

Hollywood Galleries Ltd.

THE GRACEFUL PATH TO AWAKENING

2023 NOVEMBER - DECEMBER GALLERY EXHIBITION OF HIMALAYAN ART

覺醒之路

二零二三年十一月至十二月展覽喜馬拉雅藝術



Hollywood Galleries Ltd.

173 Hollywood Road,

Sheung Wan, Hong Kong

東寶齋有限公司

香港上環荷李活道 173 號

2023/11/27 - 12/16

Gallery Exhibition

店內展覽

劉惠漢 Hon Lau

何杏根 Ellen Ho

劉俊揚 Andrew Lau

+852 2559 8688 / 2541 6338

hollywoodgalleries@gmail.com

www.hollywood-galleries.com

Instagram: hollywoodgallerieshk

WhatsApp: +852 9311 2577

微信: honlau29

微信: alcyeung

01

Lion throne

Tibet 13th century

Bronze with copper, silver and semi-precious stone inlay

H 7.7 x W 17.5 x D 15 cm (H 3 x W 6 7/8 x D 6 in.)

Provenance

The Nyinjei Lam collection

This exquisite bronze lion throne showcases a high-level artistry of casting in a lustrous bronze alloy whose buttery hue radiates warmth and elegance, which when combined with its diamond and pearl-shaped silver and copper-inlaid ornaments and semi-precious stone inlays lends the piece an aura of timeless beauty and spiritual significance. It suggests that it may have served as a seat of power for a revered hierarch of the Karma Kagyu lineage or the enlightened Buddha Sakyamuni.

At first glance, the lion throne mesmerizes with its intricate craftsmanship and divine symbolism. Positioned at the forefront, a remarkable eight-pointed star takes the form of a wheel, representing the eternal Buddhist law. Two majestic Indian-inspired lions, tamed by the Buddha's compassion, their mouths agape and eyes adorned with copper inlays, stand proudly on either side of the wheel, embodying strength and wisdom.

Turning one's gaze to the sides of the throne, one can observe two dwarfs dutifully supporting the weight of this regal seat with two hands. Their presence symbolizes the supportive forces that uphold the spiritual teachings and practices. Additionally, two elephants gracefully carry a long life vase upon their heads, signifying abundance, longevity, and the fulfillment of aspirations. The vacant slots indicate the absence of an aureole. At last, at the back of the throne, a vertical copper-inlaid vajra emerges supporting one side corner.

獅子寶座

西藏十三世紀

銅合金鑲嵌紅銅、銀和半寶石

H 7.7 x W 17.5 x D 15 cm

(H 3 x W 6 7/8 x D 6 in.)

來源

菩薩道收藏

這座精美的銅合金獅子寶座其黃油般的色調散發著溫暖和優雅的氣息，讓所有看到它的人著迷。獅子王座提升到無與倫比的美麗境界。飾有鑽石形和珍珠形的銀和銅飾物以及半寶石鑲嵌物，散發著永恆的美麗和精神意義的光環。這可能是噶瑪噶舉傳承的一位受人尊敬的上師或釋迦牟尼佛的寶座。

獅子寶座工藝複雜而優雅。最前面有一顆引人注目的八角星，呈輪狀，代表永恒佛教律法。兩隻雄偉的印度獅子被佛陀的慈悲馴服，它們張著嘴，眼睛鑲嵌著紅銅，傲然站立在轉輪兩側，象徵著力量和智慧。

將目光轉向王座兩側，可以看到兩個小矮人，他們的雙手盡責地支撐著這座王座的重量。他們的存在像徵著維護精神教義和實踐的支持力量。此外，兩隻大象頭上優雅地頂著長壽花瓶，寓意富足、長壽、心想事成。背後空槽表示背光已不存在。最後，在寶座的後面，浮現出一根垂直的鑲紅銅金剛杵，支撐著一邊的角。







02

Vajrahumkara

Western Himalaya
11-12th century
Lapis lazuli
7 x 5.8 cm (2 ¾ x 2 ¼ in.)

Provenance

The Nyingjei Lam collection

Publication

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, p.69, fig.40.

In the realm of artistic rarities, an extraordinary rare sculpture emerges from the depths of history—the Vajrahumkara, carved from the precious gemstone Lapis lazuli in the 11th to 12th century. This masterpiece hails from the regions of western Himalayas, its creation likely rooted in the mining of Lapis lazuli in Afghanistan and subsequent importation to Kashmir and then Western Himalayan regions.

The sculpture depicts Vajrahumkara, a revered deity, adorned with a triangular crown inspired by the distinctive Kashmiri style. With three faces and six arms, this divine figure exudes a sense of transcendent power. The primary pair of hands gracefully form the Bhütadamara mudra, symbolizing the subjugation of negative forces. The remaining hands hold a cakra wheel, a lotus stem, and possibly an aśoka blossom flower, symbolising the teachings of the Buddha, purity and compassion.

Standing upon lotus petals in the pratyaldhāsana pose, Vajrahumkara emanates an aura of serenity and authority. Notably, the shape of this carved stone suggests that it may have once been inserted into the crown of a grand statue, reminiscent of the 8th-century gilded goddess from Sri Lanka housed in the British Museum.

降三世明王

喜馬拉雅山西部
十一至十二世紀
青金石
7 x 5.8 cm (2 ¾ x 2 ¼ in.)

