



Hollywood Galleries Ltd.

MYSTICAL TANTRA

2024 MAY GALLERY EXHIBITION OF HIMALAYAN ART

密宗奧秘

二零二四年五月喜馬拉雅藝術展覽



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

2024/05/21 - 06/02

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.hollywoodgalleries.com

Instagram: hollywoodgallerieshk

WhatsApp: +852 9311 2577

微信: honlau29

微信: alcyung



MYSTICAL TANTRA

2024 MAY GALLERY EXHIBITION OF HIMALAYAN ART



密宗奧秘

二零二四年五月喜馬拉雅藝術展覽

01

Palden Lhamo Kapala

Tibet 15th century
Kapala skull bone
8 x 7 cm (3 1/8 x 2 7/8 in.)

Provenance

Benny Rustenburg Dutch collection (1940-2017)
Dutch private collection acquired from above
in 1980s

The pentagon-shaped Kapala, crafted from a skull bone, serves as a vessel for spiritual practice and ritual offerings. The image of Palden Lhamo, a wrathful deity, adds to its mystique. Palden Lhamo is depicted as a fierce figure, riding on a mule. The mule stepping on a corpse signifies the triumph over ignorance and the transient nature of existence.

Palden Lhamo's black complexion represents her transformative and wrathful nature. With her four arms, she holds a sword, an axe, a staff, and a Kapala skull bowl. These attributes symbolize her ability to cut through delusion, destroy obstacles, and offer blessings and protection. The adornment of skull jewelry further signifies her connection to the realm of death and its transformative power.

Behind the image of Palden Lhamo, a red flame can be seen, representing the fierce energy and purifying force of her presence. The well-preserved paint on the Kapala indicates the care and reverence with which it was crafted and maintained over time.

Given the specific imagery and the rarity of such relics in the market, it can be inferred that this Kapala was intended for use in very special occasions during tantric ceremonies. Its unique combination of artistic craftsmanship, symbolic representation, and its association with a powerful deity make it a highly sought-after artifact among collectors and practitioners alike.

吉祥天母卡帕拉

西藏十五世紀
噶巴拉人頭骨
8 x 7 公分 (3 1/8 x 2 7/8 吋)

來源

荷蘭本尼·勒斯滕堡收藏 (1940-2017)
1980年代荷蘭私人收藏從以上來源購得

五邊形的卡帕拉由顱骨製成，是修行和法事祭祀的器皿。吉祥天母的形像被描繪成騎在騾子背上。騾子踩在象徵著對愚癡和無常的屍體上。

吉祥天母黑色身軀顯示出她憤怒的本性。她手持劍、斧頭、法杖和卡帕拉頭骨碗，象徵著她斬斷愚癡、摧毀障礙、給予加持和供養的能力。頭骨首飾的裝飾進一步象徵顯示她對抗死亡的力量。

在吉祥天母像的背後，可以看到一團紅色的火焰，代表著她的兇猛和淨化力量；卡帕拉上圖案彩繪難得地保存完好，顯示了長期的崇敬。

鑑於此類舍利的稀有性，可以推斷這件卡帕拉是為密宗儀式期間非常特殊的場合使用的，備受收藏家追捧的文物。



02

Tsangnyön Heruka

Tibet late 15- early 16th century
Bronze
6.8 cm (2 5/8 in.)

Provenance

Benny Rustenburg Dutch collection (1940-2017)
Dutch private collection acquired from above
in 1980s

Tsangnyön Heruka Chökyi Gyatso གཙོན་ལྷོ་ཉི་རུ་ཀ་ (1452-1507), was a prominent Tibetan yogi and the author of the “1000 Songs of Milarepa,” a collection of songs and teachings attributed to the great Tibetan saint Milarepa.

In his raised right hand, he holds a vajra, a thunderbolt symbolizing spiritual power and enlightenment. His left hand holds a skull bowl, which serves as a vessel for offerings and represents the transitory nature of existence.

The x-shaped crossed jewelry adorning his chest. His hair is tied up high, he is adorned with prominent earrings, and he wears a crown of skulls, symbolizing the transcendence of ego and attachment to worldly concerns.

Stylistically, the figure bears similarities to Virupa, a celebrated Mahasiddha in Tibetan Buddhist tradition. This suggests the influence and inspiration that Tsangnyön Heruka drew from the teachings and practices of the Mahasiddhas.

The sealed and consecrated base of the bronze figure indicates its sacred nature and the reverence with which it was treated. Such consecration is believed to imbue the figure with spiritual potency and blessings.

桑吉堅贊

西藏十五晚期至十六世紀早期
銅合金
6.8 公分 (2 5/8 吋)

來源

荷蘭本尼·勒斯滕堡收藏 (1940-2017)
1980年代荷蘭私人收藏從以上來源購得

桑吉堅贊 གཙོན་ལྷོ་ཉི་རུ་ཀ་ (1452-1507) 是一位著名的西藏修行大師，他是《密勒日巴千歌》的作者，該書收錄了偉大的西藏聖人密勒日巴聖人的歌曲和教義故事。

他舉起的右手握著金剛杵，這是象徵精神力量和覺悟的法器；左手握著骷髏碗，作為供奉的容器，代表存在的空虛和無常。

胸前佩戴交叉型珠鏈，頭髮高高盤起，耳飾突出，頭戴骷髏王冠，象徵超脫自我、世俗執著，也是典型密宗修行大成就者的裝束。

從風格上看，這雕像與藏傳佛教傳統中著名的大成就者維魯巴相似，表明桑吉堅贊受到了大成就者的教義和修行的影響和啟發。

神像底部密封表明了其神聖本質和人們對它的崇敬。



03

Buddha

Tibet, 14-15th century
Gilded silver
7.5 cm (3 in.)

Provenance

European private collection acquired from Benny Rustenburg Dutch collection in 2001

The rare and precious gilded silver statue of a Buddha from the 14th to 15th century is a remarkable and highly sought-after work. Early silver statues from the Himalayan region are exceptionally rare due to historical circumstances that led to the melting and sale of many such objects as common silver. The survival of this statue suggests that it was well-preserved and protected by Tibetan monks or devoted Buddhists who recognized its sacred value. The gilded silver construction highlights the exquisite craftsmanship and artistic skill of the time. Its rarity and historical significance make this statue a prized treasure for collectors and enthusiasts of Buddhist art and culture.

The bottom of the gilded silver statue is consecrated and sealed, enhancing its spiritual significance. It is adorned with a crossed dorje copper plate, faintly gilded, adding an additional layer of sacredness to the artifact.

釋迦佛

西藏十四至十五世紀
銀鑲金
7.5 公分 (3 吋)

來源

歐洲私人收藏於2001年從荷蘭本尼·勒斯滕堡購得

這尊罕見而珍貴的早期銀鑲金佛像是一件非凡且備受追捧的雕像，由於歷史原因導致許多此類銀佛像被熔化，因此喜馬拉雅地區的早期銀佛像極為罕見。該雕像的倖存表明它受到西藏僧侶或虔誠的佛教徒的保護，他們認識到其神聖的價值，銀鑲金結構凸顯了其當時的精湛工藝和藝術技巧。其重要意義使這雕像成為佛教藝術和文化收藏家和愛好者的珍品。

鑲金銀像的底部經過開光和封印，增強了其靈性意義，其上飾有十字金剛杵銅板，略帶鑲金，為這尊佛像增添了一層神聖的色彩。





04

Vajrapani

Tibet, 15th century
Gilded bronze
8.4 cm (3 ¼ in.)

Provenance

Benny Rustenburg Dutch collection (1940-2017)
Dutch private collection acquired from above
in 1980s

The sweet-looking gilded copper alloy figure of Vajrapani standing in the pratyahidhasana posture, with one leg slightly bent, Vajrapani exudes a dynamic and powerful presence. In his right hand, Vajrapani holds a vajra, a symbol of indestructible thunderbolt energy. This signifies his unwavering strength and ability to overcome obstacles on the path to enlightenment. His left hand forms a karana mudra, a gesture of dispelling or warding off negative energies, obstacles, and evil forces.

As a wrathful protector, Vajrapani is depicted with three eyes, widely associated with his ability to see past, present, and future. He wears a tantric skulls crown, symbolizing the transcendence of ego and attachment to worldly concerns. Adorned with a tiger skin, he represents the mastery over primal instincts and fears.

The gilded copper alloy adds a touch of elegance and radiance to the figure, enhancing its aesthetic appeal. Despite its small size, the intricate craftsmanship and attention to detail make this piece a captivating work of art.

The immediate attraction and connection you felt upon seeing this figure is a testament to its artistic beauty and spiritual resonance. Its ability to capture attention and evoke a sense of awe is a testament to the skill of the artisans who crafted it.

金剛手菩薩

西藏十五世紀
銅鑲金
8.4 公分 (3 ¼ 吋)

來源

荷蘭本尼·勒斯滕堡收藏 (1940-2017)
1980年代荷蘭私人收藏從以上來源購得

金剛手菩薩的形象甜美，鑲金銅合金，左展立姿勢站立，單腿微曲，散發著動感和力量。手結期克印，驅散或抵禦負面能量、障礙和惡魔。

作為一個憤怒保護者，金剛手菩薩被描繪成擁有一隻眼睛，具有能夠看到過去、現在和未來的能力。代表他對原始本能和恐懼的掌控。

鑲金的銅合金為人物增添了一絲優雅光彩，增強了其美學情趣，體積雖小，精緻的工藝和對細節的關注使這件作品成為一件令人著迷的藝術品。

當你看到這個雕像時，感受到的吸引力和聯繫證明了它的藝術美感和精神共鳴。

05

Mythological Animal Incense Censer 神獸香爐

Tibet, 14th century

Bronze

7 x 6.8 cm (2 ¼ x 2 ⅝ in.)

Provenance

European private collection

Publication

C.C.Lin, *The Sacred Art of Tibet*, Taipei, 2010, p. 24-25, p.31

The unusual 14th century Tibetan mythological animal incense censer is a captivating and intriguing artifact that combines elements of both fantasy and functionality. An auspicious animal hybrid form, blending the majestic qualities of a dragon with the elegance of a deer.

The mythological animal is depicted in a dynamic posture, riding in the clouds. This symbolizes its ethereal nature and its association with celestial realms. The dragon scales adorning the creature's body add a touch of mystique and power to its appearance.

The censer itself is crafted from bronze, which possesses a buttery color that adds to its allure. The smooth texture of the bronze suggests that the piece has been well-handled and cherished by people in the past.

The censer's practical function is notable as well. Each side of the censer features a hole designed to hold an incense stick, allowing for the diffusion of fragrant smoke during rituals and ceremonies. This merging of aesthetics and utility demonstrates the intricate craftsmanship and thoughtful design behind the creation of this artifact.

