



Hollywood Galleries Ltd.

IMPERIAL DEVOTION

2024 OCT-NOV GALLERY EXHIBITION OF HIMALAYAN ART

皇 廷 御 獻

二 零 二 四 年 十 至 十 一 月 喜 馬 拉 雅 藝 術 展 覽

Hollywood Galleries Ltd.

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東 寶 齋 有 限 公 司

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Gallery Exhibition

店

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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: alcyceung



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二零二四年十至十一月喜馬拉雅藝術展覽

01

Ekajati

Northeastern India, Pala kingdom
12th century
Copper alloy
5 cm (2 in.)

Provenance

The Nyingjei Lam collection since 1970s

Ekajati is often depicted in close proximity to other prominent deities such as Green Tara and Marichi. This positioning highlights her role as a fierce protector and complement to their compassionate qualities. While Green Tara represents swift assistance and liberation from suffering, and Marichi embodies the illumination of wisdom, Ekajati's fierce energy balances their nurturing aspects. Together, they form a powerful trio in Vajrayana Buddhism, symbolizing the harmonious interplay between protection, compassion, and wisdom on the spiritual path.

The Pala dynasty was known for its patronage of Buddhism and the flourishing of artistic and spiritual traditions. Ekajati, whose name means "the one with a single braid," is typically depicted with a distinctive hairstyle that emphasizes her fierce nature. This visual representation is rich in symbolism, reflecting her role as a protector against negativity and hindrances.

Ekajati is presented as a formidable deity shown in a dynamic pose that conveys both strength and grace. Her iconography typically includes attributes such as a small flaying knife, which symbolizes the cutting away of ignorance, and a skull cup, representing the transformation of obstacles into wisdom. These elements highlight her dual role as both a fierce protector and a compassionate guide.

一髻佛母

印度東北部 帕拉王國
十二世紀
銅合金
5 公分 (2 吋)

來源

菩薩道七十年代收藏

一髻佛母又名黑度母，常出現在綠度母和摩利支天旁邊，作為護法的角色。綠度母援助世人替他們解脫痛苦，摩利支天代表光明與智慧，一髻佛母平衡一切。它們共同構成了金剛乘佛教中強大的組合，象徵著成佛道路上守護、慈悲和智慧之間的和諧相互作用。

帕拉王朝對佛教的奉獻以及對藝術和其傳統的繁榮而聞名。一髻佛母 (Ekajati) 的名字意思是“只有一根辮子的一位”，通常被描繪成有著獨特的髮型，強調了她憤怒的本性，以護法的角色抵禦消極和障礙。

一髻佛母以充滿活力的姿勢展現力量和優雅。手拿一把小曲柄刀（象徵斬斷無知）和一個骷髏碗（象徵著將障礙轉化為智慧）。這些元素凸顯了她憤怒護法和富有慈悲心的雙重角色。





02

Monkey offering honey

Tibet, 16th century

Yellow tone

10.2 cm (4 in.)

Provenance

Benny Rustenburg Dutch collection (1940-2017)

Dutch private collection acquired from above in 1980s

The rare yellowish stone carving depicting a monkey offering honey to the Buddha in the Parileyyaka Forest is a remarkable artwork that captures a moment of devotion and reverence. This intricate piece showcases the unique interplay between animal and divine, illustrating the compassionate nature of both the monkey and the Buddha.

In this scene, the monkey stands gracefully on a lotus flower, a symbol of purity and spiritual awakening. He is adorned with a mala beads necklace, enhancing his appearance and signifying his connection to the spiritual realm. With a respectful smile on his face, the monkey carefully holds a honey flask in both hands, presenting it as an offering to the Buddha. This gesture reflects the monkey's genuine devotion and highlights the theme of selfless giving, a core principle in Buddhist teachings.

Above the monkey, Vajrapani appears, depicted with a coat of cold gold pigment that adds a striking visual contrast to the warm tones of the yellowish stone. Vajrapani, known as the protector of the Buddha and embodiment of power, reinforces the significance of this offering, suggesting a divine presence overseeing the act of devotion.

This carving is reminiscent of one of the earliest depictions of a monkey offering honey found on the Sanchi Stupa, located in Madhya Pradesh in India, one of the oldest and most significant Buddhist monuments in the world. It dates back to the 3rd century BCE and was commissioned by Emperor Ashoka.

猴子獻蜂蜜

西藏十六世紀

黃石

10.2 公分 (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

罕見的黃色石雕描繪了一隻猴子在帕里利亞卡森林中向佛陀獻蜜的情景，這是一件罕見的造像，捕捉了虔誠和崇敬的時刻。展示了動物與神靈之間獨特的交流和慈悲本性。

在這個場景中，猴子優雅地站在蓮花上，象徵著純潔和覺醒。他頸戴馬拉念珠，臉上掛著恭敬的笑容，雙手小心翼翼地捧著蜜罐，供養佛陀。

猴子上方出現了金剛手菩薩，其上塗有一層冷金，與黃色石頭的暖色調形成對比。金剛手菩薩被稱為佛陀的護法和力量的化身，強化了這一供奉意義，暗示對著神聖應常存尊敬之心。

這件雕刻讓人想起在印度中央邦的桑吉佛塔上發現的最早的猴子提供蜂蜜的描繪之一，桑吉佛塔是世界上最古老、最重要的佛教古蹟之一。它的歷史可以追溯到公元前三世紀，由印度阿育王委託建造。





03

Maitreya

Tibet, made by the Newari artist
9-10th century
Copper alloy
37 cm (14 ½ in.)

Provenance

The Nyingjei Lam collection
Ashmolean Museum, Oxford, 1996–2005
Rubin Museum of Art, New York 2005-2018
L.2005.9.13 (HAR 68448)

Publication

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, no.13, pp. 92-93

Exhibition

Rubin Museum of Art, "Casting the Divine: Sculptures of the Nyingjei Lam Collection" (03/03/12-02/11/13) # 013

The presence of Nepalese Newari artisans in Tibet is well documented from the earliest days of the woodcarvings in the Tsuglagkhang Temple in Lhasa which are in a Nepalese style and are carbon dated to the mid- 7th- early 8th cent. C.E.

