection

Padmapani, also known as Avalokiteshvara, is a venerated bodhisattva embodying the compassion of all Buddhas. His name translates as “lotus-holder,” indicative of his association with the lotus flower, a potent symbol of purity and spiritual awakening in Buddhism.

The mirror-like dark patina of the bronze adds an additional layer of beauty and depth to the figure. This patina, acquired over centuries, enhances the figure’s visual impact, lending it a depth and richness that emphasizes its spiritual significance.

In his left hand, Padmapani holds a stem of a lotus flower, his signature attribute. His slightly bent right knee suggests a state of readiness, embodying the bodhisattva’s vow to step forward and save humanity from suffering. This dynamic posture enhances the figure’s lifelike quality, creating a sense of immediacy and engagement.

Behind Padmapani, a large, expressive floral-like aureola halo frames the figure. This elaborate halo, reminiscent of a blooming lotus, reinforces the figure’s sacred status and amplifies its presence.

It is a tangible embodiment of the teachings and values of Buddhism, a visual representation of the path of compassion and wisdom that leads to enlightenment. Its enduring beauty and spiritual significance make it a precious testament to the rich spiritual and artistic heritage of India.

A inscribed Balarama bronze figure, dated 994 A.D., housed in V&A Museum, London, and a 11th century Parnasabari figure located in Patna Museum, also shares similar aureola.

### 蓮花手菩薩

印度東北部 十二世紀  
銅合金  
11.5 cm (4 ½ in.)

#### 來源

菩薩道收藏

蓮花手菩薩，又稱觀世音菩薩，是一位體現諸佛慈悲的受人尊敬的菩薩。蓮花是佛教中純潔和精神覺醒的有力象徵。

黑如銅鏡般的深色皮殼為銅像增添了一層額外的美麗和深度。這種經過幾個世紀形成的皮殼增強了視覺感，賦予其美麗和豐富性，強調了其精神意義。

面戴微笑的蓮花手菩薩的左手握著蓮花莖，這是他的標誌性特徵。他的右膝微微彎曲，暗示著一種準備就緒的狀態，體現了菩薩挺身而出、拯救人類免遭苦難的誓言。這種動態的姿勢栩栩如生。

蓮花手菩薩身後，有一個巨大，像花朵般的光環圍繞著這個造像。這種精緻的光環讓人想起盛開的蓮花，強化了蓮花手菩薩的神聖地位並增強了其實在感。

此印度造像表達了佛教教義是通往覺悟的慈悲和智慧之路。持久的美麗和精神意義使其成為印度豐富的精神和藝術遺產的珍貴證明。

倫敦維多利亞與阿爾伯特博物館(V&A Museum) 有一尊刻有銘文的公元 994 年巴拉拉瑪 (Balarama) 銅像，以及印度巴特那博物館收藏的十一世紀葉衣菩薩(Parnasabari) 銅像也有類似的光環。



## 10

### Citipati / Smasana Adipati

Tibet, 14-15th century  
Stone with color pigment  
9.3 cm (3 5/8 in.)

#### Provenance

The Nyingjei Lam Collection  
On loan to the Ashmolean Museum, Oxford,  
1996-2005  
On loan to the Rubin Museum of Art, New  
York 2005-2018 (HAR 68326)

The present image is an impeccable piece of stone carving which embodies a great deal of what is already known about these Lords of the Cremation Ground. The aureole of flames possibly represents not only the cosmic fire which serves to protect deities within its ambit, but also might be the flames of the cremation ground in which these Citipati have vowed to remain.

From the top downwards, the half-vajra protruding from the top of Citipati's heads shows them as being enlightened beings with immovable (vajra) minds. Held in the left hand of each figure (note small damage to the female's arm) is a kapala skull cup. The skull cup is glistening white showing that it is freshly gathered from a corpse and it represents the vessel into which is placed the ambrosia of perfect wisdom which may be seen nearly reaching the cup's rims. In their right hands they hold the danda club tipped with a skull.

A further indicator that these are enlightened beings rather than some sort of purely demonic apparition, is that they dance upon a lotus base representing the purity of their domain and the base has been achieved with utmost simplicity quite unlike the rest of the image.

This is a quite unusual and well achieved piece with fine detailing and a coherent balance to it. Its small size and the detail of the carving is testimony to the skills of its maker.

### 屍陀林主

西藏十四至十五世紀  
石、礦物顏料  
9.3 cm (3 5/8 in.)

#### 来源

菩薩道收藏  
1996-2005年間英國牛津大學  
阿什莫林博物館博物館展覽  
2005-2018年間美國紐約魯賓博物館展覽  
(HAR 68326)

一塊無可挑剔的西藏石雕，它體現了關於墓葬屍陀林主，又名墓葬主，的實體形式。火焰光環背光可能不僅代表了保護其範圍內神靈的宇宙之火，也可能代表了這些屍陀林主發誓要留在的墓葬場的火焰。

自上而下，屍陀林主頭頂伸出的半金剛杵顯示他們是具有不動（金剛）心的覺者。每個造像的左手握著一個卡帕拉頭骨杯（注意女性手臂上的小損傷）。骷髏杯呈白色，閃閃發光，表明它是從屍體上新鮮收集的，它代表著裝有完美智慧仙水的容器，可以看到它幾乎到達盃子的邊緣。他們右手拿著頂端帶有頭骨的骷髏杖。

他們在代表其領域純潔的蓮花底座上跳舞，進一步表明這些是佛法覺悟的象徵。

以石頭雕刻屍陀林主像非常罕見且複雜，這是一件非常成績斐然的作品，擁有精美的細節和連貫的平衡。其小巧的尺寸和雕刻的細節證明了其製造者的技藝。







# 11

## White Mahakala 'The white protector deity – the jewel who fulfills all desires'

Tibet, 16th century  
White stone with gold and color pigments  
10.8 cm (4 ¼ in.)

### Provenance

The Nyingjei Lam collection  
Ashmolean Museum, Oxford, 1996–2005  
Rubin Museum of Art, New York 2005–2018

### Exhibition

Rubin Museum "Casting the Divine: Sculptures  
of the Nyingjei Lam Collection" (03/03/12-  
02/11/13) # 074  
L.2005.9.74 (HAR 68325)

Among the gifts offered to the 3rd Dalai Lama by Altan Khan were seals, a silver maṇḍala and golden vessels and the Dalai Lama offered the Khan, among other things, an image of the White Mahākāla to act as his protector deity. (Biography of the 3rd Dalai Lama by the 5th Dalai Lama; short title 'The Chariot Over the Amazing Ocean' pp. 147-148).

This figure is extremely well carved in white marble in small format. The relevant details specified in his sādhana (the mental creation of the deity in one's mind through meditation) are present in this quite small piece.