來源

菩薩道收藏

出版

大衛·韋爾登和簡·凱西·辛格，《西藏造像遺產：菩薩道收藏中的佛教藝術》，倫敦，1999年，第69頁，圖40。

在藝術珍品領域，一件非凡的稀有造像從歷史深處浮現出來——降三世明王，它是在十一至十二世紀用當時珍貴的青金石雕刻而成。這件傑作來自喜馬拉雅山西部地區，青金石石材極大機會從阿富汗的開採以及隨後進入克什米爾再到達喜馬拉雅山西部。

罕見的降三世明王像，其頭上戴著三角形王冠，其靈感源自獨特的克什米爾風格。三面六臂，這尊神像散發著超凡的力量之感。主手結降部多印，象徵征服負面力量。剩下的雙手則握著轉輪、蓮花莖，可能還有一朵阿育王花，象徵佛陀的教義、純潔和慈悲。

明王像以左展立姿站在蓮花花瓣上，散發出寧靜和權威的光環。值得注意的是，這塊石雕的形狀表明它可能曾經被插入一尊宏偉菩薩雕像的髮冠中，讓人想起大英博物館收藏的八世紀印度南部斯里蘭卡銅鑲金度母像。





03

Virupa Mahasiddha

Nepal, 16th century
Gilded copper alloy
6.5 cm (2 ½ in.)

Provenance

The Nyingjei Lam collection

A lovely miniature figure of a gilded copper alloy depiction of Virupa, an Indian yogi of one of the 84 Mahasiddhas. This finely carved sculpture portrays Virupa with his right hand firmly grasping a kapala skull bowl, a symbol of his renunciation of worldly desires, extending it away from his body towards his right side, while his left index finger pointing upward to halt the movement of the sun symbolizes his control over time and serves as a visual manifestation of his enlightened qualities. With a confident smile adorning his face, his hair is elegantly tied in a knot, he is adorned with a jewel necklace and large earrings, while his semi-nakedness is reminiscent of the distinctive style of the Mahasiddhas.

Behind Virupa, a flaming aureole rises. At its pinnacle, a royal umbrella or atapatra crowned with a small stupa represents the enlightened mind and the ultimate goal of Buddhahood. The dark chocolate-colored metal, high in copper content, and the remaining traces of red pigment, hints at the sculpture's origins in Nepal, possibly from the Kathmandu region. It is a rarity to encounter a depiction of Virupa originating from Nepal, as he is more commonly associated with Tibetan art.

大成就者·毘魯巴

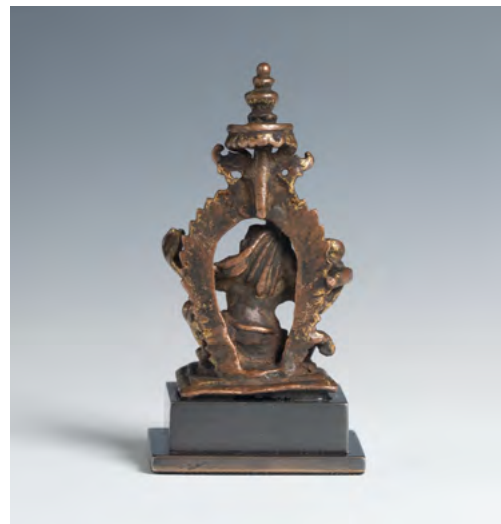
尼泊爾十六世紀
紅銅鑲金
6.5 cm (2 ½ in.)

來源

菩薩道收藏

可愛的紅銅鑲金微型雕像描繪了印度瑜伽士大成就者·毘魯巴，他是八十四位大成就者之一。這尊精雕細琢的造像描繪了毘魯巴右手拿象徵著出離世俗慾望的迦巴拉頭骨碗，將其從身體向右側延伸，而左手食指向上指向，停止了太陽，象徵他對時間的控制和他開悟品質的體現。臉上掛著自信的微笑，頭髮優雅地盤成一個結，戴著珠寶項鍊和大耳環，衣著半裸，讓人想起來自印度的大成就者的獨特風格。

在毘魯巴身後，升起一個燃燒的光環，在其頂峰，有一把皇家傘阿陀羅，頂部有一座小佛塔，代表開悟的心和成佛的最終目標。深巧克力色金屬的紅銅含量很高，以及殘留的紅色顏料痕跡，暗示著造像起源於尼泊爾，可能來自加德滿都地區。很少見到來自尼泊爾的毘魯巴的造像，因為他通常來自西藏及中原地區的。





04

Prithvi

Tibet 13th century
Gilded bronze
9 x 7 cm (3 ½ x 2 ¾ in.)

Provenance

The Nyingjei Lam collection

A finely crafted repoussé plaque portrays Prithvi, the revered goddess of Earth, consort of Dyaus, the Sky god.

Prithvi is depicted riding a sow, symbolizing fertility and abundance. Adorned with regal splendor, she wears jewels and a crown embellished with five-leaf motifs.

The goddess holds a long life vase, known as a *kalaśa*, in her two hands. This vessel represents the abundance and vitality of life that emanates from the earth. It is a symbol of eternal nourishment and sustenance. Behind Prithvi, a double-domed aureole embraces her figure, adding an ethereal and sacred aura to the composition.

地主永寧天母

西藏十三世紀
銅鑲金
9 x 7 cm (3 ½ x 2 ¾ in.)