In our world-age we rely on the teachings and inspiration of the Buddha Shakyamuni for our salvation. In the next world-age the teachings of Shakyamuni will be replaced by those of Maitreya. His name when translated means 'Pure Love' - in Tibetan 'Jam pa' (Byams pa) and it is this all-pervading sense of deep loving-kindness which is said to be his hallmark.

He may be portrayed in a variety of poses – sometimes seated in which he represents the glorious form of the Buddha Maitreya as he will appear in the next world-age. In the piece under examination he is depicted in his standing bodhisattva form as the future Buddha – the form he exists in now and it is this image of him that is seen in the present piece.

彌勒菩薩

西藏的尼瓦爾藝術家作品
九至十世紀
銅合金
37 公分 (14 ½ 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.2005.9.13 (HAR 68448)

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，13 號，頁 92-93

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) # 013

尼泊爾工匠在西藏早在拉薩楚拉康寺的木雕就有詳細記載，這些木雕具有尼泊爾風格，經碳測年可追溯到七世紀中葉至八世紀初期。

在我們這個時代，人們依靠釋迦牟尼佛的教義來得到救贖。在下一個世界時代，釋迦牟尼的教義將被彌勒的教義所取代。他的名字被翻譯為「純愛」—藏語為「Jam pa」，據說這種無所不在的深厚慈愛。

他有各種姿勢，有時他坐著，代表彌勒佛在下一個世界時代顯現的光輝形象。在此作品中，他以菩薩站立的形像被描繪成未來的佛陀—是現世的形象，也同時是未來的。



This extremely rare and beautifully conceived image depicts the youthful bodhisattva (Buddha-to-be) in a rather modest pose with his eyes slightly downcast. Maitreya holds the water-vase (kalash in Sanskrit) in his left hand, the contents of which reflect his purity. His right hand is held in the gesture known as vitarka in Sanskrit— that of teaching openly with nothing hidden as reflected by his open palm.

He is dressed in princely robes as befits his position as the future Buddha and in the image's un-gilded form the robes appear rather modest and restrained. Nevertheless he does display the usual regalia generally found on images of Buddhist deities shown in their princely form – diaphanous robes, jewelled armlets and necklace, bangles, earrings and crown which is embedded a Buddhist stūpa surrounded by his mass of hair.

The artist has also depicted the deer skin which may be seen partly hanging over his left shoulder and this hints at his ascetic nature – in his lengthy meditations he would have used it as a seating rug. The use of a deer skin reminds us also that the Buddha's first teachings were given in the Deer Park at Sarnath in North India.

Maitreya bodhisattva also shows the Brahmin's sacred thread looped over his left shoulder and passing under his waist sash. This thread demonstrates to the viewer that although a Buddhist and therefore free of concepts such as caste, in terms of his highest qualities he nevertheless belongs to what was considered in ancient India to be the highest caste – that of the Brahmins. His lower robes show a simple design which in Tibet is sometimes referred to as 'tiger's eyes' and which reflect a silk design in Tibet which was possibly popular at the time of the image's making.

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.

這尊極為罕見且構思精美的造像描繪了年輕的菩薩（未來佛），其姿勢相當謙卑，眼睛略微低垂。彌勒左手持水瓶（梵文卡拉什），水瓶中的水反映了彌勒的清淨，他右手結說法印。

他身著高貴的長袍，與他未來佛陀的地位相稱。儘管如此，他確實展示了佛教神靈形像中常見的王者形象——透明的長袍、鑲滿珠寶的臂環和項鍊、手鐲、耳環和皇冠，皇冠上鑲嵌著一座被他的頭髮包圍的佛教佛塔。

藝術家也描繪了鹿皮，鹿皮的一部分掛在他的左肩上，這暗示了他的禁慾主義本性——在他漫長的修行中，他會把它用作坐墊。鹿皮的使用也提醒我們，佛陀最初的教法是在北印度鹿野苑傳授的。

彌勒菩薩也展示了婆羅門的聖線繞在他的左肩上，並穿過他的腰帶。這條線索向觀眾表明，儘管他是佛教徒，因此不受種姓等概念的影響，但就其最高品質而言，他仍然屬於古印度被認為是最高的階級——婆羅門。他的下袍呈現出一種簡單的設計，在西藏有時被稱為“虎眼”，反映了西藏的絲綢設計，這種設計在造像製作時可能很流行。

-莫納什大學 大衛·坦普爾曼教授



04

Chakrasamvara

Tibet, 15th century, Sonam Gyaltzen style
Gilded bronze with turquoise inlay
18 cm (7 ⅞ in.)

Provenance

Dutch private collection

Chakrasamvara features four faces, each expressing a unique emotional state, embodying the multifaceted nature of this powerful deity. Chakrasamvara, known as the “Wheel of Bliss,” represents the union of wisdom and compassion, and this sculpture captures that essence beautifully.

The deity’s hair is styled in a high chignon, adorned with a crescent moon and crossed dorje, symbols of spiritual power and enlightenment. The careful arrangement of these elements emphasizes the divine nature of Chakrasamvara, reflecting the balance between wrath and compassion that is central to his teachings.

This head is showcasing exceptional attention to detail, it’s finely cast and heavily inlaid with turquoise stone, adding vibrant color that enhances its visual appeal. The craftsmanship is likely attributed to the influences of Sonam Gyaltzen or his atelier during the 15th century, known for producing exquisite sculptures during a period of heightened artistic development. Each of the four faces displays distinct expressions: one radiates compassion, while others convey a semi-wrathful demeanor, illustrating the complexity of the human experience and the divine’s ability to respond to different situations with appropriate emotions.