White Mahakala is standing in front of aureole of frames. He is holding trident showing his mastery over Hindu god Shiva. His middle left hand holds an elephant hook, a symbol of complete mastery and his lower left hand holds a skull cup filled with the nectar of wisdom brimming over its top. His right hands hold, at the top, a ritual chopper by which he cuts and separates ignorance away from wisdom, and in his second right hand he grasps a ḍamaru drum which makes the unstruck sound (Sanskrit: anāhata. Tib: gzhom med) of all-pervading enlightenment. His lower right hand holds the symbolic 'Wish-Fulfilling Jewel' shown as multi-lobed and held reverentially at his heart level. He wears the 5 bone ornaments

白大黑天  
“白色護法神 —  
滿足一切願望的寶石”

西藏十六世紀  
白石、金和礦物顏料  
10.8 cm (4 ¼ in.)

### 來源

菩薩道收藏  
1996-2005年間英國牛津大學  
阿什莫林博物館博物館展覽  
2005-2018年間美國紐約魯賓博物館展覽

### 展覽

魯賓博物館 “鑄神：菩薩道雕塑收藏”  
(03/03/12-02/11/13)#074  
L.2005.9.74 (HAR 68325)

十六世紀後期蒙古的土默特部首領，成吉思汗家族後裔，蒙古俺答汗向三世達賴喇嘛贈送的禮物包括印章、銀曼陀羅和金器。達賴喇嘛也向可汗贈送白大黑天，作為俺答汗的保護神。(五世達賴喇嘛為三世達賴喇嘛傳記；短標題“神奇海洋上的戰車”，第147-148頁)。

些雕像採用白色大理石雕刻而成，尺寸較小。白大黑天站在光環前，他手持三叉戟，顯示他對印度教濕婆神的掌握。左中手執象鉤，象徵圓滿，左下手執顛杯，杯頂充滿智慧甘露。他的右手在頂部握著一把法鑿刀，用它切割和分離無明與智慧，右手第二隻手握著一個法鼓，發出未擊打的聲音（梵文：anāhata。藏文：gzhom med）遍及一切的覺悟。他的右下手握著象徵性的“如意寶珠”，呈多瓣形狀，並恭敬地舉在與心臟齊平的位置。他佩戴五件骨飾，包括耳環、腕帶、頸飾、王冠和腳鍊，以及由濕骨飾製成的長項鍊。他踐踏了兩隻印度象神，各手持法寶。



comprising the ear-rings, the wristlets, the neckpiece, the crown and anklets as well as the long necklace made of moist bone ornaments. His swirling garlands may also be seen as described in the above Tibetan description. He tramples two elephants which possibly symbolize non-Buddhist beliefs, and these beasts may be seen to have vomited up their jewels which lie by their heads, tiny, but visible.

The effect of the gold applied to the piece is to highlight the wealth which White Mahākāla is said to bring to his worshippers as well as making clear to the viewer where their eye should be looking – that is at the six hands which hold the elements which comprise the path to Enlightenment itself. Also of interest is the style of the base supporting the diminutive lotus on which White Mahākāla stands. It is of a type commonly found in Western Tibet between the 11th and the late 15th centuries but here it has possibly been used because of its associations with what might be regarded as a ‘holier’ and more pure period of Tibet’s history.

This small but completely charming sculpture is remarkable for its great beauty as well as for its rarity.

- David Templeman, Monash University

這件作品上塗上黃金的效果是為了強調據說白大黑天給他的崇拜者帶來的財富，同時也讓觀眾清楚他們的眼睛應該看向哪裡——那就是持有法寶的六隻手。包含了啟蒙之路本身。同樣有趣的是支撐白大黑天站立的小蓮花的基座的樣式。它是十一世紀至十五世紀末在西藏西部常見的一種類型，但在這裡使用它可能是因為它與西藏歷史上可能被視為“更神聖”和更純淨的時期有關。

這個小而迷人的雕塑因其美麗和稀有而引人注目。

- 莫納什大學 大衛·坦普爾曼教授



## 12

### Gautama Siddhartha Buddha

Tibet, 13th century  
Bronze with copper inlay, cold gold, and color pigments  
21.5 cm (8 ½ in.)

#### Provenance

Doyle NYC 2009

A classical piece showcases a heavy influence of Indian artistry, infused with the unique Tibetan aesthetic. The Buddha statue is cast using the lost wax method, meticulously crafted with a butter-like bronze alloy. The choice of bronze alloy adds warmth and richness, enhancing the statue's sacred presence and aesthetic allure.

The intricate copper inlay on the robe adds a touch of opulence to the statue. The fine detailing and delicate craftsmanship reflect the skill and dedication of the Tibetan artisans who brought this masterpiece to life. The cold paint adorning the face creates a stunning contrast against the bronze, with colors softly highlighting the features of the Buddha. The eyes, emphasized with vibrant red pigment, evoke a sense of intensity and focus, drawing the viewer's attention to the profound wisdom and compassion of Sakyamuni. The deep blue hue of the lapis lazuli painted on the Buddha's hair signifies spirituality and enlightenment, emphasizing the divine nature of the Buddha.

The Buddha's expression exudes a serene calmness, reflecting a state of inner peace and enlightenment. This nuanced depiction conveys the dynamic nature of the Buddha's teachings, reflecting his commitment to challenging the status quo and promoting spiritual transformation.

The Buddha sits gracefully on a double lotus throne, emanating tranquility. With crossed legs, the hands rest on the lap in the earth-touching mudra. The right hand reaches toward the ground, fingers gently touching the earth, while the left hand rests serenely.

### 喬達摩·悉達多 (釋迦佛)

西藏十三世紀  
銅合金鑲紅銅、冷金和礦料顏料  
21.5 cm (8 ½ in.)

#### 来源:

2009年紐約多伊爾

一尊古典作品展示了印度藝術的深刻影響，並融入了獨特的西藏美學。佛像採用失蠟法鑄造，採用黃油狀銅合金精心打造。銅合金的選擇增添了溫暖和豐富感，增強了雕像的神聖存在和審美吸引力。