來源

菩薩道收藏

精心製作的凸紋飾板描繪了大地女神地主永寧天母，她亦是天神迪奧斯的配偶。

地主永寧天母騎著一頭母豬，象徵生育和豐富。她戴著珠寶，戴著飾有五葉冠，展現帝王般的光彩。

天母的兩隻手拿著一個長壽花瓶，稱為甘露壽瓶。這個容器代表了來自大地的生命的豐富和活力。它是永恆滋養和寄託的象徵。在背後，雙圓頂光環包圍著她的身影，為構圖增添了一種空靈而神聖的光環。





05

Aureole

Nepal, late 12-13th century
Gilded copper alloy
12.3 x 11.5 cm (4 ¾ x 4 ½ in.)

Provenance

The Nyingjei Lam collection

An aureole halo of Nepalese origin, crafted from a lavish copper alloy with a gilded finish, showcases the distinctive post-India Pala style, transports us to the late 12th to 13th century, unveiling its beauty and intricate details. At its core, a finely engraved panel captures our attention, adorned with delicate traces of red Newari pigment.

Flanking this central panel are two makaras at the bottom, sea monsters with fierce expressions, facing opposite directions, continuing the ornate composition, two elephants stand gracefully on lotus petals, evoking a sense of regality and divine presence. Above them, two deities holding fly whisks, majestically ride upon lions, embodying strength and authority. Further above, two other makaras with meticulously crafted flaming tails add a dynamic element to the aureole.

While the passage of time may have caused some parts to be missing, it reveals the sacredness and treasured nature of this artifact. Notably, an ancient replacement of the makara on the lower right side suggests the halo's significance to past devotees, who sought to preserve its integrity and spiritual essence.

The front of the aureole shines resplendently, owing to the lavish gilding, while the reverse showcases the raw beauty of the copper alloy, highlighting the craftsmanship and the harmonious blend of metals.

背光

尼泊爾十二世紀晚期至十三世紀
紅銅鍍金
12.3 x 11.5 cm (4 ¾ x 4 ½ in.)

來源

菩薩道收藏

展現了獨特的後印度帕拉風格的紅銅鍍金鑄造早期尼泊爾光環背光，將我們帶回十二世紀末至十三世紀，展現其美麗和複雜的細節。中央是一塊精美雕刻的背板，上面裝飾著紅色尼泊爾顏料的精緻痕跡。

背板兩側，底部開始有兩隻馬卡拉海獸，表情兇猛，面向相反的方向，延續華麗的構圖，以上有兩隻大象優雅地站在蓮花花瓣上，喚起一種威嚴和神聖的感覺。在他們的上方，有兩位手持拂塵的神祇，威嚴地騎在獅子上，象徵著力量和權威。再上方，有精心製作的火焰尾巴的馬卡拉為光環增添了動感元素。

雖然時間的流逝可能導致某些部件遺失，但它揭示了這件文物的神聖性和珍貴性。值得注意的是，右下側古代修復的馬卡拉顯示了光環對過去的信徒的重要性，他們尋求保留其完整性和精神本質。

光環的正面因奢華的鍍金而熠熠生輝，而背面則展現出銅合金的原始之美，凸顯了精湛的工藝和金屬的和諧融合。





06

Padmapani Avalokiteshvara

Kashmir, 8-9th century
Bronze with silver and copper inlay
16 cm (6 ¼ in.)

Provenance

Benny Rustenburg collection (1940-2017)

This extraordinarily beautiful image of Padmapani is remarkable for its serenity and its sense of active radiation of calm to its viewer. Its creator has masterfully given the face of Padmapani a look in which his eyes gaze both inwardly at his own tranquil mind and outwardly with a feeling of love towards the suffering people he serves.

The present image's gentle and loving demeanour is heightened by the addition of red copper lips, nipples and bellybutton, which lend it a sense of passion and warmth both of which being so necessary to Padmapani's active saving of all suffering beings.

Padmapani sits on a lotus petal base with his legs perfectly crossed in a meditation position on top of a round solar disc onto which his royal garments spill below his legs. The garments show a design composed of triangular and solar round shapes which mimic the silk garments which Kashmiri rulers and their wives wore. Such fabrics would have more than likely come from silk manufacturers in Sasanian dynasty Iran (3rd – 7th cent CE) where there were many such centres.

A deerskin is draped over his left shoulder, the Buddha himself preached his first sermon immediately after his Enlightenment in the Deer Park at Sarnāth in North India and this deerskin should be regarded as symbolic reminder of this world-changing moment. In his left hand Padmapani holds the stalk of a lotus which may be seen at his shoulder.

Most importantly and quite clearly defined here, we can see in the frontmost crown leaf the image of Amitabha Buddha. He is the 'head' of the Lotus family to which Padmapani belongs and is the presiding deity of the so-

蓮花手觀世音菩薩

克什米爾八至九世紀
銅合金鑲嵌銀和紅銅
16 cm (6 ¼ in.)

