



Hollywood Galleries Ltd.  
since 1985

二  
零  
二  
六  
年  
喜  
馬  
拉  
雅  
藝  
術  
展  
覽

妙  
目  
寶  
藏

DIVINE GAZE  
2026 COMPASSION IN HIMALAYAN ART

40<sup>TH</sup>  
週年  
ANNIVERSARY  
CELEBRATION



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

2026/04/29 - 05/30

Hollywood Galleries Ltd. Hong Kong

香港東寶齋店內展覽

劉惠漢 Hon Lau

何杏根 Ellen Ho

劉俊揚 Andrew Lau

+852 2559 8688 / 2541 6338

hollywoodgalleries@gmail.com

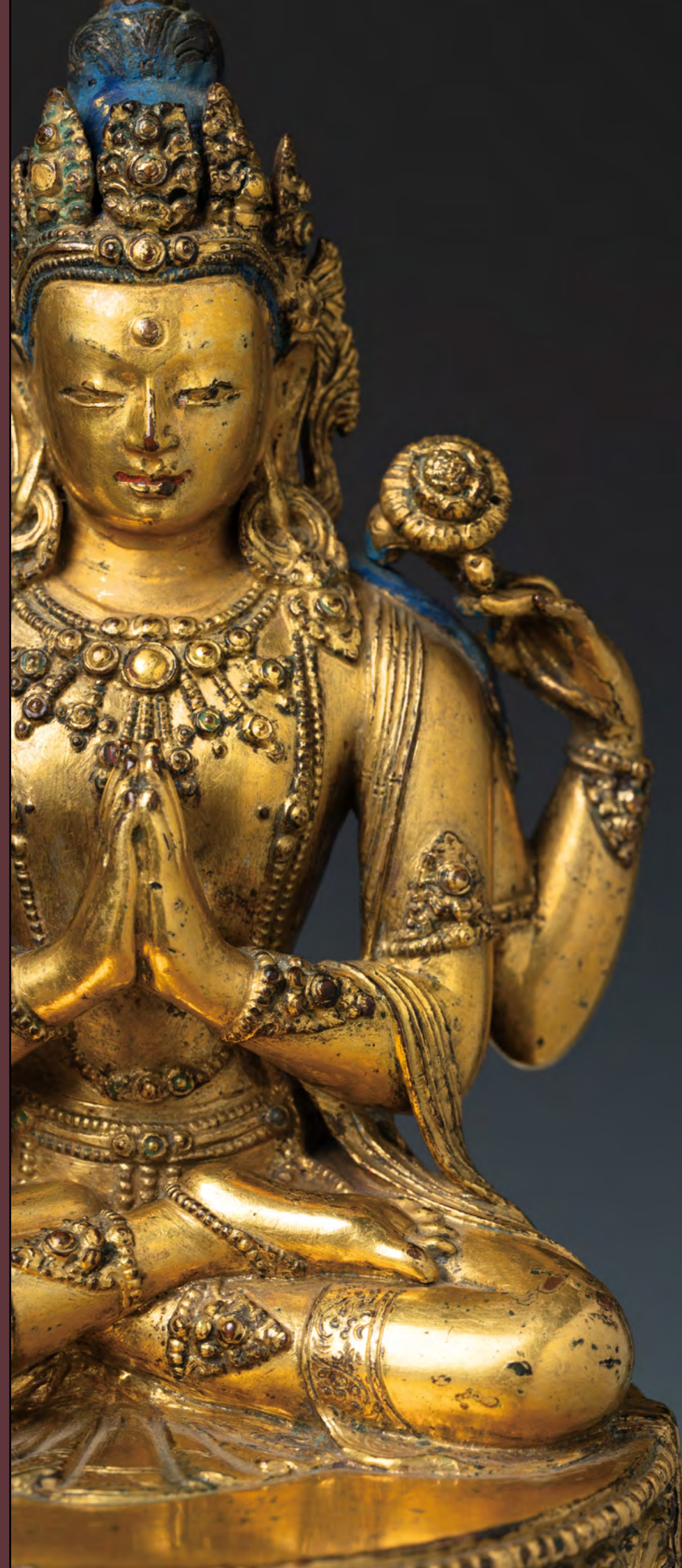
www.hollywoodgalleries.com

Instagram: hollywoodgallerieshk

WhatsApp: +852 9311 2577

微信: honlau29

微信: alcyeung



# DIVINE GAZE

2026 COMPASSION IN HIMALAYAN ART



## 妙目寶藏

二零二六年喜馬拉雅藝術展覽

40<sup>TH</sup>  
週年  
ANNIVERSARY  
CELEBRATION

## 01

## Chakrasamvara

Tibet Tashi Lhunpo Monastery  
17th century  
Gilded copper alloy  
6.3 cm (2 ½ in.)

## Provenance

European private collection

Chakrasamvara from the Tashi Lhunpo Monastery, potentially crafted under the direct supervision of the Panchen Lama. Notably, a large gold statue of Tsongkhapa was commissioned by the Sixth Panchen Lama, Lobsang Palden Yeshe, and presented to Emperor Qianlong during his visit to Beijing in 1780. In this specific iconographic arrangement, a small Chakrasamvara is often placed atop the head of Tsongkhapa. This reflects the high priority placed on precision in sculpture and artistic patronage during the Qianlong era, under the supervision of senior Gelugpa lamas.

The wrathful manifestation of Chakrasamvara has three bloodshot eyes, while the deity tramples two Māras. He appears in yab-yum form with his consort Vajravārāhī, both figures standing atop subdued Hindu deities, symbolizing the subjugation of worldly attachments and ignorance within the tantric Buddhist context (Bühnemann, 2023).

## Reference

Bühnemann, G. (2023). Chapter 8. Patterns of Dependency in the Buddhist Tantric Iconography of Nepal. In De Gruyter eBooks (p. 239). De Gruyter.