勝樂金剛

西藏十五世紀 索南堅贊風格
銅鑲金鑲嵌綠松石
18 公分 (7 ⅞ 吋)

來源

荷蘭私人收藏

勝樂金剛有四張臉，每張臉都表達著獨特的情感狀態。勝樂金剛，被稱為“極樂之輪”，代表著智慧與慈悲的結合，而這座造像完美地捕捉到了這一本質。

本尊的頭髮盤成高髻，飾有新月和十字架金剛杵，象徵精神力量和開悟。這些元素的強調了勝樂金剛的神聖本質，反映了憤怒與慈悲之間的平衡。

細節非凡，鑄造精美，慷慨地鑲嵌多顆綠松石，增添了鮮豔的色彩。這種工藝很可能出自十五世紀索南堅贊門徒，該工作坊在藝術高度發展的時期以製作精美的造像而聞名。四張臉孔中的每一張都表現出獨特的表情：一張散發著慈悲心，而另一些則表現出半憤怒的神態，說明了人類經歷的複雜性以及神以適當的情緒應對不同情況的能力。



05

Kukkuripa Mahasiddha

Tibet ca. 13th century
Grey stone
6.3 cm (2 ½ in.)

Provenance

Stephen McGuinness collection
Hollywood Galleries Ltd., Hong Kong
The Nyingjei Lam collection

Kukkuripa is recognized as one of the 84 Mahasiddhas—spiritual adepts who achieved profound realization and mastery over their minds and bodies through various practices, including meditation, yoga, and the cultivation of compassion. He is celebrated for his teachings and his close bond with animals, particularly dogs.

This delightful sculpture features Kukkuripa with high-knot hair, a distinctive style that emphasizes both his spiritual status and his connection to the natural world. His hair, along with his chest and two arms, is intricately adorned with naga snakes, symbolizing wisdom and protection.

Kukkuripa's large round-shaped earrings enhance his playful and endearing appearance. In his right hand, he holds a jewel, representing the treasures of enlightenment and spiritual wisdom that he imparts to his followers. His left hand affectionately pets his loyal dog, a symbol of fidelity and companionship, further emphasizing the Mahasiddha's loving nature.

Kukkuripa is believed to have lived in the 11th century and is often depicted as a wandering yogi. His name, which translates to "Dog Man," reflects his close relationship with dogs, particularly his loyal canine companion. According to legend, Kukkuripa was initially a householder who lived a normal life until he encountered profound teachings that led him to renounce worldly attachments and seek spiritual enlightenment.

大成就者·古古力巴

西藏約十三世紀
灰石
6.3 公分 (2 ½ 吋)

來源

史蒂芬·麥吉尼斯收藏
東寶齋收藏
菩薩道收藏

大成就者·古古力巴是八十四位大成就者之一，生活在十一世紀，經常被描繪成一位流浪的瑜伽士。他的名字翻譯為“狗居士”。透過修行、瑜珈和培養慈悲心等各種修行，獲得了深刻的證悟並掌控了自己的身心。古古力巴因其教導以及與動物（尤其是狗）的故事而聞名。

這件令人愉悅的造像，頭髮高高打結，這種獨特的風格強調了他的精神地位以及他與自然世界的聯繫。他的頭髮、胸部和兩隻手臂上都裝飾著複雜的納迦蛇，象徵著智慧和守護。

大成就者·古古力巴的大圓形耳環增強了他俏皮可愛的外觀。他的右手握著一顆寶石，代表他傳授給追隨者的啟蒙和精神智慧的寶藏。他的左手深情地撫摸著他忠誠的狗，象徵著忠誠和陪伴，進一步強調了大成就者的慈愛本性。



06

Mahasiddha Caurangipa

Tibet, 17th century
Zitan wood with gold
11.2 cm (4 ¾ in.)

Provenance

Belgium private collection

The Mahasiddhas are renowned Indian yogis who achieved Enlightenment and mastered certain wonderful powers through a variety of ways. There are 84 of them and they are believed to have flourished between the 8th and 12th centuries C.E.

Caurangipa was a prince whose limbs had been cut off and was abandoned under a tree. While still alive he was instructed by a master who taught him the powers of the Enlightened mind. In one story about him it is said that when he saw some merchants passing near to him he asked what was in their sacks. Not wishing to tell him it was stolen jewels and gold they lied and said it was just coal. When they got to their hideout – they discovered it was indeed only coal due to Caurangipa's wonderful powers. They returned to him and he changed

the coal back into jewels and gold, but the robbers realized the value of his Buddhist teachings and returned the treasure to its owner. Eventually Caurangipa had his body restored to its normal state and he taught many others.

This small and delightful image of Caurangipa shows him after his body had been restored. He holds the skull cup containing the essence of Wisdom in his left hand and his right hand is held in the gesture of Karana which removes all obstacles. His hair is piled up into a typical yogin's topknot and he is shown seated among symbolic mountains and clouds.

- David Templeman, Monash University

大成就者·佐朗噶

西藏十七世紀
紫檀木、金
11.2 公分 (4 ¾ 吋)

來源

比利時私人收藏

大成就者是著名的印度瑜珈士，他們透過各種方式獲得了啟蒙並掌握了奇妙的力量。八十四位大成就者生活在公元八世紀至十二世紀之間出現。

大成就者·佐朗噶是一位王子，他的四肢被砍掉並被遺棄在樹下。當他還活著時，他受到一位大師的指導，這位大師教導他開悟心的力量。在一個關於他的故事中，據說當他看到一些商人經過他附近時，他問他們的袋子裡有什麼。他們不想告訴他這是偷來的珠寶和黃金，他們撒謊說這只是煤炭。當他們到達藏身處時，他們發現由於卡朗吉的神奇力量，這確實只是煤炭。他們回到了他身邊，他將煤炭變回了珠寶和黃金，但強盜們意識到了他的佛教教義的價值，並將寶藏歸還給了它的主人。最終，卡朗吉的身體恢復了正常狀態，並教導了許多其他人。

此大成就者·佐朗噶造像正展示了他的身體恢復後的樣子。他左手捧著蘊含智慧精髓的顱骨碗，右手則作卡拉那手勢，消除一切障礙。他的頭髮盤成典型的瑜珈士的頂髻，他坐在像徵性的山脈和雲彩之中。慧精髓的顱骨碗，右手則作卡拉那手勢，消除一切障礙。他的頭髮盤成典型的瑜珈士的頂髻，他坐在像徵性的山脈和雲彩之中。

-莫納什大學 大衛·坦普爾曼教授





07

Padmapani

Nepal, 14-15th century
Gilded copper alloy
9.5 cm (3 ¾ in.)