來源

本尼·勒斯滕堡收藏(1940-2017)

這尊蓮花手觀世音菩薩極其美麗的造像帶着活躍而平靜地引人注目。工藝師巧妙地賦予了克什米爾的面孔，他的眼睛既向內注視著自己平靜的心靈，又向外散發著他所服務的受苦人民的愛。

鑲嵌紅銅的嘴唇、乳頭和肚臍的加入增強了當前圖像的溫柔和慈愛，賦予它一種激情和溫暖的感覺，這對於觀世音菩薩積極拯救所有苦難眾生來說是必要的。

菩薩坐在一個圓形太陽圓盤上，雙腿完美交叉，呈現冥想姿勢，他的皇家服裝灑落在他的腿下。這些服裝的設計由三角形和太陽圓形組成，模仿克什米爾統治者及其妻子所穿的絲綢服裝。這種織物很可能來自伊朗薩珊王朝（公元三至七世紀）的絲綢。

左肩披著一塊鹿皮，佛陀在北印度鹿野苑開悟後首次說法，這片鹿皮應該被視為這改變世界時刻的象徵記憶。左手握著蓮花莖，可以在他的肩膀上看到它。

最重要的是，非常清楚可以在最前面的冠葉中看到阿彌陀佛像。他是觀世音菩薩所屬蓮花家族的“族長”，「西方極樂世界」的主神，人們相信那些已經去世的佛教修行者會在轉世重生前短暫地逗留。

也許透過對這尊蓮花手觀世音菩薩造像的瞻拜，收藏者可能認識到什麼是真實和不真實的本質，並透過這一點，達到修行的最高境界。



called 'Western Paradise' realm where it is believed that those practitioners who have passed through the lower realms of rebirth will sojourn briefly before their final rebirth.

It is a thought worth having - although quite impossible to 'prove' - that perhaps through this image's history (and it certainly has a long one) at least one of its owners might just have reached the 'final' state in which they realized the nature of what was real and what was unreal and achieved it directly through their involvement with, and meditation on this very beautiful statue.

- David Templeman, Monash University

Bibliography

- Kalhaṇa, Kalhaṇa's Rājatarāṅgiṇī: A Chronicle of the Kings of Kashmir. Trans: R.A.Stein. Motilal Banarsidass, Delhi, 2009.
- Naudou, J. Buddhists of Kashmir. Agamm Kala Prakashan, Delhi. 1980.
- Pal, Pratapaditya. Bronzes of Kashmir. Akademische Druck-u. Verlagsanstalt. Graz, Austria. 1975.
- Pal, Pratapaditya. The Arts of Kashmir. Asia Society and Museum, New York. 2007.

-莫納什大學 大衛·坦普爾曼教授

參考

- 卡爾哈納，卡爾哈納·拉賈塔蘭吉尼：克什米爾國王編年史。譯：斯坦。莫蒂拉爾·巴納西達斯，德里，2009年。
- 努杜，克什米爾佛教徒。阿加姆卡拉普拉卡尚，德里。1980年。
- 帕爾，普拉塔帕蒂亞。克什米爾的青銅器。德魯克學院。出版社。奧地利格拉茨。1975年。
- 帕爾，普拉塔帕蒂亞。克什米爾的藝術。亞洲協會和博物館，紐約。2007年。





07

Krishna Yamari

Tibet, 14th century
Gilded bronze with turquoise stone inlay
27 cm (10 5/8 in.)

Provenance

Benny Rustenburg collection (1940-2017)

A rare and awe-inspiring manifestation of yab-yum, father-and-mother, the Krishna Yamari, emerges as a powerful and fearsome deity. With three faces and six arms, this yab-yum representation embodies the union of wisdom and compassion.

Krishna Yamari holds vajras (thunderbolts) and kapala skull bowls in his multiple hands, symbolizing his mastery over spiritual power and the transmutation of negative energies. The elaborately adorned kapala in his main left hand signifies the primordial wisdom that arises from the ultimate truth.

Embracing his consort in perfect harmony, Krishna Yamari exudes a dynamic energy that is both fierce and protective. His diverse felt garments, crafted from white elephant, tiger, and human flayed skin, represent his ability to traverse different realms and manifest in various forms.

The presence of wings, engraved with vajra patterns, adds a celestial dimension to his form. Adorned with jeweled crowns and chains of skulls, Krishna Yamari exudes an aura of majestic authority. His dome-shaped flaming headdress, crowned with a half vajra head, signifies his transcendence and union with the divine.

Beneath his feet, two demons are subjugated, representing the triumph over negative forces and ignorance. Interestingly, beneath the double lotus petal base, a vertical vajra is flanked by a variety of life forms, including both mystical and realistic animals, symbolizing the interconnectedness of all beings.

黑閻摩敵雙修

西藏十四世紀
銅鑲金鑲嵌綠松石
27 cm (10 5/8 in.)

來源

本尼·勒斯滕堡收藏(1940-2017)

罕見的黑閻摩敵雙修令人敬畏地顯現為強大而可怕。這個雙修像有三張臉和六隻手臂，體現了智慧與慈悲的結合及修行的最高境界。

數隻手中各握金剛杵和卡帕拉骷髏碗，象徵著他對精神力量的掌握和負面能量的轉化。他的左手握有特別精心巧製的卡帕拉，象徵從究竟真理中生起的本初智慧。

黑閻摩敵完美和諧地擁抱著他的配偶，散發出一種既兇猛又具有保護性的動態能量。他披上三種毛皮：白象皮、老虎皮和人皮，代表了他穿越不同領域並以各種形式顯現的能力。

刻有金剛圖案的翅膀，為他的外形增添了一種天體感。黑閻摩敵戴著鑲有寶石的王冠和頭骨鏈，散發著莊嚴權威的光環。他的圓頂形火焰頭飾，頭上戴著半個金剛杵頭，象徵他的超越和與神的結合。

在他的腳下，有兩個惡魔被征服，代表對消極力量和無知的勝利。有趣的是，在雙蓮瓣底座下，垂直的金剛杵兩側是各種生命體，包括神化和真實的動物，象徵著眾生的相互連結。







08

Kagyü Hierarchy

Tibet, 16-17th century
Bronze
8.8 cm (3 3/8 in.)