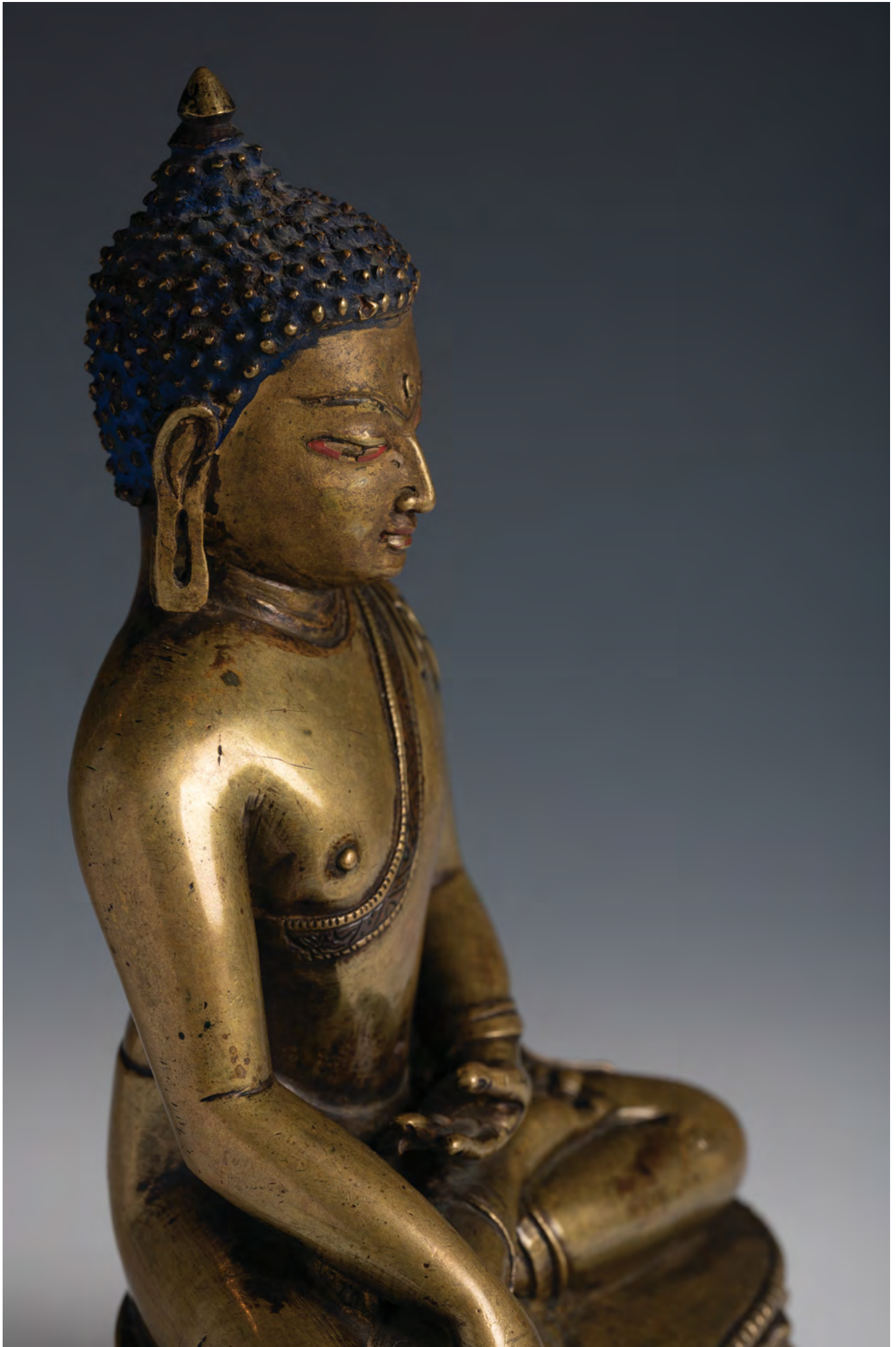
長袍上複雜的銅鑲嵌為雕像增添了一絲華麗。精美的細節和精緻的工藝體現了西藏工匠的技藝和奉獻精神，使這件傑作栩栩如生。臉部的冷漆與古銅色形成驚艷的對比，顏色柔和地突出了佛陀的特徵。眼睛以鮮豔的紅色顏料強調，喚起一種強烈和專注的感覺，吸引觀眾注意釋迦牟尼的深刻智慧和慈悲。畫在佛陀頭髮上的深藍色青金石像徵著靈性和啟蒙，強調了佛陀的神性。

佛陀的表情散發著安詳的平靜，反映出內心的平靜和覺悟的狀態。這種細緻入微的描述傳達了佛陀教義的動態本質，反映了他對挑戰現狀和促進精神轉變的承諾。

佛陀端坐在雙蓮花座上，散發著寧靜的氣息。雙腿交叉，手結觸地印於膝上。右手手指觸地，左手則靜靜地休息。像這典型造像保全完美的並不多見。











## 13

### Gautama Siddhartha Buddha

Tibet, 14th century  
Gilded bronze  
18.5 cm (7 ¼ in.)

#### Provenance

1990s private collection

Siddhartha Gautama, also known as Shakyamuni Buddha, is depicted in a traditional meditative posture. His serene countenance, elongated earlobes, the ushnisha (cranial bump), and urna (mark between the eyebrows) are characteristic features of a Buddha, each symbolizing different aspects of his enlightened state.

The richly gilding on the statue is particularly noteworthy. The application of gold symbolizes the sun or fire, signifying the purification of defilements and the illumination of wisdom that dispels ignorance. The lustrous finish of the gilding highlights the figure's tranquil features and accentuates the fine details, reflecting the superior craftsmanship of the Tibetan artisans.

The Buddha's eyes look inward at himself and his mouth is held in a slight smile, almost as if he is saying 'I am in a state of incommunicable bliss.' This impression has been achieved in a very clear and pleasing style using minimal 'special effects'. The Buddha simply sits and looks pleased with his realization. The magnificence and poise of the Buddha has been achieved without encrustations of jewels, fine artistry or other 'tricks of the artisan's trade.' His wan smile is seen to even better advantage from a side view.

The statue is further distinguished by a gilded copper plate that seals the bottom, engraved with a double vajra. The vajra, or dorje in Tibetan, is a ritual object that stands for the indestructible nature of enlightened mind, the adamant truth of the Buddha's teachings. The double vajra, with its interlocking geometric design, signifies the foundation of the universe and is associated with certain deities in Vajrayana Buddhism.

### 喬達摩·悉達多 (釋迦佛)

西藏十四世紀  
銅鑲金  
18.5 cm (7 ¼ in.)

#### 来源

九十年代私人收藏

喬達摩·悉達多 (Siddhartha Gautama) 也被稱為釋迦牟尼佛，以傳統的禪修姿勢描繪。他平靜的面容、細長的耳垂、ushnisha (顱骨隆起) 和urna (眉毛之間的標記) 是佛陀的特徵，每一個特徵都像徵著他覺悟狀態的不同方面。

雕像上豐富的鑲金尤其值得注意。金色的運用象徵著太陽或火，象徵著淨化煩惱和消除無明的智慧之光。鑲金的光澤凸顯了造像寧靜的面貌，凸顯了精美的細節，體現了西藏工匠的精湛工藝。

佛陀的眼睛向內看著自己，嘴角掛著淡淡的微笑，幾乎好像在說“我處於一種無法形容的極樂狀態。”這種印像是通過使用最少的“特殊效果”以非常清晰和令人愉悅的風格實現的。佛陀只是坐著，看上去對他的領悟很滿意。其雄偉而穩重的佛陀沒有多餘的珠寶裝飾。從側面看，他的微笑顯得更美。

該雕像的另一個特點是底部有一塊鑲金銅板，上面刻有雙金剛杵。金剛杵，是一種法器，代表覺悟心的堅不可摧的本質，以及佛陀教義的堅定真理。雙金剛杵以其環環相扣的幾何設計，象徵著宇宙的基礎，並與金剛乘佛教中的某些神祇相關。









## 14

### Buddha Amitabha

Mongolian Zanabazar, 17-18th century  
Gilded bronze  
18.5 cm (7 ¼ in.)