西藏十四世紀

銅合金

7 x 6.8 公分 (2 ¼ x 2 ⅝ 吋)

來源

歐洲私人收藏

出版

林金春《金剛遍智》，台北，2010年。頁 24-25，31

這件不同尋常的西藏吉祥神獸香爐十分有趣，融合了龍的雄偉品質和鹿的優雅，附有傳奇幻想和香爐功能。

神話中的動物以一種動態的姿態描繪出來，象徵著它的空靈本質和它與天界的聯繫，龍鱗為它的外觀增添了一絲神秘和力量。

爐具本身由銅合金製成，黃油般的色澤，更增添了其吸引力。

香爐的實用功能也很顯著，香爐的每一面都有一個用來容納香的孔，這種美學與實用性的結合體現了其複雜的工藝和周到的設計。





06

Vajradhara

Nepal Malla, 14th century
Gilded copper alloy
11.3 cm (4 3/8 in.)

Provenance

Benny Rustenburg Dutch collection (1940-2017)
Dutch private collection acquired from above
in 1980s

The Nepalese 14th century Malla gilded copper alloy figure of Vajradhara is the primordial Buddha in Vajrayana Buddhism. Despite the absence of the traditional attributes of the bell and vajra in this particular image, the figure exudes an undeniable sense of power and spiritual presence.

Vajradhara is depicted with crossed arms, signifying the union of wisdom and compassion. Elaborate jeweled ornaments adorn his body, emphasizing his divine nature and elevated status. The sitting posture, with crossed legs above a double lotus, reflects his meditative state and spiritual grounding.

The intentional discontinuation of the lotus at the back of the figure provides an empty space, possibly intended for patrons to add an inscription or dedication when deemed necessary.

The rich and reddish gilding further enhances the visual appeal of the figure, evoking a sense of grandeur and sacredness. The application of black lacquer on the hair, following traditional Nepalese techniques, adds depth and contrast to the overall composition.

金剛總持

尼泊爾馬拉皇朝十四世紀
紅銅鑲金
11.3 公分 (4 3/8 吋)

來源

荷蘭本尼·勒斯滕堡收藏 (1940-2017)
1980年代荷蘭私人收藏從以上來源購得

金剛總持像是金剛乘佛教中最初原始佛，儘管這造像缺乏金剛杵和金剛鈴的傳統法器，但該雕像散發著不可否認的力量和精神存在感。

金剛總持雙臂交叉，象徵著智慧與慈悲的結合，身體裝飾著精緻的珠寶，強調了他的本質和神聖地位，雙腿交叉的坐姿反映了他的修行冥想和精神。

底座背面的蓮花留有空位，可能是為了讓信徒在必要時添加銘文。

豐富的紅銅鑲金進一步增強了人物的視覺吸引力，喚起一種莊嚴和神聖的感覺。

07

Arhat possibly Gopaka

Tibet, 16th century
Bronze
6 cm (2 ⅜ in.)

Provenance

Benny Rustenburg Dutch collection (1940-2017)
Dutch private collection acquired from above
in 1980s

Arhat is one of the sixteen Arhats, also known as the Sixteen Great Arhats or Arhatashta, an individual who has attained the highest level of spiritual realization and liberation known as Nirvana. The term “Arhat” is derived from Sanskrit and can be translated as “one who is worthy” or “one who is awakened.”

Arhats are considered to have achieved enlightenment and have completely eradicated all defilements, attachments, and ignorance that bind individuals to the cycle of birth and death (samsara). They have reached a state of supreme wisdom and compassion and are free from suffering.

The miniature Tibetan 16th century bronze figure of Arhat is depicted with meticulous attention to detail despite its small size.

羅漢 可能為戍博迦尊者

西藏十六世紀
銅合金
6 公分 (2 ⅜ 吋)

來源

荷蘭本尼·勒斯滕堡收藏 (1940-2017)
1980年代荷蘭私人收藏從以上來源購得

羅漢是十六羅漢之一，來利益眾生「羅漢」一詞源自於梵文，可以翻譯為「覺醒的人」。

羅漢被認為已經證悟，徹底根除所有束縛人生死輪迴的煩惱、執著和無明，他們已經達到了無上智慧和慈悲的境界，並且脫離了痛苦。

此十六世紀羅漢像雖然體型較小，面容和衣飾十分細緻。





08

Black Jambhala

Tibet, 13-14th century
Gilded copper alloy
9.8 cm (3 7/8 in.)

Provenance

Benny Rustenburg Dutch collection (1940-2017)
Dutch private collection acquired from above
in 1980s

Also known as Black Kubera or Black Dzambhala, is a deity in Tibetan Buddhism associated with wealth, abundance, and prosperity. He is often depicted with a fierce countenance, dark or black in color, symbolizing his ability to overcome obstacles and destroy negativity.

This early copper alloy figure is standing in the alidhasana posture, with one leg slightly bent, stomping on a corpse symbolizes his ability to overcome obstacles and transform negative energies into positive abundance. The presence of a corpse with flower-like jewels spilling out from its mouth and held in his hands represents the transmutation of suffering into wealth and prosperity.

Jambhala's right hand holding a kapala bowl signifies the offering of spiritual nourishment, while his left hand squeezing a large mongoose. The mongoose appears in with an exaggerated features such as an enlarged belly, symbolizes the bestowal of wealth and abundance. The river-like flow of jewels from the mongoose's mouth further emphasizes this theme.

Jambhala is depicted as semi-wrathful, adorned with Naga snakes as protectors. The solid high copper alloy casting of the bronze statue gives it a reddish color, adding to its visual allure. The consecration seals on both the back and bottom of the lotus base indicate the sanctity and sacredness of the statue.

黑財神

西藏十三至十四世紀
紅銅鑲金
9.8 公分 (3 7/8 吋)

來源

荷蘭本尼·勒斯滕堡收藏 (1940-2017)
1980年代荷蘭私人收藏從以上來源購得

黑財神是藏傳佛教中與財富、豐富和繁榮相關的神靈，他通常被描繪成兇猛的面容，顏色為黑色，象徵著他克服障礙和消除負面情緒的能力。

這尊早期的神像以右展立姿站立，單腳微曲，踩在屍體上，象徵著他克服障礙、將負面能量轉化為正面能量的能力。他站立在面帶微笑的屍體，嘴裡吐出和手握着花朵般的珠寶，象徵著轉苦為樂。

右手拿著卡帕拉碗，左手則捏著財寶鼠。財寶鼠以誇張的特徵出現，例如擴大的腹部，嘴裡吐出大量珠寶，進一步強調豐富的財富。

財神像呈半憤怒狀態，以那伽蛇為護身，銅現淡紅色，蓮花底座背面和底部入藏封印更帶出神秘感。

09

Black Jambhala

Tibet ca. 13th century
Copper alloy
6.7 cm (2 5/8 in.)

Provenance

Tresors d'Asie Paris, 2011
European private collection

Black Jambhala, also known as Black Kubera or Black Dzambhala, is a deity in Tibetan Buddhism associated with wealth, abundance, and prosperity. This miniature size of solid cast in high-copper alloy, bears the cherished marks of devoted Buddhists through the visible signs of wear and touch. These worn elements speak to the statue's significance as an object of veneration and devotion.

The frequent handling and touching by devoted practitioners have left their trace on the surface, creating a patina and smoothing certain areas. Each mark and worn spot represents the countless moments of connection, prayer, and reverence by those who have sought blessings and guidance from Black Jambhala.

This tangible evidence of devotion adds to the statue's authenticity and imbues it with a sacred energy. It becomes a conduit of spiritual connection, carrying the prayers, hopes, and aspirations of those who have interacted with it.

黑財神

西藏約十三世紀
紅銅合金
6.7 公分 (2 5/8 吋)

來源

巴黎亞洲的瑰寶2011年
歐洲私人收藏

實心鑄造的黑財神象徵藏傳佛教中富足和繁榮。這種微型尺寸的造像，透過虔誠佛教徒珍貴地保存下來。

虔誠的奉獻者的頻繁觸摸在表面留下了深色的皮殼，銅變得光滑，每個痕跡和磨損都代表了那些尋求黑財神祝福和指導的聯繫、祈禱和崇敬。

這種虔誠的有形證據增加了雕像的真實性，並為其注入了神聖的能量，它成為精神聯繫的管道，承載著與之互動的人們的祈禱、希望和願望。





10

Crowned Buddha

Tibet in Nepalese style, 14-15th century
Gilded copper alloy
9.2 cm (3 5/8 in.)

Provenance

Benny Rustenburg Dutch collection (1940-2017)
Dutch private collection acquired from above
in 1980s

The statue of the crowned Buddha, with his right hand touching the earth, is a captivating representation of a significant moment in the life of Siddhartha Gautama, the historical Buddha. This gesture, known as the Bhumisparsha mudra, symbolizes the moment of enlightenment when he called upon the earth as witness to his attainment.

The crowned Buddha is depicted wearing a regal crown, signifying his royal lineage, while his flowing robe showcases intricate engraving patterns, adding to the statue's visual elegance. The attention to detail in the robe highlights the craftsmanship and devotion put into its creation.

In front of the Buddha, atop the lotus base, rests a small vajra, a ritual object representing the indestructible and enlightened mind. This placement emphasizes the Buddha's mastery over all obstacles and his connection to the transcendent realms.

寶冠佛

西藏尼泊尔風格 十四至十五世紀
銅鑲金
9.2 公分 (3 5/8 吋)

來源

荷蘭本尼·勒斯滕堡收藏 (1940-2017)
1980年代荷蘭私人收藏從以上來源購得

戴著王冠的寶冠佛右手觸地，生動地再現了歷史上佛陀悉達多·喬達摩一生中的一個重要時刻。

戴著王冠的佛陀象徵著他的皇室血統，而他飄逸的長袍上有復雜的雕刻圖案，增添了雕像的視覺優雅感。

佛陀前面的蓮花底座上放置著一個小金剛杵，這是代表不滅和覺悟心的法器。

11

Chaturmukha Mahakala

Tibet 16th century
Black stone, gold and color pigment
Width: 19 cm (7 ½ in.)

Provenance

Benny Rustenburg Dutch collection (1940-2017)
Dutch private collection acquired from above
in 1980s

This triangular shape of the black stone painted with gold and color pigments, depicting a wrathful image of Chaturmukha Mahakala is fascinating and unique relic. This type of stone is more common in India, with a thickness of approximately 2 cm, holds cultural significance for both Indian and Tibetan traditions.