Provenance

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

The small standing Padmapani, a revered figure in Mahayana Buddhism, is an exquisite representation of Avalokiteshvara, the Bodhisattva of compassion. This particular statue exemplifies the artistic finesse and spiritual depth characteristic of Buddhist iconography.

Padmapani, meaning “Lotus Holder,” is typically depicted standing gracefully, embodying both serenity and strength. In this sculpture, he often holds a lotus flower in his right hand, symbolizing purity and spiritual awakening. The lotus, which rises from muddy waters to bloom beautifully, represents the potential for enlightenment that exists within all beings, regardless of their circumstances.

The figure is adorned with elaborate jewelry and garments, showcasing the rich cultural heritage and craftsmanship of the period. Intricate details, such as flowing drapery and ornamental designs, enhance the sense of movement and grace in the sculpture. The facial features of Padmapani exude compassion and tranquility, inviting viewers to connect with his benevolent energy.

蓮花手菩薩

尼泊爾 十四至十五世紀
紅銅鑲金
9.5 公分 (3 ¾ 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

蓮花手菩薩是大乘佛教中備受尊崇的人物，是慈悲的觀世音菩薩。這尊特殊的雕像體現了佛教造像的藝術技巧和精神深度特徵。

蓮花手(Padmapani)，意思是“蓮花持有者”，通常被描繪成優雅地站立，體現了寧靜和力量。在這尊造像中，他的右手常握著一朵蓮花，象徵著純潔和精神覺醒。蓮花從泥水中升起，綻放出美麗的花朵，代表所有眾生，無論其處境如何，都存在著開悟的潛力。

飾有精美的珠寶和服裝，展示了該時期豐富的文化遺產和工藝。飄逸而複雜的細節增強了雕像的動態和優雅。臉部散發著慈悲與寧靜，讓觀眾與他仁慈的能量產生共鳴。



08

Jambhala

Nepal, 13-14th century
Gilded copper alloy with ruby stone inlay
7.8 cm (3 in.)

Provenance

The Nyingjei Lam collection

The small and solid gilded copper alloy cast seated figure of Jambhala, the god of wealth and prosperity, is depicted as a benevolent figure who grants material abundance and spiritual richness to his devotees.

In this depiction, Jambhala is shown seated with a serene and sweet expression, exuding warmth and generosity. His right hand holds a jewel stone, symbolizing the wealth and prosperity he bestows upon his followers. This gesture serves as a reminder of the abundance that can manifest in one's life through spiritual practice and devotion.

In his left hand, Jambhala holds a mongoose, a creature known for its association with wealth and the ability to produce precious gems. This aspect of the sculpture highlights his role as a provider of both material and spiritual wealth, reinforcing the idea that true abundance comes from a harmonious balance of the two. Jambhala is adorned with royal crowns and exquisite jewels, featuring a striking ruby stone inlay that adds a touch of opulence.

黃財神

尼泊爾十三至十四世紀
紅銅鑲金鑲嵌紅寶石
7.8 公分 (3 吋)

來源

菩薩道收藏

實心鑄造的財神坐像，臉帶微笑，為他的信徒帶來物質和精神的財富。

財神安詳而甜美地坐著，散發著溫暖和慷慨的氣息。他的右手握著一塊寶石，象徵著他賜給追隨者的財富和繁榮。左手手握財寶鼠，以其口吐珍貴寶石的能力而聞名。

財神裝飾著皇家王冠和精美的珠寶，鑲嵌著引人注目的紅寶石，增添了一絲奢華。

09

Hevajra and Nairatmya

Nepal Khasa Malla, 14-15th century
Gilded copper alloy
31.2 cm (12 ¼ in.)

Provenance

Belgium private collection

Reference

Alsop, Ian. The Metal Sculpture of the Khasa Malla Kingdom in Orientations, Art of Tibet: Selected Articles from Orientations, 1981-1997, p.167.

The Hevajra gilded copper alloy solid cast sculpture from the Khasa Malla kingdom of Nepal, dating to the 14-15th century is notably larger than many other known Khasa Malla figures produced during this period.

Hevajra is depicted with an impressive 16 arms and 7 heads, symbolizing his profound spiritual abilities and the multitude of enlightened qualities. Each of his sixteen hands holds a skull bowl, with right side containing animals and the other set housing deities, highlighting the dual nature of his transformative power and the interconnectedness of life and death. This intricate detailing reflects the complexity of Tantric iconography, emphasizing the cycle of creation and destruction inherent in Buddhist philosophy.

Embracing his female consort Nairatmya, Hevajra embodies the union of wisdom and compassion, a vital theme in Vajrayana Buddhism. The sculpture is heavily adorned, featuring skull necklaces and a crown made of skulls, which signify his transcendence over mortality. His body is lavishly decorated with heavy jewel ornaments, further enhancing the visual impact of the piece.

A smaller example, measuring 12.4 cm in height, can be found in the Tuyet Nguyet and Stephen Markbreiter collection, sold at Sotheby's in 2021. This contrast highlights the exceptional size and significance of the larger Hevajra sculpture, making it a treasured artifact that captures the spiritual and artistic essence of its time. Overall, this piece serves as a powerful reminder of the rich heritage of Buddhist art in Nepal.