Provenance

Hollywood Galleries acquired in the late 1980s - early 1990s
West coast American private collection

This small sculpture portrays a Kagyü hierarchy lama in a seated posture on a high throne. With two hands held in the preaching mudra, symbolizing the transmission of Buddhist teachings, the lama emanates wisdom and compassion. Flanked by two lotus stems, one supporting a sutra manuscript representing the sacred teachings of Buddhism, the lama is draped in a flowing lama robe.

What makes this statue unique is the presence of Mahasiddha Virupa and Tilopa, two legendary figures in Tibetan Buddhism. Virupa, known for his story stopping the movement of the sun, and Tilopa, left hand holding a fish, the founder of the Kagyü lineage, are depicted supporting the throne with one of their hands.

The bronze statue bears a dark brown patina, a result of centuries of offerings and the lingering smoke of incense within Tibetan monasteries. This patina adds a sense of antiquity and sacredness to the sculpture, reflecting the reverence and devotion it has garnered over the centuries.



噶舉派上師

西藏十六至十七世紀
銅合金
8.8 cm (3 3/8 in.)

來源

東寶齋購於八十年代晚期至九十年代初
美國西岸私人收藏

這尊小型造像描繪了一位噶舉派喇嘛坐在高高的寶座上。他雙手結說法印，象徵佛教教義的傳承，散發智慧與慈悲。他的肩膀旁有兩根蓮花莖，其中一根蓮花莖支撐著一本經書，代表佛教的神聖法規。喇嘛身著飄逸的喇嘛袈裟。

這座造像獨特之處在於蓮花座兩側的兩位佛教傳奇人物：大成就者毘魯巴和大成就者帝洛巴。毘魯巴以阻止太陽運動的故事而聞名，而帝洛巴左手握著一條魚，是噶舉傳承的創始人，他們各用一隻手支撐著寶座，可見此上師的重要性。

這造像呈現出深棕色的皮殼顏色，這是經過幾個世紀的供奉和西藏寺院裡揮之不去的香火的結果。皮殼為造像增添了一種古老和神聖的感覺，反映了幾個世紀以來它所獲得的崇敬和奉獻。





09

Arhat Ajita

Tibet, 16-17th century
Bronze
10.5 cm (4 1/8 in.)

Provenance

Hollywood Galleries acquired in early 1990s
West coast American private collection

This brownish-colored bronze statue showcases the serene presence of Ajita arhat or lohan in Chinese, one of the revered disciples of the Buddha.

Ajita is depicted wearing an arhat cloak that drapes over his head, symbolizing his renunciation of worldly attachments. With a long flowing beard and a partially exposed right side of his chest, he exudes an aura of wisdom and spiritual attainment. Clad in a long robe, he sits in a meditative posture on a high throne, two hands are placed in the dhyana mudra, representing concentration and inner stillness, emphasizing his deep contemplative practice and symbolizing his eternal quest for inner transformation and the pursuit of spiritual awakening.

The statue's base is sealed with a copper plate engraved with a double crossed dorje pattern, a symbol of indestructibility and spiritual power.



阿耆多羅漢

西藏十六至十七世紀
銅合金
10.5 cm (4 1/8 in.)

來源

東寶齋購於九十年代初
美國西岸私人收藏

這尊棕色銅合金雕像展示了阿耆多羅漢的寧靜存在，他是佛陀受人尊敬的弟子之一。

阿耆多羅漢被描繪成身穿羅漢斗篷，披在頭上，象徵他放棄世俗的執著。他蓄著長長的鬍鬚，半裸的右胸，散發著智慧和精神造詣的氣息。他身穿長袍，以修行者的姿勢坐在高高的寶座上，人物雙手結禪定印，代表專注與內心的寧靜，強調其深沉的禪修。展現了他對內在變革的永恆追求和精神覺醒的追求。

佛像的底座用銅板密封，上面刻有雙十字金剛杵圖案，象徵堅不可摧和精神力量。





10

Four-armed Avalokiteshvara

Northeastern India Nalanda, 9th century
Bronze
9 cm (3 ½ in.)

The Buddhist creed Pratīyasamutpāda gāthā also known as ye dharmā hetu is inscribed at the reverse:

“Those dharmas which arise from a cause, the Tathāgata has declared their cause, and that which is the cessation of them; thus the great renunciant has taught.

Through ignorance, karma is accumulated;
karma is the cause of birth.

Through knowledge, karma is not accumulated;
through absence of karma, one is not (re)
born.”

Provenance

Ex-The Nyingjei Lam Collection
On loan to the Rubin Museum of Art, New York 2005-2019 (HAR 68406)

Publication

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, pp. 19&21, fig.9.
Karen Lucic, *Embodying Compassion in Buddhist Art: Image, Pilgrimage, Practice*, Poughkeepsie, 2015, p.67, no.23.

Exhibition

Embodying Compassion in Buddhist Art: Image, Pilgrimage, Practice, The Frances Lehman Loeb Art Center, Poughkeepsie, NY, April 23 to June 28, 2015.

A rare and extraordinary inscribed statue of a four-armed Avalokiteshvara, originating from 9th century Nalanda in Northeast India, captivates with its exquisite details. Crafted from a solid and beautiful buttery metal alloy, this statue is a testament to the artistic mastery of the statue makers of the early Indian Pala era.