This Mahakala has four faces and four arms. Each face represents a different aspect of his enlightened nature, while his multiple arms hold a sword, Kartika knife, kapala (skull cup), and skull mala bead. Standing atop a corpse on a lotus, surrounded by flaming fire, the deity exudes a powerful presence and symbolizes the transformation of negative forces.

Particularly intriguing is the presence of four sets of Kartika knife and kapala surrounding the main deity. These additional implements suggest the potential for complex ritual offerings and tantric practices associated with Chaturmukha Mahakala.

Despite the passage of time, the painting on the stone remains remarkably well-preserved, a testament to the care and reverence it has received. Its vibrant colors and intricate details provide a visual spectacle, inviting contemplation and devotion.

四臂大黑天

西藏十六世紀
黑石、金和彩色顏料
寬 19 公分 (7 ½ 吋)

來源

荷蘭本尼·勒斯滕堡收藏 (1940-2017)
1980年代荷蘭私人收藏從以上來源購得

這塊三角形的黑石上用金和彩色顏料描繪了四臂大黑天的圖像，迷人而獨特。這石頭厚度約二厘米，同類的石在印度比較常見，對印度和西藏傳統有一定的聯繫。

這尊大黑天有四面四臂，每張面代表他證悟本性的不同面向，而他的多隻手臂分別握有劍、鉞刀、骷髏杯和骷髏念珠。背後有火焰包圍，散發出強大的存在，象徵負面力量的轉化。

特別令人感興趣的是主神周圍有四套鉞刀和卡帕拉。這些額外的工具表明與大黑天有關的複雜密宗儀式。

儘管經歷了歲月的流逝，這幅石頭上的畫仍然保存得非常完好，證明了它所受到的照顧和崇敬。它鮮豔的色彩和複雜的細節提供了一種視覺奇觀，令人沉思和虔誠。



12

Chaturbhuja Mahakala

Tibet, 13th century
Grey stone
8.5 cm (3 ⅜ in.)

Provenance

Lionel and Danielle Fournier French collection
acquired in 1970s-1980s
Private European collection

The Chaturbhuja Mahakala from the ex-Lionel Fournier French collection is an extraordinary sculpture. It is a small stone artwork that likely served as a portable object for travel or as a focal point on a small home altar. The intricacy and craftsmanship of the piece make it truly remarkable.

The Fournier collection, known for its significant contributions to the Musee Guimet museum in Paris.

Seated in the lalitasana pose, Chaturbhuja Mahakala is depicted with four arms, holding a sword, a chopper (Kartika), a Kapala skull cup, and a Khatvanga staff. What sets this depiction apart is the unique portrayal of the wrathful deity with a smiling expression. This contrasting combination of wrath and a gentle smile embodies the transformative nature of Mahakala's compassion.

Seated atop a corpse, which also bears a smiling expression, the sculpture showcases a framing halo behind the deity. The carving itself is exquisite, displaying a sweetness and finesse that reflects the exceptional skill of early Tibetan stone carving.

四臂大黑天

西藏十三世紀
灰黑石
8.5 公分 (3 ⅜ 吋)

來源:

法國福尼爾先生和夫人於七十至八十年代收藏
歐洲私人收藏

法國福尼爾收藏的一件非凡雕塑，福尼爾以對巴黎吉美博物館的重大貢獻而聞名。這件作品的複雜性和工藝確實很了不起。

四臂大黑天以遊戲坐姿勢坐著，四手手持劍、鉞刀、卡帕拉骷髏碗和天杖。

雕像端坐在一具同樣面帶微笑的屍體上，神像背後有一道框光環，雕刻本身十分精美，呈現出一種甜美細膩的感覺，體現了早期西藏石雕的精湛技藝。





13

The Great Black One Mahakala Panjarnata

Southern Tibet, Western Tsang (gTsang)
15th century
Copper alloy and brass
42 cm (16 ½ in.)

Provenance

Thakuri family collection since 1940s

Inscription

'You O Great Black One, who defeats all bgegs demons (demonic spirits who bring about obstructions to human's aims) – May you ensure and make firm the Buddha's Teachings and the lives of the patrons who have heaven-sent wealth. May you bring together the realms of both the Buddhist teachings and that of secular governance. I also beg you to protect the lives of all sentient beings. May All Blessings Come Down on Us!'

This powerful and rare image represents the complexity of the deity in a particularly convincing and aesthetically pleasing manner.

The wonderful casting which is completely without flaws, is perfectly smooth and its lustre is a fine example of the skills of the metal-casters in the region of southern Tibet at the time of its manufacture. It is possible that the image originally came from a Sakyapa monastery or family as this deity was particularly popular with those of the Sakya tradition in western Tsang at this time.

In his two-armed form Mahākāla is described in Tibetan iconographic works as being a dark grey colour and with a 'third eye' of wisdom. He holds a flaying knife in his right hand and a skull-cup in his left. The knife symbolically cuts off ignorance (skin) in order to reveal wisdom (flesh). The skull-cup contains blood which is the essential symbol of Wisdom itself.

He stands in perfect balance on top of a supine human body which represents all that was hostile to Buddhism and whose smile reflects the joyous state he exists in now after having subjected himself to the Great Black One.

大黑天 瑪哈嘎拉·班加納塔

西藏南部 烏思藏地區
十五世紀
紅銅、黃銅
42 公分 (16 ½ 吋)

來源

塔庫瑞家族四十年代收藏

銘文

「偉大的大黑天，請降服所有邪魔外道，願佛法得以永遠傳承，讓施主們的財富繼續積聚，讓佛法發揚光大，更懇請您保佑生靈，讓所有願望成真。」

這尊強大而罕見的大黑天像造法精美，無任何瑕疵，光滑無瑕，光澤瑩潤，充分表現當時藏南地區精湛鑄工技藝。此像可能最初來自薩迦派寺院或家族，因為這位神靈在當時薩迦派中特別受歡迎。

在西藏，雙臂形態的大黑天被描述為深灰色，具有智慧的三眼。他右手拿著鉞刀，刀象徵性地割掉無明(皮膚)以顯露智慧(肉體)，左手拿著一個卡帕拉骷髏碗，頭骨碗中盛有血液，這是智慧本身的重要象徵。

他以完美的平衡站立在仰臥的人體之上，表示降服所有對佛教的敵意；他的微笑反映了他成功後現在所處的喜悅狀態。

大黑天身戴著骷髏骨，顯出他外在的兇猛。以蛇作為腳環、手鐲，纏著身軀像一條繩子，據說此蛇代表他所擊敗的八大蛇王。他的其他裝飾品是乾燥的人頭骨，代表他掌握的五大智慧。他的皇冠上有五個頭骨，這是他掌握的五種智慧的另一種表現。

幸運的是，單層蓮花座下刻有清晰的銘文，為我們提供了一些重要的信息，說明委託這件作品的人這樣做的原因。

-莫納什大學 大衛·坦普爾曼教授



Mahākāla is shown decked in ornaments which reinforce his outer aura of ferocity. He wears garlands of snakes as anklets, bracelets and has a cord round his torso which are said to represent the Eight Great Serpent-Kings whom he has defeated. His other ornaments are dried human skulls which represent the Five Great Aspects of Wisdom which he has mastered. His crown with five skulls is another representation of the Five Wisdoms he has mastered.

It's fortunate that this fine image has a well inscribed and clear inscription which gives us some important information about the reasons that the person who commissioned the present piece had for doing so.

- David Templeman, Monash University









14

Aureole

Nepal, 14-15th century
Gilded copper alloy with red color pigment
20 x 17 cm (7 7/8 x 6 3/4 in.)

Provenance

Benny Rustenburg Dutch collection (1940-2017)
Dutch private collection acquired from above
in 1980s

This repoussé hammered gilded copper alloy halo designed to be inserted onto a throne for a Buddha statue. Crafted with intricate skill and attention to detail, this halo serves as an ornate and symbolic backdrop, enhancing the presence and aura of the Buddha.

The repoussé technique involves hammering and shaping the metal from the reverse side to create raised designs and patterns. The gilded copper alloy adds a touch of opulence and radiance, elevating the visual impact of the halo.

As an essential component of the overall presentation of a Buddha statue, the throne halo carries profound symbolism. It represents the divine realm, symbolizing the enlightened state of the Buddha and his transcendent wisdom.

背光

尼泊爾十四至十五世紀
紅銅鑲金、紅顏料
20 x 17 公分 (7 7/8 x 6 3/4 吋)

來源

荷蘭本尼·勒斯滕堡收藏 (1940-2017)
1980年代荷蘭私人收藏從以上來源購得

背光本用於插入佛像的寶座上，這個光環經過複雜的技巧和對細節的關注而製作而成，作為華麗和象徵性的背景，增強了佛陀的存在。

錘碟技術涉及從背面錘擊而塑造，紅銅鑲金增添了一絲華麗和光芒，提升了光環的視覺衝擊。

寶座光環作為佛像整體呈現的重要組成部分，具有深刻的象徵意義。它代表神聖境界，象徵佛陀的覺悟境界和超凡智慧。



15

Vajravarahi

Tibet, ca. 13th century
White stone and red pigment
10.7 cm (4 ¼ in.)

Provenance

Alex Biancardi collection before 2000
Cito Cessna, Sydney Australian collection

Vajravarahi, also known as the “Diamond Sow,” is a Tantric deity associated with the fierce and transformative aspects of wisdom and compassion.

This white stone carving showcases the skill and artistic finesse of the craftsmen of the time.

Vajravarahi is typically depicted with a sow’s head on the right side of her head, and a female human body, symbolizing her ability to transmute impure energy into enlightened wisdom. She is holding a Kartika knife and a kapala skull cup, representing her power over both the destructive and transformative forces of existence.

The traces of red pigment on its surface suggests that the sculpture was actively used in puja offerings and rituals. Devotees would have adorned the sculpture with offerings, such as red flowers or vermillion powder, as part of their devotional practices. These offerings are acts of reverence and an expression of gratitude towards the deity.

金剛亥母

西藏約十三世紀
白石、紅色顏料
10.7 公分 (4 ¼ 吋)

來源

亞歷克斯·比安卡迪 2000 年之前收藏
澳洲雪梨西托塞斯納收藏

密宗金剛亥母，智慧、兇猛而慈悲。這件白色石雕展現了當時工匠的技藝和藝術技巧。

金剛亥母的形象通常是右邊有一個母猪頭，身體為女性，象徵她具有將不淨能量轉化為開悟智慧的能力。她拿著一把鉞刀和一個卡帕拉，代表著她具有改變現狀的力量。

石雕表面的紅色顏料痕跡顯示此雕塑曾被供奉。信徒會用紅花顏料粉灑上表面，作為他們虔誠實踐的一部分。這些供品是對神靈的崇敬。



16

Amida Nyorai

Japan, Heian (Fujiwara) period,
late 12th century
Wood, lacquer, gold, pigment, crystal
41 cm (16 1/8 in.)