喜金剛雙修

尼泊爾卡薩馬拉 十四至十五世紀
紅銅鑲金
31.2 公分 (12 ¼ 吋)

來源

比利時私人收藏

參考

艾爾索普、伊恩《美成在久：卡薩馬拉王國雕塑》，《西藏藝術：方向中的文章選》，1981-1997，第 167 頁。

來自尼泊爾卡薩馬拉王國的喜金剛，實心鑄造，其尺寸明顯大於該時期許多的卡薩馬拉造像。

喜金剛有十六隻手臂和七個頭，象徵著他深厚的神通和眾多證悟的功德。他的十六隻手各握一個骷髏碗，右邊一組裝有動物，另一組裝有神靈，凸顯了他的變革力量的雙重性以及生與死的相互關聯。這種錯綜複雜的細節反映了密宗造像的複雜性，強調了佛教哲學固有的創造和毀滅的循環。

喜金剛擁抱著他的明妃乃拉母，體現了智慧與慈悲的結合，這是金剛乘佛教的重要性。裝飾華麗，有骷髏項鍊和骷髏王冠，象徵超越死亡。他的身上飾有華麗飾物，進一步增強了作品的視覺感。

作為參考，在2021年蘇富比拍賣行出售的雪月收藏中可找到高12.4厘米的一個較小的卡薩馬拉喜金剛。









10

Panjarnata Mahakala

Tibet, ca. 14th century
Wood with gold and color pigment
H 32.5 x W 31 x D 9 cm
(11 $\frac{7}{8}$ x 12 $\frac{1}{4}$ x 3 $\frac{1}{2}$ in.)

Provenance

Belgium private collection

Panjarnata Mahakala, Lord of the Pavilion, is a significant deity in Tibetan Buddhism, embodying the protective and transformative aspects of the Mahayana tradition. As a guardian figure, Panjarnata Mahakala is revered for his ability to dispel obstacles, protect practitioners, and transform negative energies into wisdom and compassion.

In his two-armed form Mahakala is described in Tibetan iconographic works as being a gold 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.

大黑天

西藏約十四世紀
木、金、礦彩
高 32.5 x 闊 31 x 深 9 公分
(11 $\frac{7}{8}$ x 12 $\frac{1}{4}$ x 3 $\frac{1}{2}$ 吋)

來源

比利時私人收藏

大黑天(瑪哈嘎拉)是藏傳佛教中的重要神靈，體現了大乘傳統的守護。作為護法，大黑天消除障礙、守護修行者以及將負面能量轉化為智慧和慈悲的能力而受到尊崇。

在此造像中，大黑天雙臂形態，身現金色，具有智慧的「第三隻眼」。

他右手拿著一把剝皮刀，左手拿著一個骷髏碗。刀象徵性地割掉無明（皮膚）以顯露智慧（肉體）。頭骨碗中盛有血液，這是智慧本身的重要象徵。

11

Ganesh

India, Vijayanagar Empire, 18th century
Solid gold
5.6 cm (2 ¼ in.)
229.4 gram

Provenance
L.S.B. collection

The small, rare solid cast seated figure of four-armed Ganesh from 18th century Orissa, India, is a striking representation of the beloved Hindu deity known for his role as the remover of obstacles and the god of beginnings. This exquisite piece not only embodies artistic craftsmanship but also carries deep spiritual significance.

One of the remarkable aspects of this figure is its material; gold cast sculptures from this era are exceptionally rare. Many artworks from the 18th century have not survived due to the fragility of the materials used or the tumultuous historical events that impacted the region. As such, this Ganesh figure stands out not only for its artistic merit but also for its rarity, making it a prized possession for collectors and devotees alike.

Ganesh is depicted with four arms, each symbolizing his multifaceted nature and divine powers. In one hand, he holds an axe, representing the ability to sever ignorance and obstacles that hinder spiritual progress. In another, the goad (ankusha) symbolizes guidance, reflecting the importance of controlling desires and leading devotees on their spiritual journeys. The third hand cradles a sweet (modaka), which signifies the rewards of spiritual practice and the sweetness of success.

象鼻天財神

印度 毗奢耶那伽羅王朝 十八世紀
黃金鑄造
5.6 公分 (2 ¼ 吋)
229.4 克

來源
L.S.B.收藏

來自十八世紀印度奧裡薩邦罕見的黃金實心鑄造四臂象鼻天財神坐像，是深受印度教教徒喜愛的神祇，因其消除障礙而聞名。

顯著特徵之一是它的材質。黃金鑄雕塑極為罕見。由於所用材料的，許多黃金鑄雕塑未能倖存。因此，這尊象鼻天財神像不僅因其藝術價值而吸引，而且因其稀有性而引人注目。

象鼻天財神被描繪成有四隻手臂，每隻手臂都像徵著他的多面性和神聖力量。他一手握著一把斧頭，代表著斬斷無明和阻礙靈性進步的障礙的能力。在另一個例子中，刺棒 (ankusha) 象徵著引導，反映了控制慾望和引導信徒踏上靈性之旅的重要性。第三隻手托著一顆糖果 (modaka)，象徵修行的回報和成功的甜蜜。



12

Princess Gayatri Devi's Ganesh

India Orissa, 18th century
Sandstone
1.55 m (5 feet 1 in.)

Provenance

Princess Gayatri Devi of Cooch Behar collection
(1919 - 2009)

The historically significant sandstone sculpture of Ganesh, Remover of obstacles and the god of beginnings, standing at an impressive 1.55 meters high, is a remarkable example of 18th-century artistry from Orissa, India. This sculpture, part of the esteemed collection of Princess Gayatri Devi of Cooch Behar, holds immense cultural and artistic value. Princess Gayatri Devi is remembered not only for her beauty and intelligence but also for her discerning taste in art and culture. As a patron of the arts, she contributed significantly to the preservation and promotion of Indian heritage.

This Ganesh sculpture is possibly the largest of its kind known in the market, making it an extraordinary find for collectors and enthusiasts alike. Carved from sandstone, the figure showcases the skilled techniques of Orissan artisans, who were renowned for their intricate and detailed work. Ganesh is depicted with four arms, each holding significant attributes: a broken tusk, malla beads, a large goad (ankusha), and a bowl filled with modaka sweets. These elements symbolize various aspects of Ganesh's divine nature; the broken tusk represents sacrifice and the ability to overcome obstacles, while the malla beads signify spiritual knowledge and devotion. The goad is a tool to steer devotees along their spiritual path, and the modaka sweets represent the rewards of a life well-lived.