四臂觀世音菩薩

東北印度那爛陀 九世紀
銅合金
9 cm (3 ½ in.)

背後佛法《緣起偈》銘文：

諸法從因生，

如來說其因；

諸法滅亦然，

是大沙門說。

來源

前菩薩道收藏
2005-2019年間美國紐約魯賓博物館展覽 (HAR 68406)

出版

大衛·韋爾登和簡·凱西·辛格，《西藏造像遺產：菩薩道收藏中的佛教藝術》，倫敦，1999年，第19和21頁，圖9。
凱倫·盧西克，《在佛教藝術中體現慈悲：圖像、朝聖、實踐》，波基普西，2015年，頁67，編號23。

展覽

在佛教藝術中體現慈悲：圖像、朝聖、實踐，弗朗西斯·雷曼·勒布藝術中心，紐約州波基普西，2015年4月23日至6月28日。

罕見非凡刻有銘文的四臂觀世音菩薩雕像，源自於九世紀印度東北部的那爛陀地區，其精緻的細節令人著迷。這座雕像由堅固而美麗的黃油般的銅合金鑄成，是印度帕拉時代早期藝術精湛的傑作。



Avalokiteshvara, adorned with a headdress that features Buddha Amitabha, emanates a sense of divine grace. His gaze extends slightly towards the left side, as if his compassionate eyes are gazing out to distant realms. In his hands, he holds a lotus stem, a ritual staff, and mala prayer beads, symbolizing purity, spiritual authority, and devotion. One hand is positioned in the varada mudra, bestowing blessings and granting boons to devotees.

Behind him, a flaming aureole halo, adorned with a royal umbrella, adds a regal and sacred touch to the composition. Of notable significance, an inscription “ye dharma hetu...”, a Buddhist creed is carved at the back of the aureole, offering a window into the historical context and deeper meaning of this remarkable statue.

This rare 9th century Nalanda statue of four-armed Avalokiteshvara showcases the fusion of artistic brilliance and spiritual symbolism. It invites contemplation of Avalokiteshvara's compassionate presence, while the intricate details and rich symbolism transport us to a bygone era of artistic and religious flourishing.

觀世音菩薩頭上可見阿彌陀佛像。菩薩的目光向著微微左側延伸，慈悲的目光彷彿延伸到了遙遠的境界。他手裡拿著蓮花莖、法杖和念珠，象徵純潔、精神權威和奉獻。一隻手結施願印，為奉獻者賜予祝福和恩惠。

身後光環，頂部裝飾著一把皇家傘，為構圖增添了一種富麗堂皇和神聖的氣息。光環背面刻有佛法《緣起偈》銘文，具有重要意義，讓我們更了解這尊非凡造像的歷史背景和意義。

這尊罕見的九世紀那爛陀四臂觀世音菩薩雕像展現了藝術才華和精神象徵意義的融合。它讓人沉思觀世音菩薩的慈悲存在，而複雜的細節和豐富的象徵意義將我們帶入古印度過去的藝術和宗教繁榮的時代。





11

Maitreya

Tibet, 14-15th century

Gilded copper alloy with semi-precious stones inlay
15 cm (5 7/8 in.)

Provenance

Belgium private collection

Its Nepalese origin, or more correctly its Newari origin, may be pointed to by several indicators. These include the clearly high copper content of the piece and the style of the lotus base which strongly resembles the later Nepalese workmanship and style of the 11th century but which is in fact from a later period (see Von Schroeder, Vol. 2. Plates 216; 217).

Maitreya sits in a stable, regal position with his focus at some distance beyond the viewer's position. His eyes appear focussed on some distant place as well as internally in meditation. His eyes appear as if they might have had a pupil painted in them but it is equally common in Newari art to find no pupil either etched or painted. This sometimes lends such pieces this 'far-away' gaze which is so enigmatically mysterious.

His intertwined hands are held in the gesture of preaching the Buddha's Law. As mentioned above, Maitreya will come after the Buddha of our world-age, when Śākyamūni Buddha's teachings will have passed away leaving not a single person to recall them. Hence Maitreya re-teaches them using the same teaching gesture as the Buddha did in the past.

- David Templeman, Monash University



彌勒菩薩

西藏十四至十五世紀

紅銅鑲金鑲嵌半寶石
15 cm (5 7/8 in.)

來源

比利時私人收藏

尼泊爾起源，或更準確地說是尼瓦里起源，可以透過幾個指標來指出。其中包括作品明顯較高的銅含量以及蓮花底座的風格，與後來的尼泊爾工藝和十一世紀的風格非常相似。但事實上這是來自較晚時期的作品（參見 Von Schroeder，第 2 卷。圖版 216；217）。

彌勒菩薩以一種穩定、莊嚴的姿勢端坐，他的焦點超越了觀眾的位置。他的目光似乎聚焦在某個遙遠的地方，同時又像是在冥想。他的眼睛看起來好像有一個瞳孔畫在其中，但在尼瓦里藝術中同樣常見的是沒有蝕刻或繪製瞳孔。這有時會為這些作品帶來一種「遙遠」的凝視，顯得神秘莫測。

雙手合十，作說法。如前所述，彌勒佛將在我們世間的佛陀之後出現，那時釋迦牟尼佛的教法已經滅去，無人記得。因此，彌勒佛以過去佛陀所教的姿勢，重新教導他們。

- 莫納什大學 大衛·坦普爾曼教授





12

Vajrasattva

Tibet in Pala style, 12-13th century

Bronze

23.5 cm (9 ¼ in.)