Provenance

European private collection

“Statue of a standing Buddha, made in Fujiwara period, ca. 800 years ago”

Amida Nyorai, also known as Amitabha Buddha, is revered as the Buddha of Infinite Light and Infinite Life.

This wooden sculpture exemplifies the artistic style and craftsmanship of the Heian period. The serene expression on the face of Amida Nyorai reflects the emphasis on inner tranquility and spiritual enlightenment prevalent during this time.

The intricate details, such as the flowing robes and the delicate facial features, showcase the meticulousness and artistry of the sculptor.

As an object of devotion, the Amida Nyorai sculpture would have been an important focal point in Buddhist temples of the era. It would have served as a visual representation of Amida Buddha's compassionate and liberating qualities, inspiring practitioners to aspire to the attainment of enlightenment.

阿彌陀如來

日本平安(藤原)時代
十二世紀後期
木、漆、金、顏料、水晶
41 公分 (16 1/8 吋)

來源

歐洲私人收藏

“釋迦立像 藤原時代作 距今近八百年”

阿彌陀如來，又稱阿彌陀佛，被尊為無量光、無量壽佛。

木雕體現了日本平安時代的藝術風格和工藝。阿彌陀如來臉上平靜的表情反映了當時流行的對內心平靜和精神啟蒙的重視。

飄逸的衣袍、精緻的五官等錯綜複雜的細節，展現了雕塑家的細緻與藝術性。

作為虔誠的對象，阿彌陀如來雕塑將成為當時佛教寺廟的重要焦點。它可以作為阿彌陀佛慈悲和解脫品質的視覺表現，激勵修行者立志獲得證悟。





17

Kagyü Hierarchy

Tibet 13-14th century
Silver alloy
7 cm (2 ¾ in.)

Provenance

European private collection

The rare and precious silver statue of a Kagyü lineage hierarchy from the 13th to 14th century is an interesting and highly sought-after work. Early silver statues from the Himalayan region are exceptionally rare due to historical circumstances that led to the melting and sale of many such objects as common silver. The survival of this statue suggests that it was well-preserved and protected by Tibetan monks or devoted Buddhists who recognized its sacred value.

This sculpture is most likely belongs to the Taklung Kagyü lineage, a distinct lineage within Tibetan Buddhism that traces its origins to the renowned Indian master Tilopa (988-1069) and his foremost disciple, Naropa (1016-1100). The lineage takes its name from the region of Taklung in Tibet where it was initially established.

The Taklung Kagyü lineage is considered one of the four major Kagyü lineages, alongside the Karma Kagyü, Drikung Kagyü, and Drukpa Kagyü. It is renowned for its emphasis on meditation practices and the direct realization of the nature of mind. The lineage places particular importance on the teachings of the Mahamudra and Six Yogas of Naropa.

The lineage has had several prominent masters throughout history, including Taklung Thangpa Tashi Pal (1142-1210), the founder of the lineage, and Taklung Matrul Rinpoche (1870-1940), who played a significant role in its preservation and dissemination in recent times.

噶舉派上師

西藏十三至十四世紀
銀合金
7公分(2¾吋)

來源

歐洲私人收藏

這是一尊罕見而珍貴的噶舉傳承銀像，由於歷史環境導致許多此類物品像普通銀一樣被熔化和出售，喜馬拉雅地區的早期銀雕像極為罕見。這尊雕像的倖存表明它得到了西藏僧侶或虔誠佛教徒的良好保存和保護，他們認識到其神聖價值。

這尊雕塑很可能屬於噶舉派中達隆寺的傳承，其起源可以追溯到著名的印度大師帝洛巴(988-1069)和他最重要的弟子那洛巴(1016-1100)。該傳承來自最初建立的西藏達隆地區。

噶舉中達隆派與噶瑪噶舉、直貢噶舉、竹巴噶舉並稱為四大噶舉傳承之一。它以強調修行和直接領悟心性而聞名。傳承特別重視大手印和那洛巴六瑜伽的教導。

歷史上曾有幾位傑出上師，包括創始人達隆唐巴扎西巴(1142-1210)，以及近代在其保存和傳播方面發揮了重要作用的達隆瑪楚仁波切(1870-1940)。



18

Jambhala

Tibet ca. 13th century
Bronze
10 cm (4 in.)

Provenance

West Sussex English private collection

This early bronze figure of Yellow Jambhala, also known as Dzambhala or Kubera, is a deity associated with wealth, abundance, and prosperity.

Yellow Jambhala is often depicted seated on a lotus throne, holding a mongoose in one hand, which symbolizes the ability to grant wealth and abundance. The figure exudes a sense of generosity and benevolence, with a gentle expression and a serene countenance.

The influence from the Northeastern Indian style can be observed in various aspects of the bronze figure. It may feature characteristic elements such as the flying ribbons next to his shoulders, elongated proportions, intricate ornamentation, and intricate detailing of jewelry and garments.

As an object of devotion, the early bronze figure of Yellow Jambhala serves as a focal point for practitioners seeking blessings and assistance with worldly matters. Believed to possess the power to alleviate financial difficulties and bestow prosperity, this figure holds a special place in the hearts and practices of devotees.

黃財神

西藏約十三世紀
銅合金
10 公分 (4 吋)

來源

英國西薩塞克斯私人收藏

這尊早期黃財神像是與財富、豐足和繁榮的神。

黃財神常被描繪成坐在蓮花寶座上，一手拿著一隻財寶鼠，人物表情溫和，面容安詳，散發著慷慨仁慈的氣息。

雕像受到東北印度風格的影響。例如肩旁飄揚的絲帶、拉長的比例、複雜的裝飾珠寶和服裝。

黃財神可助修行者尋求加持和幫助處理世俗事務。人們相信黃財神擁有緩解經濟困難和帶來繁榮的力量，在信徒的心中和實踐中佔有特殊的地位。



19

Revanta

Nepal dated 788/1668 AD
Copper alloy
10 cm (4 in.)

Provenance

Dutch private collection

This dated copper alloy sculpture of Revanta, the son of Surya, the Sun God, a prominent figure in Hindu mythology, is associated with horsemanship, hunting, and martial prowess.

The sculpture portrays Revanta in a dynamic pose, mounted on a horse. His one hand holds a sword, symbolizing his warrior nature, while the other hand grasps a horse lasso, representing his equestrian skills. This depiction highlights his multifaceted persona as a skilled warrior and horseman.

Revanta's character is mentioned in various ancient texts, including the Mahabharata and the Puranas. According to legends, he played a role in assisting the gods during battles and was admired for his valor and courage.

The lotus base on which Revanta stands adds a touch of elegance and symbolism to the sculpture. The lotus, a revered flower in Hinduism, represents purity, spiritual enlightenment, and divine birth.

The inscription at the bottom of the base, dating the sculpture to 788 Nepalese year or 1668 AD, provides valuable historical context and helps trace its lineage. It indicates the significance of the artwork during that period and its connection to the artistic traditions of Nepal.

騎馬菩薩

尼泊爾 788年 / 公元1668年
紅銅合金
10 公分 (4 吋)

來源

荷蘭私人收藏

菩薩造型特別，這是太陽神的兒子雷萬塔，顯出他馬術、狩獵和力量。

騎在馬上帶着動態，一手持劍，另一手握著馬套索，象徵他的戰士本性。

蓮花代表純潔、精神啟蒙和神聖誕生。蓮花底座為的銘文增添了意義。銘文將雕塑追溯到尼泊爾788年或公元1668年，提供了寶貴的歷史背景。顯示了該時期藝術品的重要性和當時尼泊爾藝術傳統。





20

Vasudhara

Nepal Malla 14-15th century
Gilded copper alloy
12 cm (4 ¾ in.)

Provenance

Christie's London, 2004

This Nepalese Malla period gilded copper alloy figure of Vasudhara, a prominent deity in both Hindu and Buddhist iconography, is revered as the goddess of abundance, fertility, and prosperity.

The name "Vasudhara" is derived from Sanskrit and translates to "she who holds the Earth." As such, she is associated with the nurturing and sustaining qualities of the Earth and is believed to possess the power to bestow material and spiritual abundance upon her devotees.

Iconographically, Vasudhara is often depicted as a beautiful goddess with multiple arms, usually six or eight. Each arm holds symbolic attributes related to wealth, fertility, and good fortune, such as a sheaf of grain, a treasure vase, a lotus flower, a sutra book, and a jewel.

This particular statue of Vasudhara is noteworthy for its unique construction. Unlike many other sculptures, it is cast in one piece together with the double lotus base, showcasing the mastery of the sculptors in creating such intricate and complex artwork.

The consecration at the back of the body suggests that the figure was ritually empowered or blessed, adding a sacred dimension to the artwork.

財源天母

尼泊爾馬拉王國十四至十五世紀
紅銅鑲金
12 公分 (4 ¾ 吋)

來源

2004 年倫敦佳士得

這件尼泊爾馬拉時期的財源天母「瓦孫達拉」像是印度教和佛教中一位被尊為豐富、生育和繁榮的女神。

「瓦孫達拉」這個名字源自梵文，翻譯過來就是「掌管地球的她」。因此，她與地球的滋養和維持品質聯繫在一起，並被認為擁有賦予她的奉獻者物質和精神豐富的力量。

從圖像上看，財源天母經常被描繪成一位擁有多隻手臂（通常是六隻或八隻）的美麗女神。每隻手臂都持有與財富、生育和帶有福氣的象徵，如一捆穀物、一個寶瓶、一朵蓮花、一本經書和一件珠寶。

這尊特殊的財源天母雕像因其獨特的一體鑄造而引人注目。與許多其他同類雕塑不同，它與雙蓮花底座連為一體，展示了雕塑家創作的精湛技藝。

身體背面的入藏表明在儀式上得到了授權或祝福，為藝術品增添了神聖的力量。





21

Sonam Tsemo

Tibet 14th century
White stone, gold, color pigment
6.5 cm (2 ½ in.)

Provenance

The Nyingjei Lam collection

Inscription

“Punya Agraya” — Sanskrit name of Sonam Tsemo

The intricately carved statue depicts Sonam Tsemo བསོད་ནམས་རྩེ་མོ། (1142–1182) in a dignified and serene posture. The white stone material adds an ethereal quality to the figure, symbolizing purity and spiritual enlightenment.

Sonam Tsemo, a prominent figure in Tibetan Buddhist history, was born in the 12th century and is considered one of the great masters of the Sakya school of Tibetan Buddhism. He was the second of the Five Sakya Patriarchs and played a crucial role in the dissemination of Buddhist teachings.