## 勝樂金剛

西藏扎什倫布寺  
十七世紀  
紅銅鑲金  
6.3 公分 (2 ½ 吋)

## 來源

歐洲私人收藏

出自塔什倫布寺的勝樂金剛雙修像，據信是在班禪喇嘛親自監督下製作而成。值得注意的是，一尊大型的宗喀巴金像是由第六世班禪喇嘛洛桑帕登耶喜委任製作，並於1780年乾隆皇帝造訪北京時獻予皇帝。在此特定的造像佈局中，宗喀巴頭頂上常會安置一尊小型勝樂金剛像。這反映出乾隆時期在格魯派高階喇嘛的監督下，雕塑與藝術贊助工作極為重視精準度。

勝樂金剛的忿怒化身格外威猛，臉有三眼，踐踏二魔。他與明妃金剛亥母以雙修之姿現身，兩尊佛像皆立於被降服的印度教神祇之上，此象徵在密宗佛教語境中，對世俗執著與無明的降伏（比內曼 2023）。

## 參考

比內曼(2023).第8章。尼泊爾佛教密宗圖像學中的依附模式。載於德古意特電子書(第239頁)。德古意特出版社。



## 02

## Chaturbhujā Avalokiteśvara

Early Mongolia Zanabazar  
Late 17th century  
Gilded copper alloy  
18.2 cm (7 1/8 in.)

## Provenance

The Nyinjei Lam collection

Öndör Gegeen Zanabazar (1635 - 1723 A.D.), seen as an incarnation of Mañjuśrī, developed a unique Mongolian style blending local, Tibetan, and Indian traditions. In the 17th–18th centuries, he excelled in gilded bronze sculptures (Syrtypova, 2020). His works surpassed imitation, conveying spiritual depth, as in his Mañjuśrī depictions. His Five Tathāgatas sculptures follow iconographic canons while adding Mongolian flair. This Chaturbhujā Avalokiteśvara may relate to his Five Tathāgata figures from his lifetime. The sculpture of Ratnasambhava, Amitābha, Amoghasiddhi, and Vairocana, made during the year of 1683, kept in the museums in Mongolia, highlighting his mastery and aesthetic.

The four-armed Avalokiteśvara marks a key iconographic evolution in the Buddhist pantheon, developing from simpler forms to express expanded compassion (Kumari, 2024). Associated with Tantric practices, it emphasizes the bodhisattva's ability to aid beings across realms. Originating in India as Cakravartīcintāmaṇi or Cintāmaṇicakra, its iconography varied regionally via the Maritime Silk Routes to Southeast and East Asia, influencing art in China and Japan (Suebsantiwongse, 2025).

## Reference

Syrtypova, S.-K. D. (2020). Interpretation of the image of the Goddess Tara by Zanabazar compared to that by his predecessors and followers (from Sri Lanka to Siberia). *Orientalistica*, 3(2), 348.

Suebsantiwongse, S. (2025). A Network of Compassion: The Transmission and Development of the Cult and Iconography of Cakravartīcintāmaṇi Avalokiteśvara Across the Maritime Silk Routes. *Religions*, 16(2), 178.

## 四臂觀音菩薩

蒙古扎納巴扎爾早期  
十七世紀晚期  
鎏金銅合金  
18.2 公分 (7 1/8 吋)

## 來源

菩薩道收藏

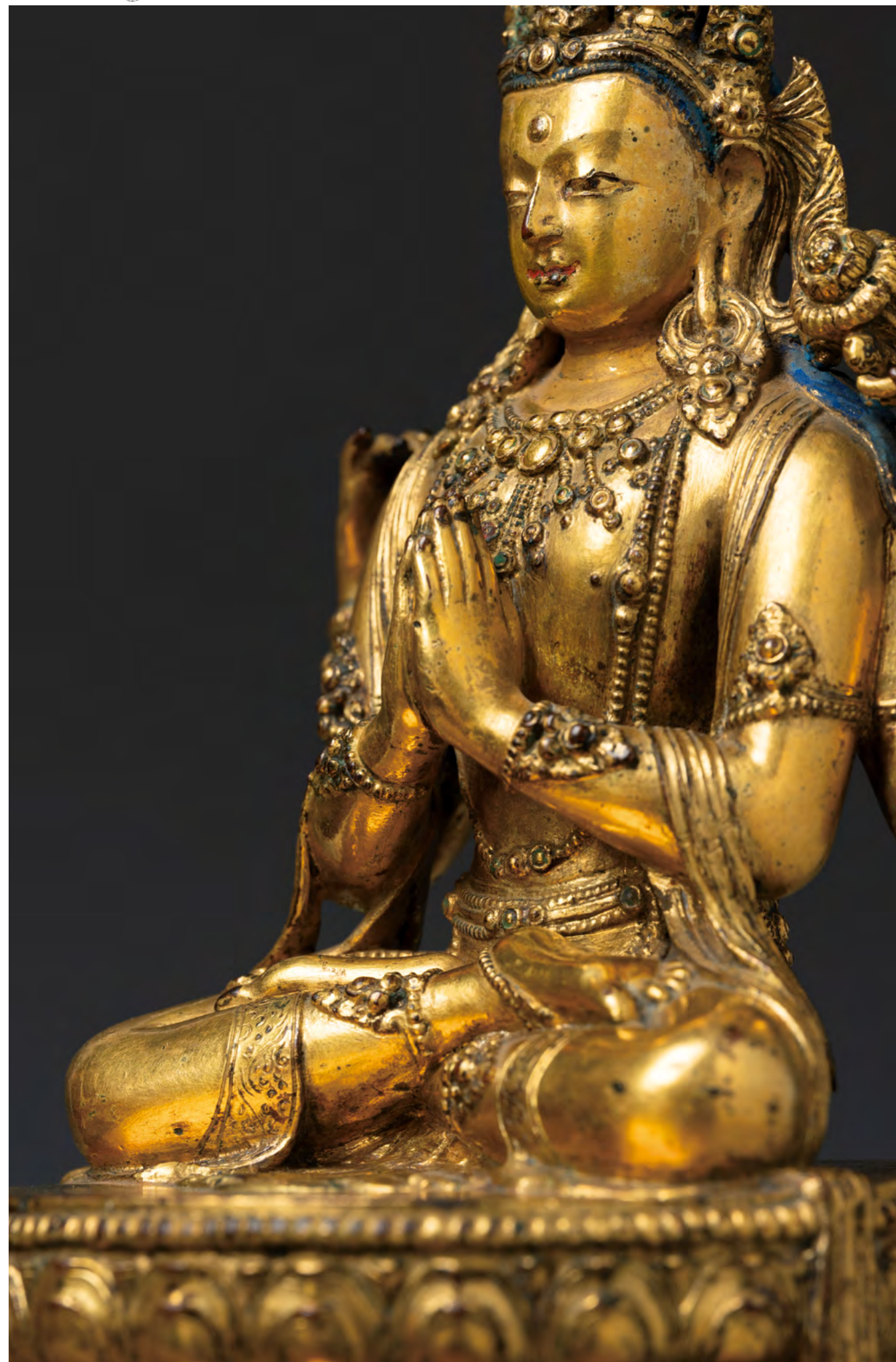
被視為文殊菩薩化身的翁多爾·格格恩·一世扎納巴扎爾(公元1635-1723年)，開創出一種融合蒙古、藏傳及印度傳統的獨特扎納巴扎爾風格。在十七至十八世紀，他在鎏金銅雕塑領域造詣深厚(西爾蒂波娃, 2020)。其作品超越了單純的模仿，展現出深邃的靈性內涵，例如他在曼殊室利像的刻畫中便體現了這一點。他的五方佛雕像既遵循了圖像學規範，又融入了蒙古風格。這尊四臂觀音像可能與他生前創作的五佛像有所關聯。他於1683年創作的寶生佛、阿彌陀佛、無畏佛及毗盧遮那佛像現存於蒙古各博物館，彰顯了他的造詣與美學。