#### Provenance

1970s European private collection

This Mongolian gilded bronze statue of Amitabha Buddha, originating from the atelier of the revered sculptor and Buddhist leader, Zanabazar, an influential figure in 17th-century Mongolia, revered as a spiritual leader, polymath, and artist. Born in 1635, he became the head of Tibetan Buddhism in Mongolia. Zanabazar is acclaimed for his exceptional artistic contributions, notably his skill in creating intricate Buddhist sculptures and thangka paintings. His works continue to be celebrated as masterpieces of Buddhist art.

During the early Qing Dynasty (1644-1912), the Gelug school of Tibetan Buddhism played a significant role in the political and religious dynamics of the region, particularly in the relationship between the Qing Emperors and the Mongols.

The Qing Emperors, particularly Kangxi and Qianlong, sought to consolidate their rule over the culturally diverse empire, which included Mongolia and Tibet. They fostered a close alliance with the Gelug school, recognizing it as the dominant form of Buddhism in these territories. This was formalized by the Imperial patronage of the Dalai Lamas and Panchen Lamas, high-ranking Gelugpa lamas.

The Mongols, who had converted to Buddhism by the late 16th century, largely followed the Gelug tradition. The spiritual and political influence of the Gelug school, along with the charisma of its leaders, facilitated this adoption. The spiritual authority of the Gelug school, led by figures such as Zanabazar, became a unifying force among the fragmented Mongolian tribes.

### 阿彌陀佛

蒙古 扎納巴扎爾 十七至十八世紀  
銅鑲金  
18.5 cm (7 ¼ in.)

#### 来源

七十年代歐洲私人收藏

這尊蒙古阿彌陀佛鑲金銅像，來自偉大的雕塑家和蒙古佛教領袖扎那巴扎爾(又稱贊巴)的工作坊。扎那巴扎爾是十七世紀蒙古的一位有影響力的造像，被尊為精神領袖、博學者和藝術家。他出生於1635年，成為蒙古藏傳佛教的領袖。扎納巴扎爾因其傑出的藝術貢獻而備受讚譽，尤其是他在創作複雜的佛教雕塑和唐卡繪畫方面的技巧。他的作品仍然被譽為佛教藝術的傑作。

清朝初期，藏傳佛教格魯派在該地區的政治和宗教動態中發揮了重要作用，特別是在清朝皇帝與蒙古人的關係中。

清朝皇帝，特別是康熙和乾隆，試圖鞏固他們對包括蒙古和西藏在內的文化多元化帝國的統治。他們與格魯派建立了密切的聯盟，承認格魯派是這些地區佛教的主導形式。確認達賴喇嘛和班禪喇嘛的宗教影響。

蒙古在十六世紀末皈依了佛教，很大程度上遵循格魯派傳統。格魯派的精神和政治影響力，以及其領導人的魅力，促進了佛教發展。以扎那巴扎爾等造像為首的格魯派精神權威，成為支離破碎的蒙古部落的團結力量。



The statue, cast under the influence of the Gelug school of Tibetan Buddhism, represents Amitabha, the Buddha of Infinite Light, who reigns over the Western Pure Land of Sukhavati.

Amitabha is in the traditional meditation pose, or Dhyana Mudra. The two hands of the Buddha hold a bowl, a significant symbol in Buddhist iconography. This bowl signifies the attainment of the highest wisdom and the sharing of Buddha's teachings with all sentient beings. Further, it also represents the Buddhist concept of emptiness or Śūnyatā, which emphasizes the transient and non-substantial nature of all worldly phenomena.

Beneath Amitabha, a double lotus base serves as a pedestal, a motif frequently found in Buddhist art. The lotus, emerging pure and unsullied from muddy waters, symbolizes spiritual awakening and purity of mind and spirit. The double petals signify the dual realities of the human condition - the existence of suffering and the potential for enlightenment.

The gilding, reminiscent of the sun or fire, embodies the light of wisdom that dispels the darkness of ignorance. The bronze imparts a sense of timelessness, embodying the enduring relevance of Buddhist teachings.

此造像受藏傳佛教格魯派影響而雕刻，代表阿彌陀佛，即統治西方淨土的無量光佛。

阿彌陀佛處於傳統的禪修姿勢，或稱禪定印。佛陀的兩隻手拿著一個碗，這是佛教造像中的一個重要像徵。此碗象徵著最高智慧的成就以及與一切眾生分享佛陀的教義。此外，它還代表了佛教的空性或空性概念，強調所有世間現象的短暫性和非實體性。

阿彌陀佛下方有雙蓮花座作為基座，這是佛教藝術中常見的圖案。蓮花出淤泥而不染，象徵著精神的覺醒和心靈的純潔。雙花瓣象徵著人類處境的雙重現實——痛苦的存在和啟蒙的潛力。

鎏金讓人想起太陽或火，象徵著驅散無明黑暗的智慧之光。合金銅給人一種永恆的感覺，體現了佛教教義的持久相關性。







## 15

### Wrathful yab-yum Possibly Tamdin Marpo “The Red Form of Hayagriva”

“Xuě duī bai” Official workshop, Lhasa, Tibet  
16th century  
Dual-metal: bronze and copper; cold gold,  
color pigments  
12.8 cm (5 in.)

#### Provenance

European marine family collection acquired  
in China around 1900

This powerful bronze shows Tamdin clasping his consort in one pair of his 4 arms as she gazes up at him in great passion – a passion which he also returns. The teeth of both deities are shown in a grimace which suggests that this union of both the male and female deities is one of equality of power and passion in which one is as mighty as the other. Even Tamdin’s toes are upturned in absolute ecstasy! Indeed the attraction between them is like to powerful magnets of opposite polarities...and this polar opposition is in fact precisely the reason behind their attraction to each other. As is the case with all tantric deity couples, Tamdin as a male represents the ultimate power which in itself is unable to achieve much. His consort represents wisdom which also by itself is of no functional use. Only when both male and female representing power and wisdom respectively are brought together is complete mastery possible.

To emphasize this ‘polarity of opposites’ Tamdin holds in his raised right hand a vajra - called a dorje in Tibetan and which represents the Buddhist symbol of Power. His consort, whose name varies with different forms of the image, holds up a skull-cup containing the pure essence of Wisdom (represented here by swirling brains in the skull-cup) which she offers to Hayagriva.

He holds in his left hand a club which further represents his absolute power – this is because the club known as a *daṇḍa*, is the weapon which in ancient India represented the active power of a King. With his other two arms he

憤怒神雙修  
可能是馬頭明王紅色化身  
“丹丁瑪波”

西藏拉薩 官辦工作坊雪堆白  
十六世紀  
雙金屬：黃銅和紅銅、冷金、礦彩

12.8 cm (5 in.)