Sonam Tsemo was not only a highly accomplished scholar but also a skilled practitioner. He made significant contributions to various fields of study, including philosophy, meditation, and tantric practices. His teachings emphasized the importance of combining intellectual understanding with experiential realization.

One of his notable works is the “Golden Rosary,” a collection of philosophical treatises and meditation instructions that continues to be studied and revered by practitioners to this day.

索南孜摩

西藏十四世紀
白石、金、礦物彩
6.5 公分 (2 ½ 吋)

來源

菩薩道收藏

銘文

有阿格拉雅 — 索南孜摩的梵文名字

這座雕像雕刻精美，描繪了索南孜摩 བསོད་ནམས་རྩེ་མོ། (1142–1182) 的莊嚴而安詳的姿勢。白色的石材材質為人物增添了一種空靈的氣質，象徵著純潔和精神啟蒙。

索南孜摩是藏傳佛教歷史上的傑出人物，出生於十二世紀，是藏傳佛教薩迦派釋迦五祖中的第二位祖師，在佛教教義的傳播中發揮了至關重要的作用。

索南孜摩是一位卓有成就的學者，實踐了對哲學、冥想和密宗修行等各個研究領域做出了重大貢獻。他的教導強調將智力理解與經驗實現結合的重要性。

他的著名著作之一是《金玫瑰經》，這是一本哲學論文和冥想指導的集合，至今仍在被修行者研究和崇敬。





22

Vajravidarana

Tibet 14-15th century
Black stone
15 cm (5 7/8 in.)

Provenance

Private collection acquired in 1980s

Vajravidarana, also known as Vajra Vidarana or Vajravidaranatmaka, is a wrathful form of the Buddha associated with purification and protection against negative forces.

The sculpture portrays Vajravidarana standing on two corpses, symbolizing the triumph over ignorance and defilements. His right hand holds a vajra, a symbol of diamond-like indestructibility and spiritual power, while his left hand holds a bell, representing wisdom and the sound of enlightenment.

The black stone material adds a sense of intensity and fierceness to the sculpture, reflecting the wrathful aspect of Vajravidarana. The intricate detailing of the sculpture highlights the deity's wrathful expression, adorned with a crown, earrings, and necklace.

This sculpture serves as a visual aid for meditation and ritual practices, invoking the qualities of Vajravidarana. Devotees often engage in practices associated with this deity to purify negativities, overcome obstacles, and awaken inner wisdom.

摧破金剛

西藏十四至十五世紀
黑石
15 公分 (5 7/8 吋)

來源

八十年代私人收藏

摧破金剛是憤怒護法金剛手菩薩形態之一，幫助修行者淨化和保護免受負面力量。

該雕塑描繪了摧破金剛站在兩具屍體上，象徵著戰勝無明和煩惱。右手持金剛杵，象徵金剛不壞與精神力量；左手執鈴，代表智慧與覺悟之音。

黑色的石材為雕塑增添了強烈和兇猛的感覺，體現了金剛持的憤怒的一面。雕塑錯綜複雜的細節凸顯了神祇憤怒的表情，並飾有王冠、耳環和項鍊。

該雕塑可作為冥想和儀式練習的視覺輔助工具，喚起摧破金剛的品質。信徒經常從事與這位神祇相關的修行，以淨化負面情緒、克服障礙並喚醒內在智慧。



23

Mahasiddha Padampa Sangye

Tibet 12-13th century
Copper alloy with blue lapis pigment
26.4 cm (10 3/8 in.)

Provenance

The Nyingjei Lam collection
Ashmolean Museum, Oxford, 1996–2005
Rubin Museum of Art, New York 2005–2018
L.2005.9.51 (HAR 68480)

Publication

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, no.31, p. 154-155
Rob Linrothe (Ed), "Holy Madness, Portraits of Tantric Siddhas". Rubin Museum. 2006. P.362-363, Cat. No. 78.
Florian Knothe & Walter Chun Hay Chan (curators). "Eternal Transience, Enlightened Wisdom: Masterpieces of Buddhist Art". The University of Hong Kong. 2022. P.86-87, No.18.

Exhibition

Rubin Museum of Art, "Casting the Divine: Sculptures of the Nyingjei Lam Collection" (03/03/12-02/11/13) # 051
Rubin Museum of Art, "Mirror of the Buddha: Early Portraits from Tibet" (10/21/11 - 02/07/12)
Rubin Museum of Art, "Holy Madness: Portraits of Tantric Siddhas" (02/11/06 - 09/03/06)

Padampa Sangye, one of the 84 mahasiddhas, or great adept. Born in the 11th century in South India, he was a wandering yogi who exemplified the path of spiritual realization through his teachings and unconventional lifestyle. Padampa Sangye emphasized the direct experience of enlightenment and the integration of wisdom and compassion. His teachings and practices continue to inspire practitioners to this day, as he is considered one of the founding figures of the Kagyu lineage. As a mahasiddha, Padampa Sangye embodied the limitless potential for awakening that exists within every individual, serving as a beacon of inspiration for spiritual seekers.

大成就者·帕當巴桑傑

西藏十二至十三世紀
合金銅、藍青金粉
26.4 公分 (10 3/8 吋)

來源

菩薩道收藏
阿什莫林博物館，牛津，1996–2005
魯賓藝術博物館，紐約2005–2018
L.2005.9.51 (HAR 68480)

出版

大衛·韋爾登和簡·凱西·辛格，《西藏雕塑遺產：菩薩道收藏的佛教藝術》，倫敦，1999年，31號，頁154-155
林瑞賓(編)(2006)神聖的瘋狂：密宗的成就者。紐約魯賓博物館。頁362-363。號78。
羅諾德、陳俊熙(策展)(2022)如來一相：佛教藝術藏珍。香港大學美術館。頁86-87，號18。

展覽

魯賓藝術博物館，「鑄造神聖：菩薩道收藏的雕塑」(03/03/12-02/11/13) # 051
魯賓藝術博物館，「佛鏡：來自西藏的早期肖像」(10/21/11 - 02/07/12)
魯賓藝術博物館，「神聖瘋狂：密宗成就者的肖像」(02/11/06 - 09/03/06)

帕當巴桑傑是八十四位大成就者之一。他出生於十一世紀，是一位南印度的流浪瑜伽士，透過他的教義和非傳統的生活方式體現了精神實現的修煉之路。帕當巴桑傑強調證悟的直接經驗以及智慧與慈悲的結合。他的教義和修行至今仍激勵著修行者，因為他被認為是噶舉傳承的創始人之一。身為一個大成就者，帕當巴桑傑體現了每個人內心存在的無限覺醒潛力，成為精神追求者的靈感燈塔。

這尊菩薩道珍藏非常重要且極為罕見的帕當巴桑傑銅像，可能為現今最早期的一尊帕當巴桑傑銅像，其頭髮獨立地盤繞捲曲，目光專注銳利，炯炯有神，散發著寧靜、智慧和深極度禪定的最高境界氣息。右手結無畏手印，給予敬拜者安定無懼、消除障礙。左手拿著一個袋子，輕輕地放在



This important and extremely rare 12-13th century bronze statue of Padampa Sangye from the Nyingjei Lam collection portrays with tightly coiled hair and piercing eyes with intensely focused gaze, exuding an aura of tranquility, wisdom and extreme meditation. His right hand is positioned in the no-fear mudra, symbolizing fearlessness and the dispelling of obstacles. The left hand holding a pouch, rests gently on his lap, signifying meditative stability as an Indian yogi. The statue's composition showcases the harmonious balance between serenity and power.

Padampa Sangye is depicted wearing a cloak that covers half of his body, while the other half remains exposed, revealing his nakedness within. This artistic choice symbolizes the inner purity and transparency of the enlightened mind, transcending worldly attachments.

Seated in a meditation pose with crossed legs, Padampa Sangye sits atop a double lotus pedestal, representing spiritual enlightenment and the blooming of wisdom. The statue's casting technique is executed with exceptional skill and precision, utilizing the lost wax method and employing an extremely thin casting technique. This showcases the mastery of the artisans involved and highlights the importance of craftsmanship in creating such a masterpiece.

Renowned among scholars and art enthusiasts, this statue has been published several times and exhibited in prestigious museums. It is considered the most significant remaining treasure from the Nyingjei Lam collection. The owner has made the decision to sell this piece as the final offering, adding to its allure and desirability among collectors and connoisseurs.

Notably, in 2015 another significant statue of Padampa Sangye from the Robert Ellsworth collection was sold in auction at a record price. This further emphasizes the enduring impact and admiration that Padampa Sangye's image holds within the art world, reaffirming his status as an iconic figure in Buddhist iconography.

腿上，象徵印度修行者的隨身物。雕像的構圖展現了寧靜與力量之間的和諧平衡。

帕當巴桑傑身穿一件斗篷，遮住了他的一半身體，而另一半則暴露在外，呈現了他的裸體。這種藝術選擇象徵著大成就者覺悟心靈的內在純潔和透明，超越世俗的執著。

帕當巴桑傑結跏趺坐於雙蓮花座上，象徵心靈的開悟和智慧的綻放。雕像的鑄造技術精湛且精確，採用失蠟法和極薄鑄造技術，展示了西藏早期工匠們的精湛技藝。

該雕像在學者和藝術愛好者中享有盛譽，已多次出版並在著名博物館展出。它被認為是菩薩道藏中最重要的一尊寶藏。菩薩道主人決定將這件作品保留直至到現在作為才割愛，其愛能增加在收藏家和鑑賞家的吸引力。

值得注意的是，另一件著名的帕當巴·桑傑雕像屬於已故著名美國收藏家羅伯特·埃爾斯沃斯的收藏，2015年紐約拍賣場上曾引起一定的震撼，說明罕見的帕當巴桑傑雕塑在藝術界受到獨特的尊重，突顯他在佛教圖像學標誌性人物的地位。





24

Green Tara

Mongolia Zanabazar school 17-18th century
Gilded copper alloy
21.6 cm (8 ½ in.)

Provenance

The Nyngjei Lam collection

Green Tara, also known as Arya Tara or Jetsun Drolma, is depicted as a youthful and beautiful deity. Her vibrant green color symbolizes her association with active compassion, healing, and the flourishing of life. Practicing devotion to Green Tara involves reciting her mantra, “Om Tare Tuttare Ture Soha,” which is believed to invoke her compassionate presence and blessings.

The statue’s rich gilding enhances its visual splendor, evoking a sense of opulence and sacredness. The gilded surface serves as a metaphor for the radiant and awakened qualities associated with Green Tara.