四臂觀音標誌著佛教神祇體系中圖像學演變的關鍵階段，其形象從較為簡樸的形式發展而來，旨在展現更廣博的慈悲心。此形象與密教修持相關，強調菩薩能跨界度化眾生。其原型源自印度的「輪王珍寶」或「珍寶輪」，隨著海上絲綢之路傳至東南亞及東亞，其造像風格因地域而異，並對中、日兩國的藝術產生深遠影響(蘇·薩尼特翁塞, 2025)。

## 參考

西爾蒂波娃 (2020). 贊那巴扎爾對度母像的詮釋與他前輩和追隨者(從斯里蘭卡到西伯利亞)的詮釋的比較。《東方學》, 3(2), 348。

蘇·薩尼特翁塞 (2025). 慈悲之網：轉輪金剛觀音菩薩崇拜及其圖像學在海上絲綢之路上的傳播與發展。《宗教》, 16(2), 178。









## 03

## Samantabhadra

China Yuan period, 13th century  
Partially gilded copper alloy  
12.8 cm (5 in.)

## Provenance

South American collection acquired in 1980s

Samantabhadra, or Puxian Pusa in Chinese, Bodhisattva of universal benevolence and wisdom, he is one of the Four Great Bodhisattvas in Chinese Buddhism. Rare to be seen in Yuan-period depictions with an animal mount.

Samantabhadra on a six-tusked white elephant originates in texts such as the Lotus Sutra's "Exhortations of Samantabhadra" chapter and the Kuan p'u-hsien p'u-sa hsing-fa ching. These scriptures, part of the "Three Great Scriptures of the Lotus," describe his appearance on the elephant to teach the Dharma and provide protective dhāraṇī charms to practitioners (Nugent & Gregory, 1987). A similar lotus motif on stone carving appears at the Feilai Feng Grottoes, Hangzhou, Zhejiang.

## Reference

Nugent, P. G., & Gregory, P. N. (1987). Traditions of Meditation in Chinese Buddhism. *Pacific Affairs*, 60(4), 668.

## 普賢菩薩

中國元大都十三世紀  
部分鑲金銅合金  
12.8 公分 (5 吋)

## 來源

八十年代南美洲私人收藏

普賢菩薩，是具足普世慈悲與智慧的菩薩，亦是中國佛教四大菩薩之一。在元代的造像中，鮮少見到其騎乘動物的形象。

乘六牙白象的普賢菩薩形象，源自《法華經》「普賢行品」及《觀普賢菩薩行法經》等經典。這些經文屬於「法華三部」的一部分，描述了佛陀騎象現身說法，並為修行者賜予護法咒語（努根特和格雷戈里,1987）。在浙江杭州的飛來峰石窟中，亦可見到類似的蓮花紋樣石雕。

## 參考

努根特和格雷戈里(1987). 中國佛教的冥想傳統。《太平洋事務》，60(4), 668。





## 04

### Buddha Amitabha

Tibet 13th century  
Copper alloy with silver and copper inlaid  
11.3 cm (4 ½ in.)

#### Provenance

Hollywood Galleries, Hong Kong, acquired in 1990s

Amitābha Buddha, the Buddha of Boundless Light, would have served as a focal point for meditation and veneration, reflecting the profound spiritual traditions and artistic conventions prevalent in Tibetan Buddhism. Amitabha is distinguished by intricate silver and copper inlays in the eyes, lips, nails and clothes. Such elaborate inlay work is characteristic of Tibetan bronzes from this era, demonstrating significant technical sophistication in fusing precious metals onto a bronze substrate. A close example can be seen from Nyingjei Lam collection, HAR no. 68454, sold at Sotheby's Hong Kong in October 2017 The Heart of Tantra sale. Lot 3114, Buddha Shakyamuni.

### 無量壽佛

西藏十三世紀  
銅合金鑲銀和紅銅  
11.3 公分 (4 ½ 吋)

#### 來源

香港東寶齋九十年代收藏

無量壽佛，即阿彌陀佛，反映了藏傳佛教中鑲嵌工藝的深邃精神傳統與藝術規範。這尊阿彌陀佛像的特色在於其眼、唇、指甲及衣服處精緻的銀銅鑲嵌工藝。一例近似作品可見於菩薩道收藏，HAR編號68454，該件於2017年10月在蘇富比香港「密宗精髓」拍賣會上拍出編號3114釋迦牟尼的造像。



## 05

## Willow Branch Avalokiteshvara

China, Northern Song (960–1127)  
Copper alloy  
20.5 cm (8 in.)

## Provenance

E. Nordstrom collection acquired from China in early 20th century (1884-1971)  
Belgium private collection

## Reference

Nara National Museum, 1996. Buddhist Images of East Asia. Special Exhibition, April 27 - June 2, 1996. P. 67, No. 66. Shanghai Museum (currently located at Shanghai Museum East)

This extremely rare bronze statue of seated Willow Branch Avalokiteshvara exemplifies Northern Song Dynasty Buddhist art. Unlike later versions, it adopts a formal cross-legged posture symbolizing deep meditation and stability. The Bodhisattva holds a willow branch, its key attribute for cleansing illness and sprinkling divine nectar to alleviate suffering.

Northern Song aesthetics reflect a shift from Tang Dynasty's robust curves to refined, slender forms. The statue shows naturally draped robes over the knees and a serene expression. Song bronzes are scarce—many melted for currency—making this intact, high-quality piece exceptional.

This Guanyin form appears in elegant Bodhisattva depictions at the Dazu Rock Carvings, Chongqing, China, notably the Counting Beads Avalokitesvara in Niche No. 125 at Beishan.

A comparable Northern Song standing Avalokiteshvara from the Shanghai Museum's East Asian collection aids comparison of stylistic similarities and regional differences in this feminized deity.