Provenance

East coast American private collection since early 1980s

A remarkable Tibetan standing bronze figure of Vajrasattva influenced by the Indian Pala style, showcases the artistic fusion between the two regions. This standing figure is cast separately into three parts: the figure itself, the royal throne, and the flaming halo crowned with a stupa.

Vajrasattva stands with grace in the Tribhanga posture, a gentle S-shaped curve, portraying elegance and fluidity. In the right hand, he holds a vajra, symbolizing thunderbolt-like spiritual power, while the left hand delicately grasps the stem of a lotus, supporting a ghanta bell atop it. This iconography represents wisdom and the union of compassion and skillful means.

The stylistic influence of the early North East Indian Pala kingdom can be seen in this sculpture, reflecting the ascetic traditions and cultural exchange prevalent during that era. The high flaming halo, adorned with blade-like flames, is reminiscent of other Buddhist and Hindu bronzes from the Bihar region in India.

The bronze of this statue possesses a slightly harder and cruder appearance compared to the typical buttery or dark chocolate-colored bronze alloys found in early Indian works. This distinction suggests that the statue was likely crafted by a Tibetan artist who drew inspiration from the beauty and craftsmanship of Indian art.

In the 18th century, the Chinese Emperor Qianlong developed a deep appreciation for this unique art form and recognized its significance. Impressed by the aesthetic beauty and spiritual symbolism of the Indo-Tibetan bronzes. Under the emperor's guidance, the royal workshop embarked on a revival of this art form.

金剛薩埵菩薩

西藏帕拉風格 十二至十三世紀

銅合金

23.5 cm (9 ¼ in.)

來源

八十年代初期美國東岸私人收藏

受印度帕拉風格的影響，一尊引人注目的西藏銅合金金剛薩埵雕像，展示了兩個地區之間的藝術融合。這尊立像分為三個部分繁複而巧妙地鑄成：雕像本身、王座和背後頭上有佛塔的火焰光環。

金剛薩埵以三節枝姿勢優雅地站立，呈現柔和的曲線，展現優雅流暢。右手持金剛杵，象徵雷霆般的力量，左手則精巧地握著蓮花莖，其上托著甘塔鈴。此圖像代表智慧以及慈悲與善巧手段的結合。

在這件造像中可以看到早期東北印度帕拉王國的風格，反映了那個時代盛行的苦行傳統和文化交流。高高的火焰光環，裝飾著刀刃般的火焰，讓人想起印度比哈爾邦地區的其他佛教和印度教銅像。

與早期印度作品中發現的典型黃油色或黑巧克力色銅合金相比，這座雕像的銅質稍微堅硬和粗糙。這種區別表明，這座雕像很可能是由一位西藏藝術家製作的，他從印度藝術的美麗和工藝中汲取了靈感。

中國十八世紀乾隆皇帝對這種獨特的藝術形式產生了深刻的欣賞並認識到其美學之美和精神的重要性。在皇帝的指導下，皇家作坊也開始復興這種藝術形式。







13

Lakshmi Narayana

India Orissa, 16th century
Bronze
17.5 cm / 13.8 cm w/o aureole (6 7/8 / 5 1/2 in.)

Provenance

Ex-Thomas Murray collection
Australian private collection

Lakshmi Narayana portrays Lord Vishnu, the preserver, and his divine consort, Goddess Lakshmi, seated together in a harmonious embrace.

The bronze figure exudes grace and elegance, capturing the Hindu divine essence of the deities. Lord Vishnu is depicted with his four arms holding his characteristic attributes, the conch shell, cakra discus, staff and the flower, while Lakshmi sits gracefully beside him, radiating beauty and abundance.

The distinctive details of their attire, jewelry, and facial expressions reflect the style of the Orissan artisans. The aureole is franked by two birds, and makaras sea monsters. It is rare to see the original aureole remains intact.

拉克希米·納拉亞納

印度奧裡薩邦十六世紀
銅合金
17.5 cm / 13.8 cm 不連背光 (6 7/8 / 5 1/2 in.)

來源:

前托馬斯·穆雷收藏
澳洲私人收藏

拉克希米·納拉亞納描繪了守護神毘濕奴和他的配偶拉克希米女神和諧地擁抱在一起。

銅像散發印度教的雍容華貴，捕捉了眾神的神聖本質。四隻手臂的毘濕奴手握海螺殼、轉輪七彩、手杖和花；而拉克希米則優雅地坐在他旁邊，散發著美麗和豐富的光芒。

他們的服裝、珠寶和臉部表情的獨特細節反映了印度奧裡桑工匠的風格。光環上有兩隻鳥和馬卡拉海獸。原來的光環完好無損地保存下來是罕見的。





14

Chandrashekhara

Southern India, Late 17-18th century
Two tone-metal alloy
27.8 cm (11 in.)

Provenance

G. Delbes French collection

A depiction of Shiva as Chandrashekhara, the Lord of the Crescent Moon, from late 17th to 18th century Southern India. Shiva, the most powerful and charismatic deity in Hinduism, is captured in a standing posture, exuding divine grace and strength.