#### 来源

歐洲海軍家族收藏約一九零零年左右從  
中國購得

這件強有力的銅像以兩種金屬巧色鑄造，難度甚高。展示了丹丁瑪波用四隻手臂緊緊握住他的妻子，她以極大的熱情抬頭凝視著他——他也回報了這種熱情。兩位神靈的牙齒都以鬼臉的形式露出，這表明男性和女性神靈的這種結合是一種權力和激情的平等，其中一方與另一方一樣強大。就連丹丁瑪波腳趾都翹起來了！事實上，他們之間的吸引力就像相反極性的強大磁鐵……而這種極性相反實際上正是他們彼此吸引的原因。與所有密宗本尊夫婦一樣，丹丁瑪波作為男性代表著終極力量，但其本身無法取得多大成就。他的配偶代表著智慧，而智慧本身也沒有任何實際用途。只有當分別代表力量和智慧的男性和女性結合在一起時，才有可能完全掌握。

為了強調這種“對立的極性”，丹丁瑪波舉起右手，握著一根金剛杵，代表佛教力量的象徵。他的配偶隨著造像的不同形式而變化，她舉著一個頭骨杯，裡面裝有智慧的純粹本質，她將其提供給馬頭明王。

他左手握著一根棍棒，進一步代表了他的絕對權力——這是因為被稱為“骷髏杖”的棍棒，是古印度代表國王主動權力的武器。他用另外兩隻手臂緊握著他的智慧配偶，進一步強調了他們完全完美的結合——智慧與力量的融合。

丹丁瑪波的配偶穿著各種物品，例如在她的背面可以看到作為圍裙的雕刻骨飾，丹丁瑪波和他的配偶一樣穿著人皮下衣（在造像的後面看到）。這兩款皮膚都清楚地顯示了五隻手指。這可能看起來很怪異，但在密宗的理解中，它只是簡單地表明了



clasps his wisdom-consort further emphasizing their complete and perfect union – that of merging of wisdom and power.

Tamdin's consort is clothed in a variety of items such as carved bone ornaments as an apron which may be seen at her rear side and Tamdin wears a lower garment of a human skin (seen at the rear of the image) as does his consort. Both these skins clearly show 5 clearly defined human fingers. This may appear dangerously morbid but in its tantric understanding it simply makes the point that everything the couple possess has been taken from charnel grounds – what we would call 'burning grounds' – where the bodies of the dead offered a variety of resources for deities (and yogis) who had lost all fear of death. Hence both figures are shown with human bone ornaments, skull cups and human skins....none of these being objects of any morbid concern to the deities or to the meditator for whom both death and life are much the same thing.

The dwarfish figures on which both Tamdin and his consort stand are of considerable interest here because one of them, to the right viewed from the front, seems to represent a physical type which may represent one of the tribes found in the wild and untamed jungles to Tibet's south-east. Indeed, his hair style seems quite similar to that of the tribe known as the Apatani found in Arunachal Pradesh in N.E. India. These tribes were both objects of considerable fear for Tibetans on pilgrimage through their territories due to their use of poisoned darts and on the other hand they were also objects of some derision due to their extremely simple way of life. The figure to the left side on the base seems to be a more generic portrayal of a minor demon or such-like figure.

- David Templeman, Monash University

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這一點：這對夫婦擁有的一切都是從墳屍場——我們稱之為“燃燒場”——那裡死者的屍體為神靈提供了各種資源（和瑜伽士）他們已經失去了對死亡的所有恐懼。因此，這兩個造像都帶有人骨裝飾品、頭骨杯和人皮……這些都不是神靈或禪修者關注的對象，對他們來說，死亡和生命幾乎是同一件事。

丹丁瑪波和他的配偶腳下的造像雕像在這裡引起了相當大的興趣，因為其中一個從正面看右側，似乎代表了一種身體類型，可能代表了在野生和未馴服的叢林中發現的部落之一。西藏東南部。事實上，他的髮型似乎與印度東北部阿魯納恰爾邦的阿帕塔尼部落的髮型非常相似。這些部落一方面因為使用毒鏢而令藏人在其領土上朝聖時感到相當恐懼，另一方面又因其極其簡單的生活方式而成為一些嘲笑的對象。底座左側的造像似乎是一個小惡魔或類似形像。

- 莫納什大學 大衛·坦普爾曼教授

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## 16

### Vajrabhairava

Tashi Lhunpo, Tibet, 17th century  
Gilded copper alloy, cold gold, color pigments  
19 cm (7 ½ in.)

#### Provenance

Anthony P. Russo, by inheritance in 1994  
Doyle, New York, 16 September 2008, lot 2043  
Bonham's, New York, 23 September 2020, lot 634

The Yab-Yum form, signifying “Father-Mother” in Tibetan, depicts Vajrabhairava, also known as Yamantaka, recognized as a fierce manifestation of Manjushri, the bodhisattva of wisdom, Vajrabhairava represents the conquest of death and ignorance, embodying the transmutation of anger and aggression into enlightened wisdom.

Vajrabhairava, in sexual union with his consort, embodying the non-dualistic nature of reality and the union of compassion and wisdom. With his 34 arms and 16 legs, stands in a dynamic posture, trampling upon animals and Hindu gods, symbolizing his dominance over death and the cyclic existence of Samsara. Each hand holds a symbolic object or performs a specific mudra, demonstrating the deity's multifaceted powers and his capacity to overcome all obstacles.

The figure's face is painted with cold-gold, a traditional Tibetan technique that enhances the deity's wrathful countenance while adding a sense of preciousness. His hair, painted with an orange-red mineral pigment, further enhances the figure's vibrant visual impact.

Probably originating from Tashilhunpo Monastery, one of the six big monasteries of Gelugpa (or Yellow Hat Sect) in Tibet, this figure reflects the rich spiritual and artistic traditions of the Newari workmanship in the period. The monastery was renowned for its creation of exquisite religious artworks, and this figure stands as a testament to the masterful skill and profound devotion of its artisans.

### 大威德金剛

西藏 扎什倫布寺 十七世紀  
紅銅鑲金、冷金、礦彩  
19 cm (7 ½ in.)

#### 来源

安東尼·羅素，1994 年繼承  
多伊爾，紐約，2008年9月16日，編號 2043  
邦瀚斯，紐約，2020年9月23日，編號 634

雙修在藏語中意為“父親母親”，大威德金剛，被認為是代表智慧的文殊菩薩的兇猛化身，也代表著對死亡和無明的征服，體現了嗔恨的轉化。

金剛持與明妃的結合成為慈悲與智慧一體化。他有三十四隻手臂和十六隻腿，以動態的姿勢站立，踐踏動物和印度教神靈，象徵著他對死亡和輪迴的統治。每隻手都握著一個象徵性的法器和各結特定的手印，展示了大威德金剛多面的力量和克服一切障礙的能力。

佛像的臉部採用西藏傳統技法冷金彩繪，增強了佛像的憤怒面容，同時增添了珍貴感。他的頭髮塗有橙紅色礦物顏料，進一步增強了造像充滿活力的視覺衝擊力。

該造像有可能源自西藏格魯派（黃教）六大寺院之一的扎什倫布寺，反映了這一時期尼泊爾工藝豐富的精神和藝術傳統。該寺院以其精美的宗教藝術品而聞名，這尊雕像證明了其工匠的高超技藝和深厚的奉獻精神。











## 17

### Manjuvajra

Nepal, Malla kingdom, 17-18th century  
Gilded copper alloy, repoussé, color pigments  
21.3 cm (8 ⅜ in.)