## 楊柳觀世音菩薩

中國北宋 (960–1127)  
銅合金  
20.5 公分 (8 吋)

## 來源

諾德斯特龍收藏 (1884-1971 年) 二十世紀初從中國購入  
比利時私人收藏

## 參考

奈良國立博物館，1996 年。《東亞佛教圖像》。特展，1996 年 4 月 27 日至 6 月 2 日。第 67 頁，第 66 號，上海博物館(現藏於上海博物館東館)

這尊極其罕見的北宋銅楊柳觀音坐像，是北宋佛教藝術的典範。不同於後世版本，它採取莊嚴的結跏趺坐，象徵甚深禪定與穩固。菩薩手持楊柳枝，這是其化解疾病、灑淨甘露以緩解眾生苦難的重要特徵。

北宋美學反映了從唐代豐腴圓潤到清秀細長風格的轉變。此像衣褶自然垂墜於膝間，神態祥和。由於當時許多銅像被熔化鑄錢，宋代銅像存世極少，這件保存完好且工藝精湛的作品顯得尤為珍貴。

這種觀音造像亦見於中國重慶大足石刻的優美雕像中，尤其是北山第125號龕的觀音像。

將此尊與上海博物館東館藏的北宋立姿觀音像進行對比，有助於研究這位女性化神祇在風格上的相似性與地域差異。





## 06

## Gold Shakyamuni Buddha

Burma ca. 13th century  
Gold repoussé  
5.8 cm (2 ¼ in.)

## Provenance

Doris Wiener collection, early 1990s, New York

Seated in the lotus posture, the Buddha's right hand performs the Bhumisparsha Mudra (earth-touching gesture), symbolizing his Enlightenment and victory over Mara.

Crafted from thin sheets of gold, the figure's serene features and pointed ushnisha are meticulously hammered from the reverse. Such precious icons were often enshrined within stupas or private altars as acts of supreme merit.

The Pagan Period (1044–1287 AD)—also known as the Bagan period—was Myanmar's golden age, when Theravada Buddhism became centralized. This era produced thousands of brick temples in Bagan, featuring sophisticated vaulted arches and intricate stone carvings. Artistic highlights included serene gilded Buddha statues and vibrant Jataka frescoes, blending Indian Pala influences into a distinct and enduring Burmese aesthetic.

## 金釋迦牟尼佛

緬甸約十三世紀  
黃金捶鑲  
5.8 公分 (2 ¼ 吋)

## 來源

紐約多麗絲·維納九十年代初期收藏

佛像雙足結跏趺坐，右手結觸地印，象徵佛陀成道時降魔並祈請大地作證。

由於金箔極薄，匠師需以高超的錘鑲技術由內向外敲打出立體輪廓。佛像呈現典型的蒲甘特徵：肉髻高聳、鼻樑挺拔且神態寧靜。作為珍貴的供奉對象，此類金像通常安置於佛塔地宮或家庭祭壇中。儘管體積小巧，其璀璨的金光與細膩的線條，展現了當時緬甸對佛法極致的虔誠與金屬工藝的輝煌。

蒲甘王國（公元1044 - 1287年），即現今緬甸的黃金時代，當時上座部佛教已趨於中央集權化。此時期在巴干興建了數千座磚造寺廟，其特色在於精緻的拱頂結構與繁複的石雕。藝術上的亮點包括莊嚴的金佛像與色彩鮮豔的本生故事壁畫，將印度帕拉王朝的影響融入獨特且歷久彌新的緬甸美學之中。



## 07

## Buddha Shakyamuni

Northeastern India, Pala period  
11-12th century  
Gilded copper alloy  
8.3 cm (3 ¼ in.)

## Provenance

Collection of C. Roger Moss (1936-2020), UK,  
former president of The Oriental Ceramic Society

From northeastern India, Pala period (c. 750-1150 AD). Bihar, site of the Buddha's enlightenment, spurred prolific bronze production.

Buddh's radiant gilded surface evokes profound serenity and divine presence. Soft contours reflect the Pala-Sena style. The earth-touching pose signifies enlightenment, with half-closed eyes and smiling lips conveying tantric wisdom.

Notably, the base remains sealed with an original consecration plate featuring a finely engraved tantric double dorje. The intact seal suggests the sacred fillers (mantras or relics) inside are undisturbed, preserving the statue's spiritual potency.

## 釋迦牟尼佛

印度東北部帕拉王朝  
十一至十二世紀  
鎏金銅合金  
8.3 公分 (3 ¼ 吋)

## 來源

英國前東方陶瓷學會主席羅傑·莫斯  
(1936-2020) 收藏

這尊造像源自印度東北部，屬於帕拉王朝時期（約公元750 - 1150年）。比哈爾邦作為佛陀成道之地，催生了繁盛的佛教藝術。

佛像表面鎏金光燦，散發著深沉的寧靜與神聖感，柔和的輪廓展現了典型的帕拉-塞納風格。佛陀作觸地印象徵成道，低垂的雙目與含笑的唇角則傳遞出密宗的智慧。

值得注意的是，底座仍保留著原始的封底板，上面精細地刻有密宗十字金剛交杵。完整的封印顯示內部的裝藏物（如經咒或舍利）未曾受過干擾，完整保留了佛像的宗教靈力。



## 08

## Silver Künzang Akor and Ga'u

Tibet 15th century  
Silver and gilded silver  
18 cm (7 1/8 in.) / 10 cm (3 7/8 in.)

## Provenance

Collection of Raymond Cheven (1928-2011)  
Sotheby's NYC, 20 September 2021, Indian, Himalayan & Southeast Asian Works of Art, lot 339

Crafted with intricate silver repoussé and gilding, the shrine reflects the high level of metallurgical skill in early Ming-era Tibet.

A ga'u, often functioning as a portable shrine or amulet container, is a quintessential element of Tibetan material culture, frequently housing sacred relics, protective charms, or miniature devotional images. These reliquaries serving as personal altars that provide continuous spiritual protection and facilitate meditative practices.

Enshrined within is a silver Künzang Akor, a central deity of the Bon tradition representing primordial awareness. He is also characterized by the Tibetan letter 'AH' on his chest—symbolizing the unconditioned source of all—the deity sits in profound meditation.

Künzang Akor is also a significant deity within the Nyingma tradition of Tibetan Buddhism who embodies the primordial Buddha Samantabhadra in a wrathful yet compassionate form, representing the ultimate purity of mind and the realization of emptiness, and particularly central to Dzogchen teachings as a symbol of the fundamental, unconditioned state of awareness.