Shiva stands as a majestic figure, adorned with divine beauty. His high chignon bears a crescent moon, symbolizing his cosmic power, while his tight dhoti and large earrings further enhance his regal appearance. Behind his head, a circular disk of halo radiates, adding an ethereal aura to his divine presence.

His four arms hold sacred attributes that reflect his multifaceted nature. The battle-axe represents his ability to destroy ignorance and negativity, while the trident symbolizes his control over the three aspects of existence - creation, preservation, and dissolution. The skull of Brahma, the creator deity, signifies the transient nature of life, and the prancing antelope embodies his mastery over desire and attachment.

錢德拉舍卡拉

印度南部，十七世紀末至十八世紀
雙色銅合金
27.8 cm (11 in.)

來源

法國G·德爾布斯收藏

十七世紀末至十八世紀印度南部的濕婆神描述為新月之主月陀羅舍卡拉。濕婆神是印度教中最強大、最有魅力的神靈，以站立的姿勢，散發著神聖的恩典和力量。

濕婆神身材莊嚴，面帶微笑，裝飾著神聖的美麗。他的高髮髻上有一個新月，象徵著他的宇宙力量，而他的緊身布和大耳環進一步增強了他的帝王外觀。在他的頭後，散發著圓形的光環，為他的神聖氣息增添了一絲空靈的氣息。

濕婆神手拿四種法器，反映了他多面的本質。戰斧代表他摧毀無知和消極的能力，而三叉戟則象徵他對三方面的控制——創造、保存和消解。造物主梵天的頭骨象徵著生命短暫的本質，而騰躍的羚羊則反映了他對慾望和執著的掌控。





15

Temple Bell “Genta Kalasan” in the form of a Guardian King

Indonesia Java, 12-13th century
Bronze
32 cm (12 5/8 in.)

Provenance

European private collection

An unusual artifact from 12th to 13th century Java, an Indonesian temple bell, cast heavily in bronze, captures the imagination with its rich symbolism and crossed religious influences of Buddhism and Hinduism.

Atop the bell, a large guardian figure with its demon-like appearance and exposed fangs, reflects a powerful and fearsome presence. Yet, the figure is depicted in a half-kneeling position, symbolizing its submission to the compassionate teachings of the Buddha. He holds a water vessel Kundika, evoking a sense of protection and sacredness.

The lower part of the bell is adorned with five intricately carved Shiva heads, representing the Hindu god of transformation and destruction. These heads add a touch of mysticism and divine energy to the bell, showcasing the synthesis of religious influences in the region.

The weightiness of the bell suggests its significance and importance within the context of a temple, possibly in Kalasan or a similar site. The ring at the very top of the guardian figure indicates that this bell was once suspended and rung inside the sacred confines of a temple, filling the air with its resonant tones during religious ceremonies and rituals.

守護法王寺廟鐘

印尼爪哇十二至十三世紀
銅合金
32 cm (12 5/8 in.)

來源

歐洲私人收藏

印尼寺廟鐘是十二至十三世紀爪哇島的一件不尋常的文物，由大量青銅鑄造而成，以其豐富的象徵意義以及佛教和印度教的交叉宗教吸引了人們的想像。

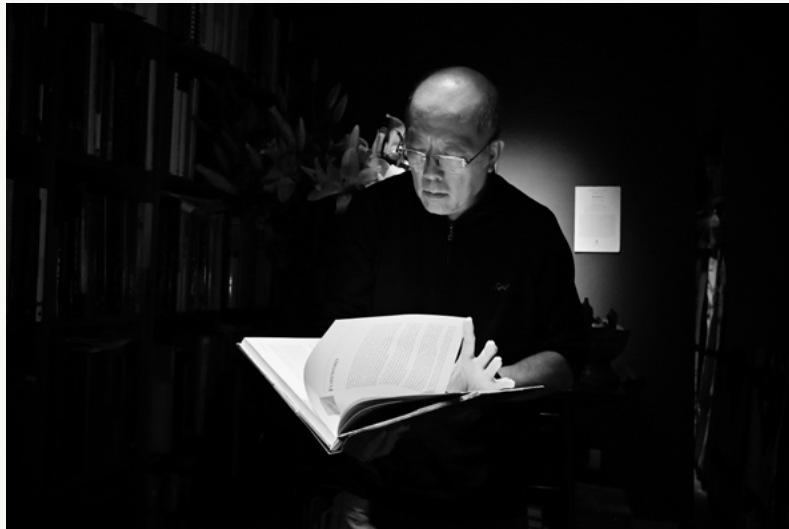
廟鐘的上方，有一個巨大的守護者，其外表如惡魔，獠牙外露，體現出強大而可怕的氣息。然而，該人物以半跪的姿勢描繪，象徵其服從佛陀的慈悲教義。他拿著一個淨瓶，喚起一種保護感和神聖感。

下部裝飾著五個精雕細刻的濕婆頭像，代表印度教的轉變和毀滅之神。這些頭部為鐘增添了一絲神秘主義和神聖能量，展示了該地區宗教影響的綜合。

寺廟鐘可能從前位於卡拉山或類似地點的寺廟。守護者雕像頂部的圓環說明這口鐘曾經懸掛在寺廟的神聖範圍內並敲響，在宗教儀式中，音聲共鳴於寺廟中。







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 intricate antique sculptures, thangka paintings to 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。



Published by Hollywood Galleries Ltd., Hong Kong

Copyright © 2023 by Hollywood Galleries Ltd.
All rights reserved.

Photography and design Andrew Lau

Terms and conditions are incorporated