佳雅特麗·戴維公主的巨型象鼻天財神

印度奧裡薩邦 十八世紀
砂岩
1.55 米 (5 尺 1 吋)

來源

印度佳雅特麗·戴維公主收藏
(1919-2009)

具有歷史意義的象鼻天財神砂岩像，消除障礙和帶來財富之神，高達1.55米，巨大而震撼，是印度奧裡薩邦十八世紀藝術的傑出典範。這尊雕塑是著名印度佳雅特麗·戴維公主收藏之一，具有重要的文化和藝術價值。佳雅特麗·戴維公主不僅因其美麗和智慧而被人們銘記，還因為她對藝術和文化有敏銳的品味。她對為守護和弘揚印度遺產做出了重大貢獻。

這件造像可能是市場上已知的同類雕塑中最大的一件，對於收藏家和愛好者來說是一個非凡的發現。該雕像由砂岩雕刻而成，展示了奧裡桑工匠的精湛技術，細緻而複雜。象鼻天財神被描繪成有四隻手臂，手持一根斷牙、馬拉珠、一根大刺棒 (ankusha) 和一個裝滿莫達卡糖果的碗。折斷的象牙代表犧牲和克服障礙的能力，而馬拉珠則象徵精神知識和奉獻。刺棒是引導信徒沿著靈性道路前進的工具，而莫達卡糖果則代表著美好生活的回報。

他以優雅的舞姿站立，散發著歡樂和活力的氣息。這種動態的姿態不僅捕捉到了神的本質，也令觀眾在更深層次上與雕塑互動。他臉部背後的圖形光環增強了他神聖的存在感，象徵著啟蒙和精神智慧的光芒。



He stands in an elegant dancing posture, exuding a sense of joy and vitality. This dynamic stance not only captures the playful essence of the deity but also invites viewers to engage with the sculpture on a deeper level. The round halo behind his face enhances his divine presence, symbolizing enlightenment and the radiance of spiritual wisdom.

Supporting the figure is a double lotus pedestal, a common motif in Hindu iconography that represents purity and spiritual elevation. The lotus blooms beautifully from the mud, symbolizing the ability to rise above worldly challenges. The base of the sculpture features a layer of flame-shaped patterns, adding to the overall aesthetic and emphasizing the dynamic nature of Ganesh. This intricate detailing reflects the high level of craftsmanship that went into creating this sculpture, showcasing the artisans' ability to blend form and symbolism seamlessly.

This large sandstone sculpture of Ganesh carved in the 18th century stands as a monumental representation of both artistic excellence and spiritual significance. The connection to Princess Gayatri Devi adds historical weight, linking the piece to a notable patron of the arts. As possibly the largest known Ganesh sculpture in the market, it captivates with its intricate details, dynamic pose, and deep-rooted symbolism. This sculpture not only reflects the artistic heritage of Orissa but also serves as a powerful reminder of the enduring legacy of Ganesh in Hindu culture, inviting admiration and reverence from all who encounter it.

支撐的是雙層蓮花座，代表純潔和精神崇高。蓮花從泥土中綻放出美麗的花朵，象徵超越世俗挑戰的能力。雕塑的底座有一層火焰形圖案，增加了整體美感並強調了象頭神的動態本質。這種複雜的細節反映了創作這座雕塑的高水準工藝，展現了工匠將形式和象徵意義無縫融合的能力。

這座大型砂岩雕像雕刻於十八世紀，是卓越藝術和精神意義的不朽代表。與加亞特里黛維公主的聯繫增加了歷史分量，將這件作品與一位著名的藝術贊助人聯繫起來。以其複雜的細節、動態的姿勢和根深蒂固的象徵意義而令人著迷。這座雕塑不僅反映了奧裡薩邦的藝術遺產，而且有力地提醒人們印度教文化中甘尼什的不朽遺產，引起所有遇到它的人的欽佩和崇敬。



Princess Gayatri Devi of Cooch Behar
印度佳雅特麗·戴維公主
(1919-2009)



13

Milarepa

Tibet, 15-16th century
Gilded copper alloy
11.6 cm (4 $\frac{5}{8}$ in.)

Provenance

Dutch private collection

Reference

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyinjei Lam Collection*, London, 1999, p.172, pl.40.

A striking representation of one of Tibetan Buddhism's most revered saints and yogis. This sculpture beautifully captures Milarepa in a meditative pose, seated cross-legged on a double lotus base, symbolizing his attainment of enlightenment and purity.

Clad in traditional yogi attire, Milarepa's open-chested garment conveys both humility and the warmth of his compassionate heart. The simplicity of his clothing reflects his ascetic lifestyle and commitment to spiritual practice, as he renounced worldly attachments in pursuit of enlightenment. His serene expression, combined with the gentle curvature of his body, invites observers to connect with the deep peace and wisdom he embodies.

Notably, Milarepa's curly hair adds to his distinctive appearance, symbolizing his unconventional path and the transformative journey he undertook. The two silver scroll books that rest in his earlobes as earrings serve as powerful symbols of his dedication to the teachings from his teacher Marpa. Milarepa became a dedicated disciple of the revered teacher Marpa the Translator. Under Marpa's guidance, he underwent rigorous training and numerous trials, illustrating the importance of perseverance and humility on the spiritual path. Eventually, he achieved enlightenment through meditation and profound realization of the nature of mind.