## 銀昆桑阿闊和佛龕盒

西藏十五世紀  
銀、銀鑲金  
18 公分 (7 1/8 吋) / 10 公分 (3 7/8 吋)

## 來源

雷蒙德·切文收藏 (1928-2011)  
紐約蘇富比，2021年9月20日，印度、喜馬拉雅及東南亞藝術品專場，拍品編號 339

「嘎烏」通常作為可攜帶的佛龕或護身盒。盒內常供奉聖物、護身符或微型神像，作為個人隨身的祭壇，既能提供持續的靈性守護，也便於隨時進行禪修。

龕內供奉著銀製的昆桑阿闊，他是苯教傳統中的重要神祇，象徵原始覺性。其特徵是胸前刻有藏文字母「阿」(AH)——象徵萬物無生無滅的本源，神像正處於甚深的禪定狀態。

此外，昆桑阿闊在藏傳佛教寧瑪派中亦是重要神祇，被視為普賢王如來以威猛而慈悲的化現，體現了心性的極致清淨與對空性的證悟。在大圓滿教法中，他更是代表基本、無造作狀態的重要象徵。





## 09

### Amitayus

Mongolia Zanabazar  
17-18th century  
Gilded copper alloy  
7.8 cm (3 in.)

#### Provenance

European private collection acquired in 1980s

This unusual, small-scale gilded Amitayus is a refined example of the Zanabazar school, reflecting the artistic synergy between Mongolia and the early Qing court during the Kangxi period. It exhibits the signature Zanabazar aesthetic: flawless proportions, a smooth-muscled physique, and exceptionally heavy, radiant gilding.

The stylistic nuances, such as the elegant crown and crisp lotus petals, align with the imperial workshops of the late 17th century founded by Öndör Gegeen Zanabazar (1635 - 1723 A.D.), a polymath and prominent spiritual leader in the late 17th century, significantly influenced Mongolian Buddhist art through his sculptures, which often depicted figures like Amitābha (a form of Amitayus) with precise iconographic adherence and delicate aesthetic.

Despite its diminutive size, the figure maintains a monumental sense of serenity, suggesting it was a personal devotional portable object for royalty or high-ranking lamas.

### 無量壽菩薩

蒙古扎納巴扎爾  
十七至十八世紀  
銅鑲金  
7.8 公分 (3 吋)

#### 來源

八十年紀歐洲私人收藏

小型扎納巴扎爾風格造像罕見，反映了康熙時期蒙古與清代宮廷之間的藝術融合。它展現了典型的扎納巴扎爾美學：比例完美、肌肉線條流暢，以及異常厚實且光燦的鑲金。

其風格細節，如優雅的佛冠與清脆俐落的蓮瓣，與十七世紀晚期的皇家作坊風格一致。這些作坊由一世扎納巴扎爾（公元 1635 - 1723）所創立；他是一位博學家，也是傑出的精神領袖，透過其雕塑作品深刻影響了蒙古佛教藝術。其造像（如阿彌陀佛或無量壽佛）往往具有精確的圖像學特徵與細膩的美感。

儘管體量微小，此像仍散發出莊嚴寧靜的氣韻，顯示其曾是皇室或高層喇嘛隨身供奉的珍藏。



## 10

### Silver Tara

China or Mongolia  
17-18th century  
Gilded silver  
5.5 cm (2 1/8 in.)

#### Provenance

European private collection

Tara displaying the gift-bestowing gesture (varada mudra) with her right hand and holding a lotus stem in her left, further emphasizing her benevolent nature. This pose symbolizes generosity and the fulfillment of wishes, while the lotus signifies purity and spiritual awakening.

Tara, revered as a compassionate savior, is frequently invoked for protection, guidance, and the alleviation of suffering, embodying the enlightened activity of all Buddhas. Her widespread veneration across the Tibetan cultural sphere—including regions like Bhutan, Sikkim, and Mongolia—underscores her significance as a source of inspiration for both monastic and lay practitioners. This particular figure exemplifies the advanced metallurgical skills of Tibetan artisans through its gilded silver casting, incorporating precious metals and intricate detailing to enhance the spiritual potency and aesthetic appeal of sacred imagery.

### 銀度母

中國或蒙古  
十七至十八世紀  
銀鑲金  
5.5 公分 (2 1/8 吋)

#### 來源

歐洲私人收藏

度母右手結施無畏印，左手持蓮莖，進一步彰顯其慈悲本性。此種姿態象徵慷慨與願望的實現，而蓮花則象徵純淨與靈性覺醒。

度母被尊為慈悲的救度者，人們常祈求祂賜予庇護、指引及減輕苦難，祂體現了諸佛的覺悟行持。她在整個藏文化圈，包括不丹、錫金和蒙古等地區廣受尊崇，這凸顯了她作為僧侶與在家修行者靈感來源的重要性。這尊造像採用鑲金銀鑄造工藝，融合了貴金屬與精緻的細節處理，充分展現了西藏工匠高超的冶金技藝，從而增強了神聖造像的靈性力量與美學魅力。



## 11

## Ayurzana's Red Tara

Mongolia Zanabazar  
17-18th century  
Gilded copper alloy  
30.8 cm (12 1/8 in.)

## Provenance

Altangerel Ayurzana Family collection

## Reference

Narantuya, Ts. "Treasures of Mongolian Art: Collections of Altangerel Ayurzana." Asian Art & Antique Gallery, 2005.

This magnificent large-scale Red Tara is a premier example of the Zanabazar school, epitomizing the golden age of Mongolian Buddhist art. Distinguished by its monumental size and exceptionally heavy gilding, the figure exhibits the flawless proportions and fluid naturalism pioneered by the great master Zanabazar and his atelier. The face and body are applied with vibrant red pigment, signifying her role in magnetizing and transformation. She is sumptuously adorned with an intricate crown and heavy jewelry, with two blossomed flowers flanking her shoulders in perfect harmony.

Her right hand holds a long-life vase in the varada mudra (bestowing gesture), while her right leg extends gracefully onto a lotus paddle in lalitasana. Seated upon an expansive double-lotus base, she bears a miniature Amitabha Buddha atop her head, marking her divine lineage.

Such large-scale, high-quality Zanabazar bronzes are profoundly rare and highly sought after by global institutions. Remarkably, the original consecration seal plate with richly gilded crossed-dorje pattern remains undisturbed, ensuring that the sacred relics and internal mantras are preserved. This combination of size, craftsmanship, and intact spiritual integrity makes it an invaluable masterpiece of Himalayan art.