#### Provenance

Ex-Private French Collection, 1980s  
Bonham's, New York, 16 March 2021, lot 317

Manjuvajra, a multi-armed and multi-headed form of Manjushri, the bodhisattva of wisdom, is presented in Yab-Yum, or father-mother union. This form symbolizes the harmonious unity of wisdom and compassion, central concepts in Vajrayana Buddhism.

The deity's hands wield various symbolic attributes - a vajra, bell, sword, lotus, bow, and arrow - each representing different aspects of enlightened wisdom and the path to liberation. The sword symbolizes the cutting through of ignorance, the lotus purity, the bow focus, and the arrow determination and direction.

The figure is shown seated on a throne guarded by two lions facing in opposite directions, a traditional symbol of the Buddha's teachings' authority and protection. The lions also represent prideless courage, a virtue in the path towards enlightenment.

At the back of the figure, a repoussé flaming halo frames the deity, symbolizing the radiant light of wisdom that dispels the darkness of ignorance. The halo, made through the intricate repoussé technique, adds to the figure's visual grandeur.

What sets this figure apart is its completeness as a shrine, a rarity in surviving artifacts of this period. All the elements come together to create a miniaturized sacred space, encapsulating the divine within a single, portable object.

### 文殊金剛菩薩

尼泊爾 馬拉王國 十七至十八世紀  
紅銅鑲金、錘鑠、礦彩  
21.3 cm (8 ⅜ in.)

#### 来源

八十年代法國私人收藏  
邦瀚斯，紐約，2021年3月16日，拍品 317

文殊金剛是文殊菩薩的一種形式，是智慧菩薩的化身，以雙修的形式呈現。這種形狀象徵著智慧與慈悲的和諧統一，這是金剛乘佛教的核心概念。

本尊的手擁有各種象徵屬性——金剛杵、鈴、劍、蓮花、弓和箭——每一個都代表了覺悟智慧和解脫道的不同方面。劍象徵斬斷無明、蓮花清淨、弓象徵專注、箭象徵堅定和方向。

蓮花寶座在由兩隻面向相反方向的獅子守護，這是佛陀教義權威和保護的傳統象徵。獅子還代表無傲的勇氣，這是通往覺悟之路上的一種美德。

佛像背後有錘鑠出一團浮凸火焰光環圍繞著本尊，象徵著驅散無明黑暗的智慧之光。通過複雜的凸紋技術製成的光環增添了視覺宏偉感。

些造像的獨特之處在於它作為神殿的完整性，這在這一時期的倖存文物傑作中是罕見的。所有元素聚集在一起，創造了一個微型化的神聖空間，將神聖封裝在一個方便式物體中。









## 18

### Sachen Kunga Nyingpo

Southern Tibet - Tsang  
late 15th - mid 16th century  
Bronze with copper and silver inlay  
19.8 cm (7 ¾ in.)

#### Provenance

Ex-Raymond Mitchell collection  
Dr. Phillip and Patricia Adams Collection,  
Australia

The title 'Sachen' means that the person to whom the title has been bestowed has mastered his understanding and implementation of Buddhism and the expression literally means 'He Who Has Attained a High Level of Practice'. His actual name 'Kunga Nyingpo' means 'The Heart of a Complete State of Bliss' and suggests that he had fully mastered his meditation practices.

Clearly the gown shown in this image is no ordinary one despite it appearing like a semi-monastic robe and the pleats and decorations clearly reflect its extremely high quality. This sense of opulence is added to by the incorporation of copper inserts showing a floral motif in order to highlight the quality of the gown. These copper inserts appear to be a repeated pattern of scrolling flowers and it is possible that they were formed as a long strip with a stamped and incised design and inserted into the relevant sections of the robe. This practice is still followed these days in workshops in Patan in Nepal.

In almost all representations of Kunga Nyingpo he is shown with tufts of grey hair only at the sides of his head above his ears. The effect of his greying hair has been wonderfully achieved by the use of silver stippling to give the effect of his age – but it should be noted that the artisan has been careful not to depict him as an elderly man nearing death. Instead, despite his grey hair and semi-baldness, his face is that of a strong and vital man with much life in him. His gentle smile, red copper lips and bright silver eyes have all been achieved through the skillful application of copper and silver and this makes the image seem almost alive.

### 薩千貢噶寧波

後藏南部地區  
十五世紀末至十六世紀中葉  
銅鑲嵌紅銅和銀  
19.8 cm (7 ¾ in.)

#### 来源

前雷蒙德·米切爾收藏  
澳洲菲利普和帕特里夏亞當斯醫生夫婦  
收藏

“薩千”這個稱號意味著被授予這個稱號的人已經掌握了對佛教的理解和實踐，這個表達的字面意思是“達到了高水平修法的人”。他的真名“貢嘎寧波”意思是“圓滿極樂之心”，表明他已經完全掌握了禪修修法。

顯然，圖中所示的這件袍子雖然看起來像半僧侶的袈裟，但並不普通，褶皺和裝飾清楚地體現了其極高的品質。帶有花卉圖案的銅嵌件的加入增添了這種華麗感，以凸顯禮服的品質。這些銅嵌件似乎是滾動花朵的重複圖案，它們可能形成為帶有沖壓和切割設計的長條，並插入長袍的相關部分。如今，尼泊爾帕坦的工作室仍在沿用這種做法。

在幾乎所有貢嘎寧波的描繪中，他只在耳朵上方的頭部兩側有一簇灰色的頭髮。他花白的頭髮的效果是通過使用銀色點畫來呈現他的年齡的效果而完美地實現的——但值得注意的是，工匠一直小心翼翼地不把他描繪成一個瀕臨死亡的老人。相反，儘管他的頭髮花白，半禿頂，但他的臉卻是一個堅強而充滿活力的男人的臉。他溫柔的微笑、紅銅的嘴唇和明亮的銀色眼睛都是通過銅和銀的巧妙運用而造出的，這使得造像看起來幾乎是有生命的。





Kunga Nyingpo is usually depicted holding a lotus in his left hand and indeed in the present image he holds a lotus stem on top of which is seen a horizontally laid Tibetan book on an open lotus. The volume is that of the 'Perfection of Wisdom' - probably the version in 8000 verses - and this attribute shows that he is in his essence a 'wisdom-being' - that is, he has mastered the supreme Buddhist teachings of the emptiness of all things and their consequent relationship with what shows itself as the apparently 'real' world. The book sits on an opened lotus flower showing that the teachings in book itself are pure - like the pure stainless lotus which has its roots in mud and yet which remains stainless like the perfected human mind.