密勒日巴

西藏十五至十六世紀
銅鑲金
11.6 公分 (4 $\frac{5}{8}$ 吋)

來源

荷蘭私人收藏

參考

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，40號，頁172。

藏傳佛教最受尊敬的修行者之一密勒日巴大師，造像精美地描繪了尊者盤腿坐在雙蓮花底座上的修行姿勢，表達證悟和清淨。

密勒日巴身穿傳統居士服裝，胸前敞開，展現他謙卑和慈悲之心和也反映了他苦行的生活方式和對修行的承諾。他放棄了世俗的執著以追求成佛。平靜的表情與身體柔和的弧度互相結合，讓人感受到慈悲與智慧。

密勒日巴的捲髮增添了他獨特的外表，象徵著他沒有出家的修行之旅。耳垂上穿了兩卷銀造書卷捲軸，像徵他對老師大譯師瑪爾巴教法的奉獻精神。在瑪爾巴的指導下，他接受了嚴格的訓練和無數的考驗，說明了修行上堅持和謙卑的重要性。最終，他透過禪修和對心性的深刻證悟獲得了成佛開悟。







14

The Great Palden Lhamo

China Beijing, attributed to Yonghe Temple
Qianlong 18th century
Gilded copper alloy with cold gold and
color pigment
1.18 m (3 feet 10 ½ in.)

Provenance

Rossi & Rossi Ltd.
British private collection

Publication

Christopher Bruckner, 'Chinese Imperial Patronage Treasures from Temples and Palaces', London, 2005, pp 116-118

Reference

Hedin, Sven., "Jehol : City of Emperors." E.P. Dutton & Company, Inc., New York, 1933, P.33, plate 25.

Luo Wen-Hua, "Dragon Robes & Monk's Robes: Tibet-Chinese Buddhist Cultural Research of Qing Court", 2 Vols. The Forbidden City Publishing Co., Beijing. 2005, Vol2, p.563, pl.5.1-9.

This extremely large bronze figure of Palden Lhamo, crafted under the Qianlong imperial order was attributed to the Yonghe Temple in Beijing. It was a significant center for Tibetan Buddhism during the Qing dynasty.

Palden Lhamo is a remarkable deity and protector for the extraordinary power she possess. She is riding a mule through an ocean of her enemy's blood. Her raised sword cuts ignorance away from wisdom and demonstrates that all the apparently wicked and ugly actions she performs are achieved through the direct action which wisdom allows.

She sits on a horse blanket made from her own son's flayed skin. Her son's head may be seen hanging below the mule's belly. She foresaw that he would grow to be a cruel and vicious king and would eventually bring harm to Buddhism and was compelled to kill him.

巨型吉祥天母

中國北京 雍和宮風格
乾隆十八世紀
銅鑲金、冷金、礦彩
1.18 米 (3 尺 10 ½ 吋)

來源:

Rossi & Rossi 有限公司
英國私人收藏

出版:

布魯克納《寺廟與宮殿中的中國皇家贊助珍寶》倫敦，2005年，頁116-118。

參考:

史希頓《熱河：帝皇之都》德頓出版公司，紐約，1933年，頁33，圖25。

羅文華《龍袍與袈裟：清宮藏傳佛教文化考察》，上、下兩冊，紫禁城出版社，北京，2005年，下冊，頁563，圖5.1-9。

體積巨大的吉祥天母銅鑲金像，應是乾隆皇帝下令精心御製以成，很大機會與北京的雍和宮有關，雍和宮是清代藏傳佛教的重要中心。

吉祥天母擁有非凡的力量。她騎著騾子穿過血海。她手舉智慧之劍，斬斷無明，並表明她所做的都是透過智慧來實現的。

吉祥天母坐在一張用她兒子的剝皮製成的馬毯上。她預見到兒子會成長為一個殘暴惡毒的國王，最終會為佛教帶來危害。可以看到頭掛在騾子的腹部下方。



Visible on the top rear flank of her mule is an eye. Legend says that her husband, the father of her slain son was so angry he shot an arrow at her and the hole it made became an eye showing that she, her steed, her actions – all of them - were performed with the eye of wisdom as their guide. On the front flank of the mule a bag may be seen which contains dice to show the unpredictability of life. She wears a garland of the heads of her enemies and her steed wades through an horrific ocean of blood and entrails taken from the enemies of Buddhism.

The grandeur size of this figure makes it very impressive. Moreover its massive size combined with its attribution to the Yonghe Temple makes it extraordinarily important. The casting is clearly of a superb quality and highly regarded as Imperial.

- David Templeman, Monash University

在吉祥天母的騾子的上後側可以看到一隻眼睛。傳說她的丈夫，也就是她被殺兒子的父親，非常憤怒，向她射了一箭，箭射出的洞變成了一隻眼睛，表明她、她的馬、她的行為，所有這一切都是用智慧之眼作為他們的嚮導。在騾子的前側可以看到一個袋子，裡面裝著骰子，以顯示生命的不可預測性。她戴著敵人頭顱製成的花環，坐騎涉過從佛教敵人身上奪取的血和內臟的血海。

此宮廷御製巨大造像非常難得，可稱之為世上僅存的最大的一尊。加上雍和宮的關係，使它顯得格外重要。鑄造品質上乘，被高度評價為乾隆御製上品。

-莫納什大學 大衛·坦普爾曼教授





15

Vajra

Yuan period, 13th century
Bronze with copper inlay
10.5 cm long (4 1/8 in.)

Provenance

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

The five-pronged vajra is a significant ritual object in Vajrayana Buddhism, symbolizing the indestructible nature of truth and the union of method and wisdom. This particular vajra, small in size yet intricately crafted, is made from high-quality precious metal and features exquisite inlays of copper, showcasing the skill and artistry characteristic of the period.

Each of the five prongs of the vajra is adorned with a Makara head, a powerful symbol in Buddhist iconography. Makara, often depicted as a fierce deity, represents the transformative power of enlightenment, capable of overcoming ignorance and obstacles. The presence of these heads on the prongs enhances the vajra's protective qualities, making it a potent tool for practitioners in their spiritual endeavors. The five-pronged design reflects the five elements—earth, water, fire, air, and space—emphasizing balance and harmony in the universe.