## 阿尤爾扎納家族紅度母

蒙古扎納巴扎爾  
十七至十八世紀  
銅鑲金  
30.8 公分 (12 1/8 吋)

## 來源

阿尤爾扎納家族收藏

## 參考

納蘭圖雅，《蒙古藝術珍品：阿勒坦格爾·阿尤爾扎納的收藏》。亞洲藝術與古董畫廊，2005年。

這尊宏偉的大型紅度母像是扎納巴扎爾風格的巔峰之作，體現了蒙古佛教藝術的黃金時代。此像以其巨大的體量與極厚實的鑲金著稱，展現了由一代宗師扎納巴扎爾及其作坊所開創的完美比例與流暢的寫實感。其面部與身軀塗抹了鮮艷的紅顏料，象徵她懷愛與轉化的力量。度母頭戴精緻佛冠，飾以厚重的珠寶，雙肩兩側盛開的花卉呈現出完美的和諧感。

她的右手持長壽瓶並作與願印（施予手印），右腳則優雅地踏在蓮瓣上，呈遊戲坐姿。她端坐於寬闊的仰覆蓮座上，頭頂飾有微型阿彌陀佛像，標誌著其神聖法系。

如此體量巨大且工藝精湛的扎納巴扎爾青銅像極其罕見，是全球各大機構競相收藏的珍品。最難得的是，其底座原始的封底板依然完好，上面飾有精美的鑲金金剛交杵圖案，確保了內部的聖物與經咒完美無損。這種集尺寸、工藝與宗教完整性於一身的特質，使其成為喜馬拉雅藝術中不可多得的曠世傑作。







## 12

### Padmapani

Tibet in Swat valley style  
11-12th century  
Copper alloy  
9.6 cm (3 ¾ in.)

#### Provenance

Canadian private collection acquired in 1990s

This representation of Padmapāṇi, holding a lotus flower, with a high chignon, and standing on a lotus pedestal, aligns with documented historical exchanges in which master craftsmen and artistic concepts from regions like Kashmir—known as “Kha che”—influenced Western Tibetan art, especially during the late tenth and eleventh centuries.

Such trans-Himalayan artistic flows are further evidenced by shared iconographic elements, including specific mudrās and drapery styles, observed in both Swat Valley and Tibetan representations of Bodhisattvas like Avalokiteśvara Padmapāṇi.

### 蓮花手菩薩

西藏斯瓦特風格  
十一至十二世紀  
銅合金  
9.6 公分 (3 ¾ 吋)

#### 來源

九十年代加拿大私人收藏

這尊手持蓮花、髮髻高聳、立於蓮花基座上的蓮花手菩薩造像，與史料記載的藝術交流相符：當時來自克什米爾等地區的工匠大師及其藝術理念，對西藏西部藝術產生了深遠影響，尤其是在十世紀末至十一世紀期間。

此類跨越喜馬拉雅山的藝術流變，更可從斯瓦特河谷與西藏地區對觀世音菩薩蓮花手菩薩等菩薩形象的表現中，所見到的共同圖像元素得到進一步印證。



## 13

## Red Jambhala and Vasudhara

Nepal 11th century  
Copper alloy  
7.8 cm (3 in.)

## Provenance

Ian Alsop collection, U.S.A.  
The Nyingjei Lam collection

An extraordinary relic of early Himalayan Tantric art. Red Jambhala, the god of wealth, is depicted in a sacred embrace with his consort, Vasudhara, the goddess of abundance, represent the harmonious balance of material and spiritual prosperity. Both deities seated upon an expansive, rounded lotus base. This “Yab-Yum” (Father-Mother) union symbolizes the perfect fusion of compassion and wisdom.

Crafted during the transitional period of Nepalese artistry, the figure exhibits the characteristic fluid naturalism and supple forms of 11th-century Newar craftsmanship. The masterful craftsmanship and stylistic can be linked to Indian sculpture from the Pala period are evident in this elegant group of bronzes, suggesting a continuity of artistic conventions across regions and eras.

A comparable 11th-century bronze Linga from Kathmandu, held in the Metropolitan Museum of Art collection, shares stylistic affinities in its metallurgical composition and sculptural softness, providing a vital benchmark for identifying the sophisticated bronze-casting traditions of the medieval Kathmandu Valley.

## 紅財神和財續佛母

尼泊爾十一世紀  
銅合金  
7.8 公分 (3 吋)

## 來源

美國阿爾索普收藏  
菩薩道收藏

這是一件早期喜馬拉雅密宗藝術的非凡遺珍。紅財神與財續佛母在神聖的雙修擁抱中呈現，代表了物質與精神繁榮的和諧平衡。雙尊皆端坐於寬闊的圓形蓮座上的結合象徵著慈悲與智慧的完美融合。

此像創作於尼泊爾藝術的過渡時期，展現了尼瓦爾工藝典型的流暢寫實感與柔和身形。其精湛的工藝與風格可追溯至印度的帕拉時期雕塑，顯示了跨區域與時代藝術慣例的延續性。

紐約大都會藝術博物館館藏中有一尊同樣源自十一世紀加德滿都的銅林伽，雕塑的柔和感與本像具有高度風格相似性，為識別中世紀加德滿都河谷精密銅鑄造傳統提供了重要的參考基準。





## 14

### Shiva and Parvati

Nepal, 16th century  
Gilded copper alloy  
6.8 cm (3 ⅞ in.)

#### Provenance

Canadian private collection acquired in 1990s

Depicting Shiva and Parvati astride a deer, is a distinctive artistic expression from the Nepal Malla period, potentially drawing inspiration from the widespread Umāmaheśvara imagery where the divine couple is often depicted in affectionate embrace.

While the visual tradition of Shiva and Parvati (also known as Shakti) is deeply rooted in Hindu mythology, symbolizing the cosmic union of male and female principles (puruṣa and prakṛti), the specific portrayal on a deer deviates from the more common mounts such as Nandi.

This unconventional choice of mount suggests a unique iconographic development within the Malla period's artistic canon, potentially influenced by localized mythologies or artistic interpretations that diverge from pan-Indian Shaiva traditions.