Behind the jewelry crown adorning Green Tara’s head, an Amitabha Buddha can be seen, symbolizing the inseparability of wisdom and compassion. This feature emphasizes the enlightened nature of Green Tara and her connection to the Buddha Amitabha.

Two blossom flowers positioned next to Green Tara’s shoulders. Her hands hold the stems of these flowers, forming the Varada Mudra, representing bestowing blessings. She is often shown seated in a graceful posture, with one leg extended, ready to spring into action to alleviate suffering. Her right foot rests on an extended lotus flower, a symbol of purity and enlightenment.

綠度母

蒙古扎贊巴扎爾十七至十八世紀
銅鑲金
21.6 公分 (8 ½ 吋)

來源

菩薩道收藏

綠度母，也被稱為吉尊卓瑪，被描繪成一位年輕而美麗的女神。她充滿活力的綠色象徵著她積極的同情心、療癒和生命的繁榮的聯繫。修行時念誦她的綠度母多羅菩薩心咒 “Om Tare Tuttare Ture Soha,” 人們相信這會獲得她的慈悲和祝福。

鑲金豐富而純厚，鑲金的表面象徵著與綠度母相關的光芒四射和覺醒的品質。

綠度母頭頂的寶冠後面，有一尊阿彌陀佛，象徵智慧與慈悲不可分割。兩朵盛開的花朵位於綠度母的肩膀旁。她的雙手握著花莖，手結與願印，代表賜福。她經常以優雅的姿勢坐著，右腿伸出，輕踩象徵著純潔的蓮花，準備拯救世間痛苦。

這尊雕像是由著名的蒙古扎那巴扎爾工作坊製作的。蒙古著名精神領袖、藝術家扎那巴扎爾(1635-1723)，又名溫都爾·格根·扎納巴扎爾或第一代博格達·傑尊丹巴建立的藝術工作坊，他不僅是一位精神領袖，也是一位技藝高超的雕塑家、畫家和詩人。他在蒙古的文化和宗教發展中發揮了關鍵作用，特別是在佛教藝術領域。

This statue is made from the famous Mongolian Zanabazar Atelier. It refers to the artistic workshop established by the renowned Mongolian spiritual leader and artist, Zanabazar (1635–1723), also known as Undur Gegeen Zanabazar or the First Bogd Jetsun Dampa, was not only a spiritual leader but also a highly skilled sculptor, painter, and poet. He played a pivotal role in the cultural and religious development of Mongolia, particularly in the realm of Buddhist art.

The atelier he established became a center for artistic creation, where skilled artisans and craftsmen produced exceptional richly gilded sculptures in a post-imperial-Yuan style, paintings, and other forms of religious art. Zanabazar's artistic vision and expertise influenced the development of a distinct Mongolian and the Qing Chinese artistic style, which came to be known as the Zanabazar style.

This particular statue has a special provenance, originating from the Nyingjei Lam collection and being part of a private treasure altar. Its presence in such a revered collection adds to its historical and spiritual significance.

他建立的工作坊成為著名藝術創作的集中地，熟練的工匠和工匠在這裡製作了後元朝風格的精美鑲金雕塑、繪畫和其他形式的宗教藝術。扎納巴扎爾的藝術視野影響了獨特的蒙古和同期中國清代佛教藝術風格的發展，這種風格後來被稱為扎納巴扎爾風格。

這尊特殊的雕像有著特殊的出處，源自於菩薩道的家中私人珍藏。它出現在如此受人尊敬的收藏中，增添了它的歷史意義。



25

Vairocana

Kashmir Gilgit 8-9th century
Copper alloy with silver inlay
31.5 cm (12 3/8 in.)

Provenance

Benny Rustenburg Dutch collection (1940-2017)

Vairocana, is a central figure in Mahayana Buddhism and is revered as one of the Five Dhyani Buddhas, also known as the Five Wisdom Buddhas. Vairocana is considered the embodiment of the Dharmakaya, the ultimate nature of reality and the primordial essence of enlightenment.

This bronze statue depicts Vairocana holding bodhyagri mudra, with his right hand holding left hand's index and middle fingers. He is seated on a magnificent five-lion lotus royal throne, symbolizing his regal and enlightened presence. The lion, associated with strength and noble qualities, adds an element of majesty to the composition.

An intriguing feature of this statue is the silver inlaid eyes and the third eye, and the unusual style of the halo framing radiant aura. Resembling a bodhi tree or reflecting the Greco-Buddhist influence of the Gandhara region, it adds a unique touch to the piece. At the top of the halo, there is a small stupa, a Buddhist symbolic structure that represents the enlightened mind and the path to liberation.

The contemplation of a Vairocana statue is believed to bring about a deep understanding of the interdependence of all phenomena and the ultimate realization of the nature of reality. It is a visual representation and a focal point for contemplating the profound teachings and qualities associated with Vairocana, inviting practitioners to awaken their own inner wisdom and compassion.

大日如來

克什米爾吉爾吉特八至九世紀
銅合金鑲銀
31.5 公分 (12 3/8 吋)

來源

荷蘭本尼·勒斯滕堡收藏 (1940-2017)

大日如來又稱毘盧遮是大乘佛教的中心主尊，被尊為五禪佛或五方佛之一。大日如來被認為是法身、實相的終極本質和覺悟的本初本質的化身。

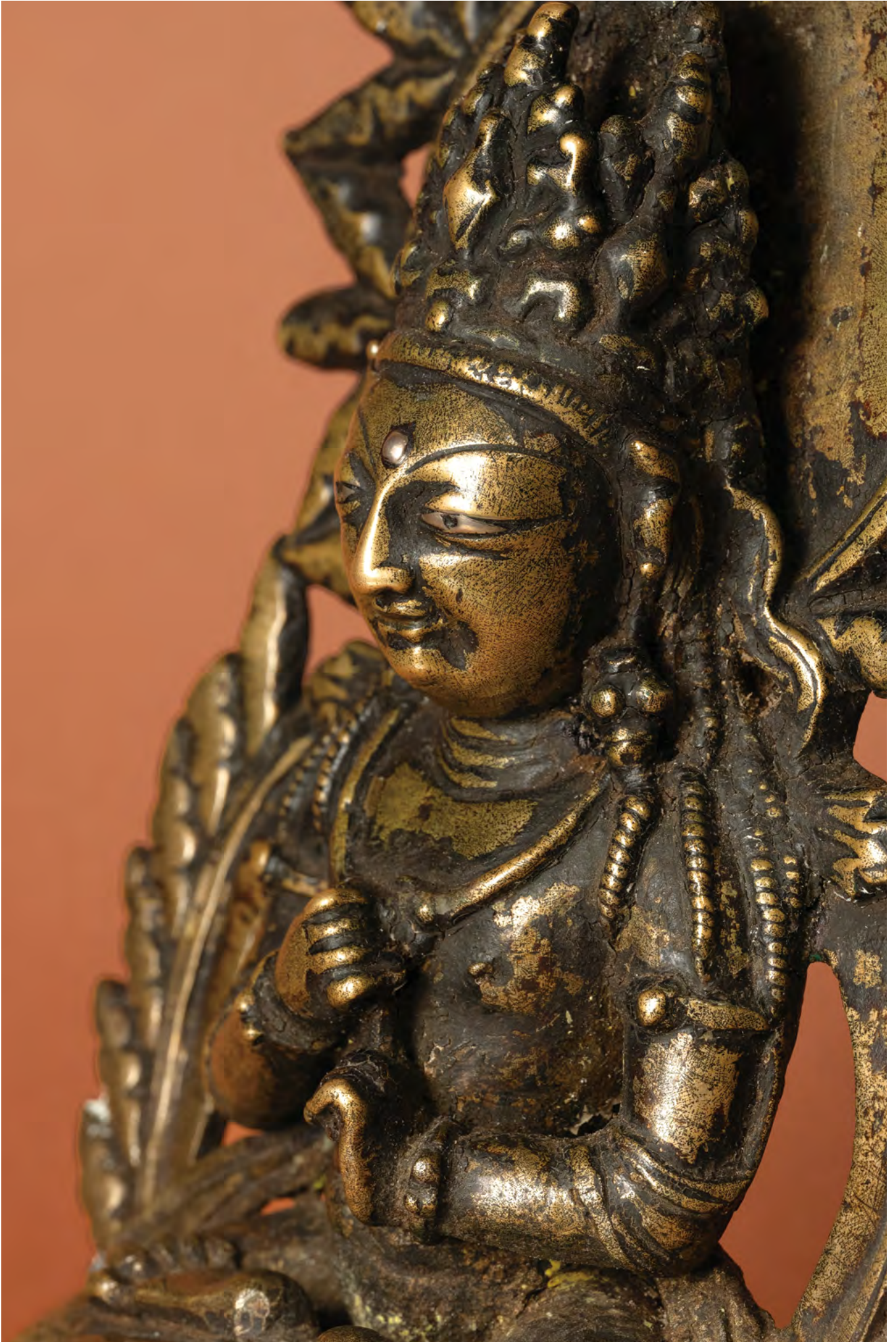
這尊早期銅像描繪大日如來右手包著左手的食指和中指，結五智印。他坐在宏偉的五獅蓮花皇家寶座上，象徵著他的威嚴和開悟的存在。獅子象徵力量和高貴品質，為構圖增添了威嚴的元素。

這尊雕像一個有趣的特點是雙眼與白毫鑲銀和他光環的風格。太陽般的光環類似菩提樹樹葉或反映了早期犍陀佛教羅希臘藝術的影響，為這件作品增添了獨特的一面。光環的頂端有一座小佛塔，這是佛教的象徵結構，代表覺悟的心靈和解脫之道。

人們相信，對大日如來那雕像的修行可以帶來對所有現象相互依存的深刻理解以及對現實本質的最終認識，喚醒修行者內心的智慧和慈悲。







26

Buddha Preaching his First Sermon

Tibet 12-13th century
Mineral pigment on cloth
31.5 x 24 cm (12 $\frac{3}{8}$ x 9 $\frac{1}{2}$ in.)

Provenance

Asian private collection

Back inscription

“Om Ah Hum”

“Zab (cave) Zaandam (sandalwood) temple”

A majestic Buddha seated on a lion and lotus throne, adorned with a round halo, which is embellished with two blue lion-headed vyala and mythical sea creature Makaras, on either side. Above the halo, a bodhi tree and a royal umbrella symbolize enlightenment and sovereignty.

In this thangka, the Buddha is depicted holding the Dharmacakra Mudra, also known as the Turning the Wheel Mudra. This hand gesture represents the Buddha's act of teaching and transmitting the Dharma, symbolizing the continuous cycle of wisdom and knowledge shared with his disciples.