金剛杵

元 十三世紀
銅合金鑲嵌紅銅
長 10.5 公分 (4 1/8 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

金剛杵是金剛乘佛教的重要法器，象徵真理的堅不可摧以及智慧的結合。此金剛杵體積雖小，但製作精良，採用優質貴金屬製成，鑲嵌紅銅，展現了元代當時的技藝和藝術特色。

金剛杵的五股上各飾有摩訶羅頭像，這是佛教中神力的象徵。摩訶羅代表修化萬變的力量，能夠克服無知和障礙。金剛杵帶有守護神力，修行者常借此作法器之用。五股體現了土、水、火、空氣、空間五種元素，強調萬物的平衡與和諧。



16

Green Tara tsa-tsa mold

Tibet, 18th century

Bronze

16.5 x 12 x 8 cm (6 ½ x 4 ¾ x 3 ⅛ in.)

Provenance

Benny Rustenburg Dutch collection (1940-2017)

Dutch private collection acquired from above in 1980s

Tsa-tsa molds are traditional tools used in the creation of tsa tsas, which are small, often clay figures that represent deities, bodhisattvas, and various symbols of Buddhism. In this case, this large tsa-tsa mold is designed for creating images of Green Tara who known as the embodiment of compassion and swift action, is highly revered in Tibetan Buddhism as a protector and liberator from fear. Once the tsa-tsas are formed, they are usually left to dry and are sometimes painted with color pigment or gold.

The primary purpose of tsa tsas is to accumulate merit and create a connection to the spiritual realm. They are often used in rituals, placed in stupas, or offered during ceremonies. Making tsa tsas is considered a beneficial practice for both the creator and the recipient, as it generates positive karma.

綠度母擦擦模具

西藏十八世紀

銅

16.5 x 12 x 8 公分 (6 ½ x 4 ¾ x 3 ⅛ 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

擦擦模具是藏傳佛教用來製作擦擦的傳統工具，擦擦體積通常較小，通常是泥塑曬乾而成，有菩薩、佛、佛塔等模樣。

這個巨大模具是為了造出綠度母的形象而鑄造的，綠度母是慈悲和拯救世人的菩薩，在藏傳佛教中被高度尊崇。擦擦形成後，會曬乾，有時會進行用彩色顏料或黃金塗漆。

擦擦的主要目的是累積功德、開光、法事等作用，也會放置在佛塔中供奉。



17

Small stupas

Tibet, 13-14th century
Copper alloy
6.2 & 8.5 cm (2 ½ & 3 ⅜ in.)

Provenance

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

These diminutive structures served not only as decorative items but also as powerful symbols of Buddhist devotion, embodying the essence of stupa architecture in a portable form.

Many Tibetan pilgrims traveled to significant Buddhist sites in India, Tibet, and Nepal. Upon visiting these sacred locations, devotees would often acquire miniature stupas as souvenirs to commemorate their spiritual journeys. These small relics acted as tangible reminders of their pilgrimage, encapsulating the blessings and teachings they encountered along the way.

Symbolically, stupas represent the enlightened mind of the Buddha and serve as a focal point for meditation and devotion. The act of bringing home a miniature stupa allowed devotees to maintain a connection with their spiritual experiences, enhancing their personal practice.

小佛塔

西藏十三至十四世紀
銅合金
6.2 & 8.5 公分 (2 ½ & 3 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

這些小佛塔不是裝飾品，而是方便虔誠佛教朝聖者攜帶而造成的佛塔小型模型。許多西藏朝聖者前往印度、西藏和尼泊爾的重要佛教聖地，在參觀這些聖地時，信徒會求得這種微型佛塔作為紀念品，以紀念他們的朝聖之旅。這些加持了的小佛塔也無時無刻提醒他們佛陀的教誨。

從象徵意義上來說，佛塔代表了佛陀教義。將微型佛塔帶回家的行為使信徒能夠與他們的靈性保持靜心，從而增強他們的個人修行。



18

Group of Kadampa stupas

Tibet, 13-14th century
Copper alloy
14 cm (smallest) - 25 cm (largest) (5 ½ - 9 ⅞ in.)

Provenance

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

The Kadampa stupa is a distinctive type of stupa associated with the Kadampa school of Tibetan Buddhism, which was founded by the great Indian master Atisha in the 11th century. This school emphasizes the teachings of compassion and the importance of integrating Buddhist principles into daily life.

Kadampa stupas are characterized by their unique architectural features, which often include a circular base, a dome, and a pronounced spire. They typically follow the traditional stupa design, symbolizing the Buddha's enlightened mind and the path to enlightenment. The structure usually includes various elements, such as a harmika (a square railing at the top) and a chhatra (umbrella) that signifies protection and spiritual authority.

Kadampa Buddhism played a crucial role in revitalizing Buddhism in Tibet after its initial introduction. Atisha's teachings emphasized the importance of study, meditation, and ethical conduct, which laid the foundation for future Tibetan schools.

噶當巴佛塔

西藏十三至十四世紀
銅合金
14 公分(最小)- 25 公分(最大)
(5 ½ - 9 ⅞ 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

噶當巴佛塔是藏傳佛教噶當巴派的一種獨特的佛塔類型，由印度偉大的大師阿底峽尊者於十一世紀創立。該派強調慈悲的教義以及將佛教原則融入日常生活。

噶當巴佛塔的特徵是其獨特的建築設計，設計包括遵循傳統的圓形底座、象徵著守護和古代皇室權威的雨傘、尖頂和螺旋型的塔身，象徵佛陀及其教導。

噶當巴佛教傳入西藏後，對佛教的復興發揮了至關重要的作用。阿底峽尊者的教義強調學習、禪修和道德行為的重要性，這為未來的西藏學校奠定了基礎。





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, fostering a deeper understanding and appreciation for the artistic traditions of the Himalayan region. It has also become a platform for artists, scholars, and collectors to engage in dialogue and exchange ideas.

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

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

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



東寶齋由劉惠漢夫婦創立於1985年，近於香港荷李活道文武廟，專營古代佛教藝術包括佛像、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守護做出了貢獻。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，證明了劉家族對守護和弘揚喜馬拉雅佛教和印度教古典傳統的豐富文化遺產的奉獻和熱情。



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