### 濕婆和帕爾瓦蒂

尼泊爾 十六世紀  
銅鑲金  
6.8 公分 (3 ⅞ 吋)

#### 來源

九十年代加拿大私人收藏

描繪濕婆與帕爾瓦蒂騎乘鹿的形象，是尼泊爾馬拉時期的一種獨特藝術作品，其靈感可能源自廣泛流傳的烏瑪-馬赫希瓦拉圖像，在該圖像中，這對神聖夫婦常被描繪成親密相擁的姿態。

雖然濕婆與帕爾瓦蒂的視覺傳統深深植根於印度神話，象徵著陰陽二元（普魯沙與普拉克提）的宇宙合一，但將其描繪於鹿背上的具體呈現，卻有別於南迪等較為常見的坐騎。

這種非傳統的基座選擇，暗示了馬拉時期藝術規範中獨特的圖像發展，這可能受到地方神話或與全印度濕婆教傳統相異的藝術詮釋所影響。



## 15

## Prajnaparamita

Northeastern India, Nalanda  
Pala period 10-11th century  
Copper alloy  
8.7 cm (3 3/8 in.)

## Provenance

Benny Rustenburg collection (1940-2017)  
acquired in early 1990s

This exquisite Prajnaparamita bronze from 10th-11th century Nalanda, under the Pala Empire. Nalanda was once a global center of learning, such bronzes served as stylistic prototypes for Buddhist art across Asia.

Seated in a serene meditative posture, the “Mother of all Buddhas” represents the perfection of transcendent wisdom. The figure is distinguished by its delicate silver-inlaid necklace and a prominent third eye, also inlaid with silver, symbolizing spiritual clarity.

The base features an authentic Siddham script inscription, a sacred calligraphy often used for Buddhist mantras or donor names. This bronze serves as a vital stylistic link, as Nalanda’s sophisticated aesthetic directly inspired the religious art of the Pagan Period in Myanmar.

## 般若帕拉蜜多菩薩

印度東北部那爛陀  
帕拉王朝十至十一世紀  
銅合金  
8.3 公分 (3 1/4 吋)

## 來源

本尼·勒斯滕堡收藏(1940-2017)九十年代收藏

般若帕拉蜜多菩薩銅像出自早期印度那爛陀，帕拉王朝時期之作。那爛陀作為當時世界的學術與宗教中心，其金銅造像工藝深刻影響了後世的西藏與東南亞藝術。

坐於寧靜的禪定姿態中，展現了超然智慧的至臻境界。此像最為獨特之處在於其精緻的銀鑲項鍊，以及同樣鑲有銀飾的醒目第三隻眼，凸顯靈性。

底座上鑄刻著悉達文。這件在風格上扮演著關鍵的橋樑角色，因為那爛陀精緻的美學風格直接啟發了緬甸蒲甘時期的宗教藝術。



## 16

## Padmasambhava

Tibet, Jonang style  
15th century  
Copper alloy  
20.3 cm (8 in.)

## Provenance

European private collection

This Jonang-style Padmasambhava bronze from Central Tibet is a masterpiece of devotional art. The figure is draped in robes heavily embellished with exquisitely engraved motifs, showcasing superior craftsmanship, reflects the artistic peak of the school's influence in Tsang region, central Tibet.

The statue remains consecrated and sealed. When shaken, the internal movement suggests the presence of a large sutra or significant sacred fillers preserved within.

The integration of Newar-inspired aesthetics—such as the soft, rounded contours and jewelry—highlights the sophisticated cross-cultural exchanges of the era.

## 蓮花生大師

西藏覺囊派  
十五世紀  
銅合金  
20.3 公分 (8 吋)

## 來源

歐洲私人收藏

這尊來自衛藏（西藏中部）的覺囊風格蓮花生大士銅像，是宗教藝術的傑作。造像身披刻滿精美紋飾的僧袍，展現了卓越的工藝水準，反映了覺囊派在西藏中部後藏地區影響力鼎盛時期的藝術巔峰。

此像仍保持封底裝藏狀態。搖動時，內部的震動感顯示其中保存有大型經卷或重要的神聖裝藏物。

其融合了尼瓦爾風格的美學特徵，如柔和圓潤的輪廓與珠寶飾品，突顯了當時精妙的跨文化藝術交流。



## 17

## Black Jambhala

Tibet ca. 13th century  
Black stone  
5.2 cm (2 in.)

## Provenance

Private collection acquired in 2000s

Black Jambhala represented as a wrathful, naked dwarf stepping on a human body, Black Jambhala symbolizes the triumph over the ego's fixation on material lack. He holds a skull cup and a jewel-spitting mongoose, radiating intense protective energy.

This sculpture reveals a profound Pala influence in its powerful, rounded physique. Designed for portability, it was likely kept in a personal shrine or carried by a practitioner. The stone surface bears a beautiful, softened patina—visible wear from centuries of puja touching and ritual worship. This tactile history shows how deeply the figure was venerated by past devotees, transforming this Pala-style icon into a potent, living record of spiritual devotion.

Originating in ancient India as the Hindu deity Kubera, Black Jambhala is often viewed as a wrathful emanation of Akshobhya Buddha or Avalokiteshvara. His practice focuses on subduing greed and eliminating poverty. His influence spread to Tibet through key figures like the translator Bari Lotsawa and the Kashmiri scholar Shakyashri Bhadra, becoming a foundational practice across the Sakya, Kagyu, and Gelug schools.

## 黑財神

西藏 約十二世紀  
黑石  
5.2 公分 (2 吋)

## 來源

二零零零年代私人收藏

黑財神以憤怒的裸體矮小形貌顯現，足踏人屍，象徵戰勝對物質匱乏的執念與我執。他手持嘎巴拉碗（骷髏碗）與吐寶鼠，散發出強大的守護能量。

此尊造像展現了深厚的帕拉風格，其體態雄健而圓潤。因其體量便於攜帶，推測曾供奉於私人佛龕或由修行者隨身攜帶。石材表面帶有極美且溫潤的皮殼，這是數百年間信徒在祭祀與儀式禮拜中反覆觸摸所留下的痕跡。這種觸覺歷史證實了往昔信眾對其深切的崇敬，使這尊造像轉化為一段傳承已久、具有靈性的修行見證。

黑財神起源於古印度的印度教神祇俱毗羅，被視為阿閼佛（不動佛）或觀世音菩薩的憤怒化身，其修持法門核心在於降伏貪念並消除貧苦。隨著譯師巴里洛札瓦與克什米爾學者釋迦室利跋陀羅等關鍵人物的傳播，黑財神成為了薩迦、噶舉及格魯各派共同尊崇的基礎修持傳統。



## 18

### Milarepa

Tibet 16th century  
Copper alloy  
9 cm (3 ½ in.)