Flanking the Buddha are two half-kneeling bodhisattvas: Avalokiteshvara, the bodhisattva of compassion, and Maitreya, the future Buddha. They serve as divine companions, embodying compassion and the promise of future enlightenment.

The composition of the thangka is further enriched by the presence of monks and bodhisattvas in the corners, surrounding the central figure. These celestial beings and devoted practitioners represent the supportive community and the aspiration for spiritual growth and liberation. This style is commonly associated with the 11th to 12th century.

A similar painting can be found from the Pritzker collection, published by The Art Institute of Chicago, “Himalayas: An Aesthetic Adventure”, 2003, p.150-151, no. 99.

釋迦佛說法

西藏十二至十三世紀
綿布礦物彩
31.5 x 24 公分 (12 $\frac{3}{8}$ x 9 $\frac{1}{2}$ 吋)

來源

亞洲私人收藏

背後銘文

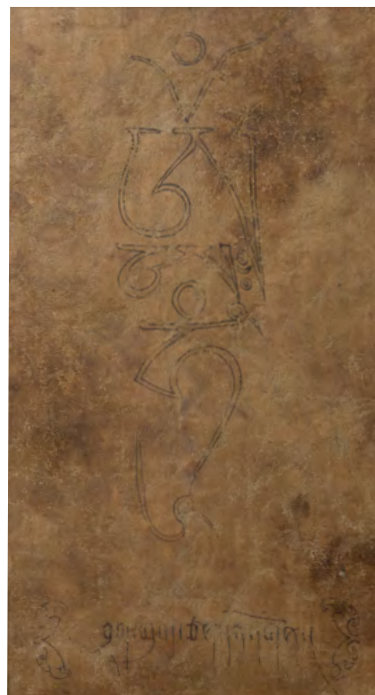
“唵阿吽” “扎布(山洞)贊丹(檀香)寺廟”

莊嚴的佛陀坐在獅子蓮花寶座上圓形光環前，背光兩側各有藍色獅頭像和神話海洋動物瑪卡拉。光環上方有一棵菩提樹和一把皇家傘，象徵覺悟和主權。

在這張唐卡中，佛陀手結轉法輪印。代表佛陀教導和傳承佛法，象徵著與弟子不斷分享智慧和知識。

佛的兩側半跪著兩位菩薩：慈悲觀世音菩薩和未來佛彌勒。上方可見僧侶和菩薩，進一步特出早期西藏唐卡豐富的構圖。這種風格通常在十一至十二世紀才可見到。

類似的唐卡可以在普利茲克收藏中找到，由芝加哥藝術學院出版，《喜馬拉雅山：一場美學冒險》，2003年，150-151頁，99號。





27

Vajrakila

Tibet 13-early 14th century
 Mineral pigment on cloth
 21 x 17 cm (8 ¼ x 6 ¾ in.)
 37.5 x 22 cm (14 ¾ x 8 ⅝ in.) with mounting

Provenance

Asian private collection

Back inscription

“Om Ah Hum” “Zhabu Channian Monastery”

Vajrakila is depicted with three faces, six arms, and four feet, symbolizing his ability to conquer obstacles and protect practitioners. His primary hands hold the phurba dagger, a powerful implement used for dispelling negativity and ignorance. The other hands grasp the vajra, chopper kartika, and khatvanga, representing various aspects of enlightened activity.

The deity is adorned with wings and wears three distinctive flayed skins: that of a white elephant, tiger, and human. Vajrakila is united with his consort, a female deity of lighter complexion, representing the harmonious union of wisdom and compassion.

At the top center of the thangka, Padmasambhava, the second Buddha, is depicted, flanked by four yab-yum protectors in a divine embrace. Seated at the lower corners are two lamas, possibly representing the Kagyu lineage, who are revered spiritual teachers and guides within the Vajrayana tradition.

This distinctive style is associated with the artistic traditions of Western Tibet. This thangka is accompanied by its original mounting brocade, adding to its historical and aesthetic value.

普巴金剛

西藏十三至十四世紀初
 綿布礦物顏料
 21 x 17 公分 (8 ¼ x 6 ¾ 吋)
 37.5 x 22 公分 (14 ¾ x 8 ⅝ 吋)連裝錶布

來源

亞洲私人收藏

背後銘文

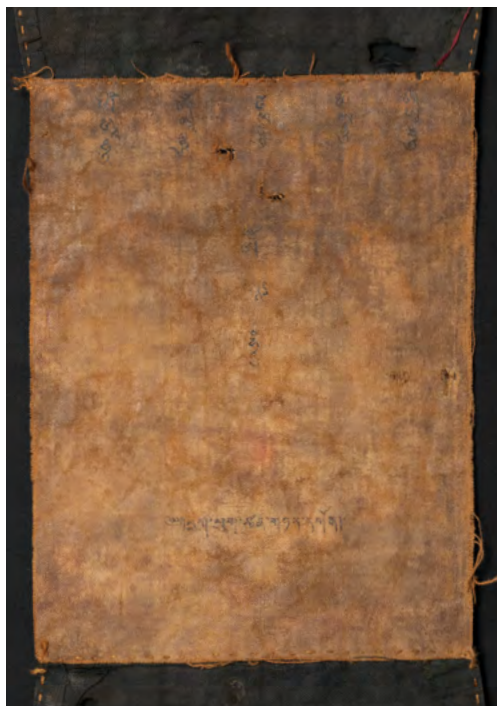
“唵阿吽” “扎布禪年寺”

普巴金剛的形象為三面、六臂、四足，象徵他克服障礙、保護修行者的能力。他的主手握著金剛普巴，這是一種用來消除消極和無知的強大工具。另一隻手握住金剛杵、鉞刀和法杖。

身有翅膀，身披三種獨特的剝皮：白象皮、老虎皮和人皮。普巴金剛與他的明妃結合在一起，代表智慧與慈悲的和諧結合。

唐卡的頂部中央描繪了蓮花生大士，兩側有四位護法神擁抱。坐在下角的是兩位上師，可能代表噶舉派傳承，他們是金剛乘傳統中受人尊敬的精神導師和嚮導。

這種獨特的風格與西藏西部的藝術傳統有關。這張唐卡配有原始的裱錦，增添了其歷史和美學價值。





28

The first Red Hat Shamarpa Dragpa Sengé, Vajradhara, and Lama Zhang

Tibet 13- 14th century

Mineral pigment on cloth

24 x 11 cm (9 ½ x 4 ¼ in.)

40 x 11 cm (15 ¾ x 4 ¼ in.) with mounting

Provenance

Asian private collection

Dragpa Sengé sits in a full cross-legged position and his hands are held in dharmacakra mudra, preaching the Buddha's teachings. Although even high-ranking monk's robes are often shown as being extremely modest, in this portrait Dragpa Sengé is shown with the usual patched inner robe but in considerable contrast to the patched robe wears a magnificent silk outer shawl. His hat clearly shows his association as the first incarnation of the so-called 'Red-Hat' Kagyu tradition.

In the painting Vajradhara is shown painted in a cosmic deep blue colour, seated cross legged, holding a ritual bell close to his chest in his right hand and a vajra of power in his left hand across it. These two ritual items are significant because they represent his having mastered total and complete Enlightenment – the bell rings with the clear sound of pure wisdom and is considered to be female in nature.

Zhang Yudragpa Tsöndru Dragpa, also known as Lama Zhang, came from an ancient family linked to Tibet's Imperial period (618-842 C.E.) and the title 'Yudragpa' in his name suggests that he or his family was linked to a place known as 'Turquoise Rock'. His biography is frank in discussing his youthful involvement in black magic and animal sacrifices. At the time that he felt his life needed changing he became a monk and a large black snake is said to have emerged from his body. It was at this stage of his life that he took the monastic name of Tsöndru Dragpa which means 'One Famed for His Serious Religious Practice'.

- David Templeman, Monash University

噶舉傳承第一代紅帽堪竹札巴、 金剛總持、向·尊珠扎巴

西藏十三至十四世紀

綿布礦物顏料

24 x 11 公分 (9 ½ x 4 ¼ 吋)

40 x 11 公分 (15 ¾ x 4 ¼ 吋)連裝錶布

來源

亞洲私人收藏

第一世夏瑪巴堪竹札巴結跏趺坐，雙手結轉法輪印，宣講佛法。堪竹札巴穿著華麗的絲綢外披肩。他的帽子清楚地表明他是「紅帽」噶舉傳統的第一位夏瑪巴。

金剛總持被塗成宇宙深藍色，盤腿而坐，右手握著靠近胸前的法鈴，左手握有力量金剛杵橫在鈴上。這意義重大，因為它們代表他已經掌握了徹底的開悟——鐘聲響起清淨智慧的聲音。

向·尊珠扎巴來自一個與西藏帝制時期(618-842)的古老家族，他名字中的頭銜表明他或他的家族與一個被稱為西藏的地方有關。他的傳記坦率地討論了他年輕時對黑魔法和動物祭祀。當他覺得自己的生活需要改變時，他出家為僧，據說一條大黑蛇從他的體內出現。正是在他人生的這個階段，他取了上師的名字向·尊珠扎巴，意思是「以認真的宗教修行而聞名的人」。

-莫納什大學 大衛·坦普爾曼教授





Back inscription 背後銘文

'Takden Dragpa Sengé'
“堪竹札巴”

'The Most Excellent Vajradhara'
“最殊勝的金剛總持”

'Lama Zhang (of the) Monastery of
Gungtang Who Is famed For His
Serious Religious Practice'
“貢塘寺的向·尊珠札巴以其嚴肅
的宗教修行而聞名”

29

Tantric Conch

Nepal 16-17th century
Conch shell
14 cm (5 ½ in.) long

Provenance

Josette Théo Schulmann Collection in 1960s

A conch used by the Hindu devotee during tantric practice. The central focus of the carving is a yantra, a geometric symbol representing cosmic energy and spiritual power. Yantras are believed to invoke specific energies and serve as powerful tools for meditation and spiritual practice.

Next to the yantra are depictions of Vishnu, one of the principal deities in Hinduism. Vishnu is depicted in his four-armed form, representing his divine attributes and cosmic presence. This form symbolizes the preservation and maintenance of the universe.

Additionally, next to the four-armed Vishnu, there is a Vishnu with his consort Lakshmi, the goddess of wealth and prosperity. They are supported by Garuda, Vishnu's mount and a mythical bird-like creature. Both Buddhism and Hinduism embrace the presence of Garuda within their respective traditions.

A white conch shell is utilized in several tantric contexts: purification, a symbol of primordial sound, offering, and a sign of spiritual awakening. It's also one of the main attributes for Vishnu.