That lotus stem leads down into a vase which also sits on an open lotus and which contains a spiritual elixir of long life. The state of purity of the elixir is seen in the symbol of a swirl. This elixir gives long life which Kunga Nyingpo is a master of. His other hand also holds a lotus tendril on top of which, seated on an open lotus, is an upright sword which represents the sword of Mañjuśrī - the deity of wisdom - whose sword cuts Wisdom away from ignorance. This perfect state of understanding is attained through mastering the Perfection of Wisdom teachings to be seen on top of the other lotus stem.

The importance of the lotus as 'supports' for Kunga Nyingpo's attributes - the book and sword of wisdom - is something a Tibetan observer would immediately understand because Kunga Nyingpo was also regarded by Tibetans as one of the earthly manifestations of Avalokiteśvara the deity of supreme compassion showing himself in his two-armed form of Padmapani whose name means 'He Who Holds the Lotus Flower'. It is uncertain whether this concept was developed in competition with the lineage of Dalai Lama-s who also claim the same spiritual lineage from Avalokiteśvara or whether it developed independently. It should be noted that there was always a sense of 'spiritual competition' between Tibetan Buddhist traditions and although in most cases it manifested itself in competitive 'gathering' of more students than another tradition it only rarely broke out into hostility.

貢噶寧波通常被描繪成左手握著一朵蓮花，事實上，在本尊造像中，他手持一根蓮花莖，在蓮花莖的頂部可以看到一本水平放置在展開的蓮花上的藏書。這卷書是《般若圓寂》的版本——大概是八千偈的版本——這個屬性表明他本質上是一個“智慧眾生”——也就是說，他已經掌握了佛法空性的無上教義。所有事物以及它們與表面上“真實”世界的關係。這本書坐在一朵開放的蓮花上，表明書中的教義本身是純淨的——就像純淨的蓮花，其根植於泥土中，但又像完美的人心一樣保持不染。

蓮花莖通向一個花瓶，花瓶也坐落在一朵開放的蓮花上，裡面裝有長生不老的靈丹妙藥。靈丹妙藥的純度狀態可以從漩渦的象徵中看出。這種長生不老藥是貢噶寧波所擅長的。他的另一隻手也握著一根蓮花卷鬚，蓮花卷鬚上端著一把直立的寶劍，坐於一朵開放的蓮花上，象徵著智慧神文殊師利的寶劍，文殊師利的寶劍可以斬斷智慧與無明。這種完美的理解狀態是通過掌握在另一根蓮花莖上看到的波羅蜜教法而獲得的。

蓮花作為貢噶寧波的屬性（智慧之書和智慧之劍）的“支撐”的重要性，是藏人觀察者立即理解的，因為貢噶寧波也被藏人視為觀世音菩薩的塵世化身之一。他以雙臂蓮花生形象現身，其名字的意思是“持有蓮花的人”。不確定這個概念是否是與達賴喇嘛的傳承競爭而發展起來的，達賴喇嘛也聲稱擁有觀世音菩薩的相同精神傳承，或者它是否是獨立發展的。應該指出的是，藏傳佛教傳統之間始終存在著一種“精神競爭”的感覺，儘管在大多數情況下，它表現為比其他傳統更多的學生競爭“聚集”，但很少爆發為敵對。



The base is sealed by a copper plate and appears to have remained unopened. In typical Tibetan style the plate is held in position by a number of 'claws' made by nicking the copper base of the image and bending them inwards to stabilize the plate itself. The motif in the centre of the base plate is that of the 'Natsok Dorje' (Tib. sNa tshogs rdo rje) the symbol of Absolute Power' which is intended to preserve and save the image and its important contents in the base from any bad occurrences or powers. The preservation of the contents and the unopened base means that this image is still, after several centuries, exactly as the person who commissioned it intended. The blessed substances inside continue to give the image its unique blessing power and permit it to radiate its beneficial powers.

- David Templeman, Monash University

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底座由銅板密封，似乎沒有被打開過。在典型的西藏風格中，該板由許多“爪子”固定到位，這些“爪子”是通過在造像的銅底座上刻痕並將其向內彎曲以穩定板本身而製成的。底座中央的圖案是“Natsok 金剛杵”（藏語：sNa tshogs rdo rje），它是絕對權力的象徵，旨在保存和保存底座中的造像及其重要內容，使其免受任何損害。事件或權力。內容的保存和未打開的底座意味著這尊造像在幾個世紀後仍然完全符合委託人的意圖。裡面的加持物質繼續賦予造像獨特的加持力量，並使其散發出有益的力量。

- 莫納什大學 大衛·坦普爾曼教授

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## 19

### King Gesar Derge

Derge, Eastern Tibet, 18-19th century  
Gilded bronze  
14.3 cm (5 5/8 in.)

#### Provenance

Spink & Son, London, November 1998  
Dr. Phillip and Patricia Adams Collection,  
Australia

#### Exhibition

Pathway to Enlightenment: Art of Tibet from  
Australian Collections, Perc Tucker Regional  
Gallery, Townsville, Australia, 5 September-2  
November 2002  
Financial Review, 8th March, 2017

King Gesar of Ling is a legendary figure widely celebrated in the literature and folklore of Tibet, Inner Asia, and Mongolia. His story, often referred to as the “Epic of King Gesar,” is one of the world’s longest epic poems. While King Gesar is a central figure in many regions, his story has particular significance in the kingdom of Derge, situated in the Kham region of Eastern Tibet.

Derge, known for its religious and cultural richness, was a hub for Tibetan Buddhism, and the story of King Gesar played a vital role in its cultural landscape. The epic, passed down through oral tradition and later transcribed into text, was frequently recited and performed in the form of song and dance in Derge.

King Gesar is portrayed as a warrior-king who battles against evil forces to protect the Dharma and humanity. His story embodies the principles of courage, wisdom, and compassion, aligning with the fundamental tenets of Buddhism. The epic serves as both a spiritual guide and a source of entertainment, seamlessly blending the sacred with the secular. The King is perched on an elevated seat, intriguingly fashioned from human skin. He is adorned in the attire typical of the Dege royal family. A Vajra Purba, a symbol of power and might, is tucked into his waist, contributing to his exceptional and commanding presence.

### 格薩爾王

西藏東部德格，十八至十九世紀  
銅鑲金  
14.3 cm (5 5/8 in.)

#### 來源

Spink & Son，倫敦，1998 年 11 月  
菲利普·亞當斯博士和帕特里夏·亞當斯  
收藏，澳大利亞

#### 展出

啟蒙之路：澳大利亞收藏的西藏藝術，  
佩克·塔克地區畫廊，澳大利亞湯斯維  
爾，2002 年 9 月 5 日至 11 月 2 日  
財務回顧，2017 年 3 月 8 日

德格以其豐富的宗教文化而聞名，是藏傳佛教的中心，格薩爾王的故事在其文化景觀中發揮著至關重要的作用。這部史詩通過口頭傳統流傳下來，後來被轉錄成文字，在德格經常以歌舞的形式被朗誦和表演。

格薩爾王被描繪成一位戰士國王，與邪惡勢力作戰，保護佛法 and 人類。他的故事體現了勇氣、智慧和慈悲的原則，符合佛教的基本教義。格薩爾王造像身坐人皮高座，身穿德格皇族服裝，腰間插有金剛普巴，氣勢非凡。





## 20

### Parvati

Southern India, Vijayanagar  
15-16th century  
Bronze  
37 cm (14 ½ in.)

#### Provenance

French private collection before 1970s

The Southern Indian 15-16th century bronze statue of Parvati, the divine consort of Shiva, is a magnificent testament to the refined artistry and deep spiritual symbolism of the Vijayanagar period. Designed with a keen eye for detail and a profound understanding of Hindu iconography, the statue elegantly captures the essence of Parvati, who is venerated as the goddess of love, fertility, and devotion.

Parvati is portrayed seated in the Lalitasana posture, a position that signifies royal ease and grace. This pose, where one leg is folded inward on the seat while the other gently drops down, is often used in the depiction of deities and royalty, highlighting both their divine authority and their approachable nature.

The statue's physical attributes reflect the robust and realistic style characteristic of the Vijayanagar period. Parvati's serene facial expression embodies her nurturing and benevolent aspects, while her elaborate jewelry and intricate attire demonstrate the artisan's attention to detail and mastery in bronze casting.

Comparisons can be drawn with similar statues of Parvati from the same era. A well-known example housed in the British Museum, standing 58 cm high and dated circa 1550, exhibits a similar style. The British Museum's statue, though slightly smaller, bears the same serene expression and elaborate ornamentation, attesting to the widespread stylistic conventions of the time.

### 帕爾瓦蒂

印度南部毗奢耶那伽羅時代  
十五至十六世紀  
銅合金  
37 cm (14 ½ in.)

#### 来源

七十年代前法國私人收藏

南印度的濕婆神的配偶帕爾瓦蒂(Parvati)銅像鑄造於十五至十六世紀，是毗奢耶那伽羅時期精緻藝術和深刻精神像徵的宏偉見證。這座雕像的設計注重細節，對印度教造像有著深刻的理解，優雅地捕捉到了帕爾瓦蒂的精髓，帕爾瓦蒂被尊為愛、生育和奉獻女神。

帕瓦蒂被描繪成拉里塔薩那姿勢，這種姿勢象徵著皇家的輕鬆和優雅。這種一腿向內折疊在座位上，另一腿輕輕垂下的姿勢，常用於描繪神靈和皇室，凸顯他們的神聖權威和平易近人的性格。

雕像的形體屬性體現了毗奢耶那伽羅時期穩健寫實的風格特徵。帕瓦蒂平靜的面部表情體現了她的養育和仁慈的一面，而她精緻的珠寶和精緻的服裝則展示了工匠對細節的關注和對合金銅鑄造的掌握。

可以與同一時代的類似帕爾瓦蒂雕像進行比較。大英博物館收藏的一個著名的例子，高 58 厘米，年代約為 1550 年，展示了類似的風格。大英博物館的雕像雖然稍小一些，但有著同樣平靜的表情和精緻的裝飾，證明了當時廣泛的風格慣例。





Another notable example was sold at Sotheby's auction in December 2020. This statue, part of the personal collection of the late Sir Joseph Hotung and previously from the Robert H. Ellsworth collection, stands significantly taller at 80.7 cm. Despite the size difference, the overarching stylistic consistency across these works is unmistakable. This larger figure, like its counterparts, features Parvati in the Lalitasana pose, underscoring the enduring popularity of this depiction.

Regardless of their individual variations, all these statues share a common purpose: to imbue the observer with a sense of the divine. The bronze medium, with its warm glow and enduring strength, enhances this effect, adding to the timeless beauty of the statues.

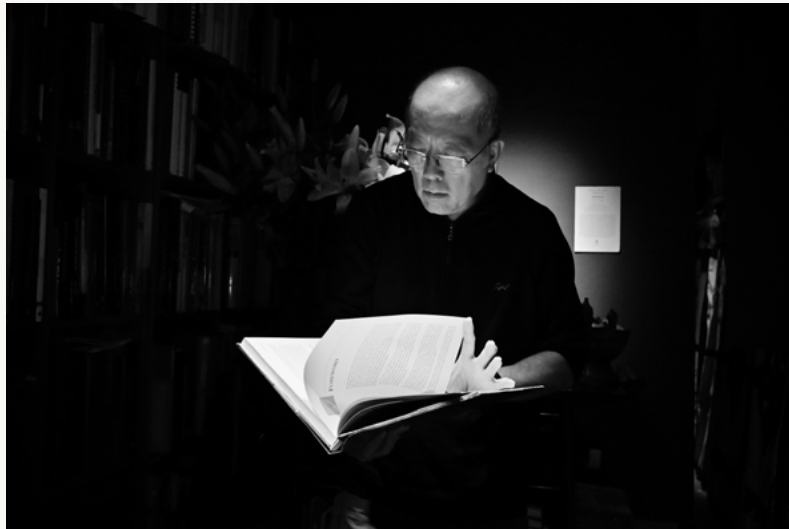
These statues of Parvati, whether standing in a museum or passing through an auction house, are not merely artifacts of a bygone era. They continue to be embodiments of the divine feminine in Hinduism, representing Parvati's multifaceted roles as a nurturing mother, a devoted wife, and a powerful deity. As such, they stand as enduring symbols of the spiritual and artistic legacy of the Vijayanagar period.

另一個著名的例子於2020年12月在蘇富比拍賣會上售出。這尊雕像是已故何鴻燊爵士的個人收藏的一部分，之前來自羅伯特·H·安思沃斯(Robert H. Ellsworth)的收藏，高度明顯更高，達到80.7厘米。儘管尺寸存在差異，但這些作品總體風格的一致性明確無誤的。與其他雕像一樣，這個較大的雕像以拉利塔薩那姿勢呈現帕瓦蒂，強調了這一描繪的持久流行。

無論個體差異如何，所有這些雕像都有一個共同的目的：讓觀察者充滿神聖感。合金銅介質以其溫暖的光芒和持久的強度增強了這種效果，增添了雕像的永恆之美。

這些帕瓦蒂雕像，無論是矗立在博物館還是經過拍賣行，都不僅僅是過去時代的文物傑作。她們仍然是印度教中神聖女性的化身，代表了帕爾瓦蒂作為養育母親、忠誠妻子和強大神靈的多重角色。因此，它們是毗奢耶那伽羅時期精神和藝術遺產的持久象徵。





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, foster-

ing 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佛像、唐卡描畫、法器。其中以喜馬拉雅山區地區的藏傳佛教鑲金銅像居多，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七十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，為他的下一代賦予靈感和建立了基礎。從此家族生意的熱情不斷地延長。東寶齋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。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、唐卡畫等宗教文物傑作。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。



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