密宗海螺

尼泊爾十六至十七世紀
白螺
14 公分 (5 ½ 吋) 長

來源

法國喬塞特·泰奧·舒爾曼六十年代收藏

印度教信徒在密宗修行時所使用的海螺。刻有密宗修法的曼陀羅，代表宇宙和精神力量的幾何符號。曼陀羅被認為可以激發特定的能量，並作為冥想修法的強大工具。

曼陀羅的旁描繪了印度教主要神靈之一毘濕奴。毘濕奴以四臂形態描繪，象徵著宇宙的保存和維護。

此外，該雕刻還描繪了毘濕奴和他的配偶財富和繁榮女神拉克希米，他們的坐騎下有大鵬鳥；大鵬鳥在佛教和印度教中並存。

白色海螺殼用於多種密宗法事，以其淨化聽聲，作供奉和精神覺醒之用。這也是印度神毘濕奴的主要法器之一。



30

Nine-pronged Vajra

Tibet 12th century
Iron and brass alloy
18 cm (7 1/8 in.) long

Provenance

Private collection acquired in 1980s

A nine-pronged vajra cast in a combination of iron and brass, is a powerful and sacred ritual implement in Vajrayana Buddhism.

The vajra, also known as a dorje, represents the indestructible and diamond-like nature of enlightenment. Its nine prongs symbolize the nine yantras or vehicles of Buddhist practice, considered a symbol of completeness, perfection, and the integration of various qualities or principles. Signifying the path to enlightenment in various Buddhist traditions.

The presence of makara heads and wrathful faces on the vajra, although no longer recognizable due to extensive use, suggests its connection to wrathful deities and protective forces within tantric Buddhism. These elements are often depicted on vajras to invoke their transformative and protective energies.

Despite the fading of specific details on the vajra, its inherent sacredness and the energy it embodies remain intact. Such a vajra serves as a potent symbol and tool for practitioners, evoking the qualities of wisdom, compassion, and spiritual transformation.

九股金剛杵

西藏十二世紀
鐵、黃銅
18 公分 (7 1/8 吋) 長

來源

八十年代私人收藏

九股金剛杵由鐵和黃銅鑄造而成，是金剛乘佛教中威力強大的神聖法器。

金剛杵，代表金剛不壞的本性。九股象徵著佛教修行的九乘，象徵著完整、完美以及原則整合的象徵。

金剛杵上的摩羯頭和憤怒的面孔，雖然由於廣泛使用而難以看到，但表明它長期被佛教密宗使用。

儘管金剛杵的具體細節已經消失，但其內在的神聖性和所體現的能量仍然完好無損。這樣的金剛杵是修行者強而有力的象徵和工具，能喚起智慧、慈悲和精神轉化的力量。



31

Five pronged Vajra

Tibet ca. 13th century
Bronze
18.5 cm (7 ¼ in.) long

Provenance

Private collection acquired in 1980s

This remarkable five-pronged vajra possesses unique characteristics that enhance its sacredness and power.

Each prong of the vajra is adorned with a makara head, a mythical creature often associated with water and symbolizing the transcendence of worldly desires. The inclusion of these makara heads imbues the vajra with a sense of awe and connection to the elemental forces of nature.

Moreover, the three diamond-like carvings on each prong further enhance the vajra's symbolism. Diamonds are known for their indestructible nature and purity, representing the unchanging and enlightened mind. The presence of these carvings signifies the vajra's ability to cut through ignorance and delusion, revealing the inherent wisdom and clarity within.

Notably, the vajra's weight adds to its significance. Its heaviness symbolizes its grounding and stabilizing qualities, anchoring the practitioner's connection to the earth and providing a sense of strength and solidity.

This very special five-pronged vajra encompasses a profound combination of mythical symbolism and tangible power. It serves as a potent tool for practitioners, empowering them to overcome obstacles, awaken wisdom, and connect with the transformative energies of Vajrayana Buddhism.

五股金剛杵

西藏約十三世紀
銅合金
18.5 公分 (7 ¼ 吋)長

來源

八十年代私人收藏

非凡的五股金剛杵具有獨特的特性，金剛杵的每股都飾有摩訶羅頭，這是一種經常與水聯繫在一起的神話生物，象徵著超越世俗慾望。每個爪上的三個鑽石般的雕刻進一步增強了的力量。鑽石以其堅不可摧的本質和純淨而聞名，代表著不變和開明的心靈，象徵著金剛杵能夠斬斷無明和愚癡，揭示內在的智慧和清明。

金剛杵沉重的體質，紮根而有力，帶出修行者與大地的聯繫。

這個非常特殊的五爪金剛杵包含了神話象徵和有形力量的深刻結合。它是修行者的強大工具，使他們能夠克服障礙，喚醒智慧，並與金剛乘佛教的變革能量聯繫起來。



32

Five pronged Vajra

Yunnan Dali Kingdom 12th century
Copper alloy
20.8 cm (8 ¼ in.) long

Provenance

Private collection acquired in 1980s

The 12th-century five-pronged large vajra from the Dali Kingdom is an extraordinary artifact that showcases the artistic and spiritual richness of the region. Dali, located in present-day Yunnan, China, was an important center of cultural exchange during that period.

This vajra, with its elaborate details and intricate carvings, exemplifies the refined craftsmanship and devotion of the Dali Kingdom. The five prongs symbolize the five wisdoms and the transformation of the five aggregates, representing the path to enlightenment.

The vajra's large size emphasizes its commanding presence and spiritual potency. The meticulous detailing and carving on the vajra's surface demonstrate the skill and artistry of the Dali artisans. These intricate motifs might include auspicious symbols, deities, or celestial beings, further enriching the vajra's visual appeal and spiritual significance.

As a sacred ritual object, this Dali Kingdom vajra would have been used in tantric practices, invoking the divine energies and cutting through ignorance and delusion. Its presence would have served as a focal point for meditation, symbolizing the practitioner's connection to the enlightened qualities represented by the vajra.

The preservation of this vajra is a testament to the reverence and care bestowed upon it throughout the centuries. It might have been cherished as a sacred object within a monastery or treasured by devoted practitioners who recognized its spiritual and historical importance.

五股金剛杵

雲南大理國十二世紀
紅銅合金
20.8 公分 (8 ¼ 吋) 長

來源

八十年代私人收藏

來自大理皇朝的十二世紀五股金剛杵，細節精巧，雕刻精美，體現了大理國精湛的工藝和虔誠的心，五股象徵著五種智慧和五蘊的轉變，代表著證悟之道。

金剛杵的尺寸稍大，強調了其威嚴和精神力量，金剛杵表面細緻的細節和雕刻展示了大理工匠的技巧和藝術性，複雜的圖案包括吉祥、神獸、蓮花，進一步豐富了金剛杵的視覺效果。

作為法器，這件金剛杵用於密宗修行，斬斷無明和愚癡，象徵著修行者成佛之道。

可能是寺院中的聖物之一，經過幾個世紀以來人們對它的崇敬和保護，受到虔誠信徒所珍藏。



33

Ritual Hammer

Eastern Tibet, Derge ca. 17th century or earlier
Iron, gold, silver
38 cm (15 in.)

Provenance

European private collection

Publication

Michael Henss, *Buddhist Ritual Art of Tibet*,
2020, p. 203, fig. 245.

The iron ritual hammer from the Eastern Tibet Derge area is a distinctive work that represents the skilled craftsmanship and religious traditions of the region. The style of ironwork overlaid with silver and gold inlay can be traced back to the 14th century or even earlier. Subsequently, it gained significant patronage during the reign of the Chinese Ming Yongle emperor.

The hammer's silver and gold overlay adds a touch of opulence and elegance to its appearance. The three half vajras incorporated into the design symbolize the indestructible and enlightened qualities of the vajra.

Elaborate engravings of scrolled and floral patterns adorn both the hammer head and the handle, demonstrating the meticulous attention to detail and artistic finesse of the craftsmen. The crossed vajra pattern at the bottom of the hammer head further accentuates its sacred nature.

This iron ritual hammer holds special significance as it is used exclusively for specific ceremonies honoring high-ranking Buddhist monks. It serves as a symbol of their authority and spiritual leadership.

法錘

西藏東部德格約十七世紀或更早
鐵、金、銀
38 公分 (15 吋)

來源

歐洲私人收藏

出版

麥可·亨斯，《西藏佛教法器藝術》，2020年，頁203，圖245。

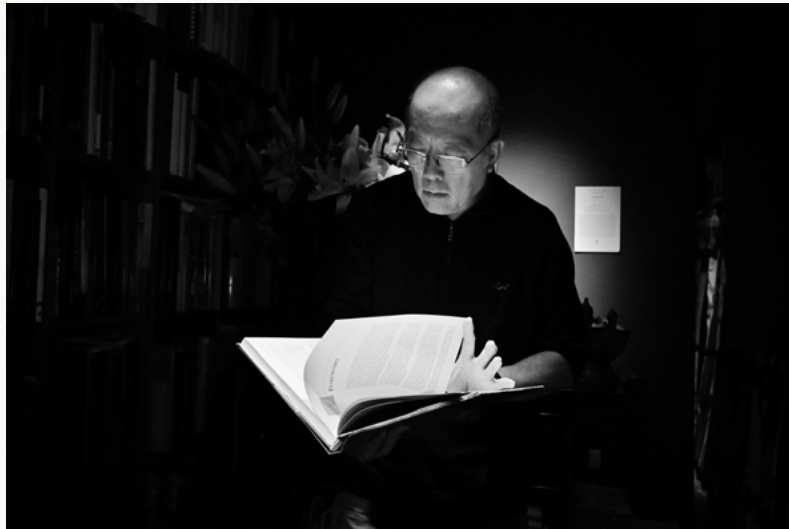
藏東德格地區的鐵製法錘是該地區精湛工藝和宗教傳統的獨特作品，其鑲銀鑲金的風格可以追溯到十四世紀甚至更早。

錘子的銀色和金色覆蓋為其外觀增添了一絲華麗和優雅的氣息，三個半身金剛杵融入設計中，象徵著金剛杵法錘堅不可摧。

錘頭和柄上均飾有精美的捲軸和花卉圖案，展現了工匠對細節的一絲不苟和藝術技巧，錘頭底部的交叉金剛杵圖案進一步凸顯了其神聖本質。

這把鐵製儀式錘具有特殊的意義，因為它通常只有高僧在特別法事儀式期間使用，象徵著權威和領導力。





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。





東
寶
齋

有 香 版
限 港 權
公 印 所
司 刷 有

.....
All Rights Reserved

.....
Printed in Hong Kong

.....
Copyright 2024, Hollywood Galleries Ltd.