#### Provenance

Tsenyi family collection since 1990s

Milarepa (c. 1052–1135) is one of Tibet's most beloved saints and a central figure in the Kagyu school of Tibetan Buddhism. His life story is a profound journey of karma, redemption, and asceticism. After using black magic to avenge his family's mistreatment—killing many relatives—he was struck by deep remorse and sought a path to purify his heavy negative karma.

Under the legendary translator Marpa, Milarepa underwent years of grueling trials, including the famous repeated building and dismantling of stone towers. These hardships shattered his ego, allowing him to receive the highest tantric transmissions. He spent decades meditating in remote Himalayan caves, wearing only a single cotton robe and surviving on nettles until his skin turned green. Known for his “Hundred Thousand Songs,” he taught complex Buddhist philosophy through spontaneous, poetic songs. His legacy proves that even the greatest sinner can achieve Enlightenment in a single lifetime through unwavering devotion.

### 米拉日巴

西藏 十六世紀  
銅合金  
9 公分 (3 ½ 吋)

#### 來源

九十年代澤尼家族收藏

米拉日巴(約1052 - 1135) 是藏傳佛教史上最受推崇的聖者之一，也是噶舉派（白教）的重要人物。他的生平是關於業力、苦行與解脫的傳奇。早年，他為報家仇學習黑巫術殺害親族，後因深感悔疚轉向佛法。

在恩師瑪爾巴的嚴苛考驗下，米拉日巴透過修築與拆除石塔磨練心性，洗淨罪業。他隨後在喜馬拉雅山的荒涼山洞中獨自修習數十年，僅靠蕁麻維生，甚至因長年食用蕁麻導致皮膚發青。他以「道歌」聞名，將艱深的佛理轉化為優美的民歌，向大眾傳遞空性與慈悲。

米拉日巴展現了即便身陷重罪，透過堅定的即身成佛修行，亦能獲得圓滿覺悟。他的影響力跨越印度與西藏，至今仍是藏傳佛教修持者的精神燈塔與苦行典範。



## 19

**Bodhisattva**

Yuan period 14th century  
Wood with color pigment  
20.5 cm (8 in.)

**Provenance**

The Nyngjei Lam collection

This torso exhibits stylistic characteristics indicative of the renowned Newar artist Araniko (1245-1306 A.D.). This sculptural fragment reflects the synthesis of Tibetan and Nepalese artistic traditions under the Yuan dynasty, presenting a compelling example of cross-cultural aesthetic transmission.

Its intricate detailing and iconographic elements further underscore the profound influence of Nepalese metalwork and sculptural techniques on Tibetan Buddhist art during this period, particularly as Mahayana Buddhism expanded through Nepal into Tibet.

While adhering to established Buddhist principles, the Bodhisattva's iconography likely incorporates specific regional nuances and reflects the contemporaneous economic prosperity and diplomatic exchanges that characterized the Yuan court's engagement with these regions.

**菩薩**

元代十四世紀  
木、彩  
20.5 公分 (8 吋)

**來源**

菩薩道收藏

這尊軀幹展現出著名紐瓦爾藝術家阿尼哥（公元1245 - 1306年）的風格特徵。這件雕塑殘片反映了元代時期藏傳與尼泊爾藝術傳統的融合，是跨文化美學傳承的生動例證。

其精緻的細節與圖像元素，進一步凸顯了尼泊爾金屬工藝與雕塑技法在此時期對藏傳佛教藝術的深遠影響，尤其當大乘佛教經由尼泊爾傳入西藏之際。

在遵循既定佛教原則的同時，菩薩的造像風格很可能融入了特定的地域特色，並反映出元朝朝廷與這些地區往來時所展現的當代經濟繁榮與外交交流。



## 20

### Five-pronged Vajra

Yuan period 13th century  
Copper alloy with silver and copper inlaid  
12.5 cm (4 7/8 in.)

#### Provenance

European private collection

The Vajra (Tibetan: Dorje) is the quintessential symbol of “diamond-like” indestructibility and the “thunderbolt” of sudden enlightenment. Originating as the weapon of the Vedic god Indra, it was transformed in Buddhism into a ritual implement representing Method and Compassion.

The five prongs symbolize the Five Buddha Families and the transformation of five poisons into five wisdoms. Its robust, archaic form and sophisticated metallic ornamentation mark it as a high-status ritual object from the era of Kublai Khan.

### 五股金剛杵

元代十三世紀  
銅合金 鑲嵌銀、銅  
12.5 公分 (4 7/8 吋)

#### 來源

歐洲私人收藏

金剛杵是「如金剛般」不可摧毀的本質象徵，亦是「雷電」般頓悟的化身。它最初是吠陀神因陀羅的武器，在佛教中轉化為代表「智慧」與「慈悲」的儀式法器。

這五股象徵著五方佛，以及將五毒轉化為五智。其粗獷古樸的造型與精緻的金屬裝飾，顯示這是一件出自忽必烈時代的高階儀式器物。



## 21

## Five-pronged Vajra

Tibet ca. 13th century  
Copper alloy  
17 cm (6 ¾ in.)

## Provenance

Private collection acquired in 2000s

This unusual early five-pronged vajra captures the transition between late Pala Indian influence and the burgeoning Himalayan style. Its design matches the iconic ritual implement associated with Phagpa (1235–1280), the influential Sakya lama and Imperial Preceptor of the Yuan Dynasty.

The artifact features a robust central grip and distinctively arched outer prongs emerging from the mouths of makaras. These prongs curve inward with a sharp, disciplined tension to meet the central axis, symbolizing the union of relative and absolute truth. Unlike the more ornate later periods, this piece exhibits a powerful, functional aesthetic with a rich, dark patina. It stands as a rare material bridge between early Tibetan tantric practice and the high-level political-religious diplomacy of the Mongol court.

## 五股金剛杵

西藏約十三世紀  
銅合金  
17公分(6¾吋)

## 來源

二零零零年代私人收藏

五股金剛杵展現了早期喜馬拉雅造像藝術的精髓。其造型與元朝國師八思巴(公元1235–1280)曾使用的法器有相似之處。

此杵中央的把箍飽滿，兩側飾以精緻的蓮瓣。五個股叉由威猛的摩羯口中吐出，弧度張力十足，最終匯聚於中軸尖端，象徵轉化五毒為五方佛智慧。與後期作品相比，其銅質更為古樸，包漿深厚，呈現出一種內斂而強大的宗教威儀。這種風格銜接了印度帕拉王朝與早期西藏藝術，不僅是密宗修行的法器，更是蒙藏文化交融初期的珍貴歷史見證。



## 22

### Phurba

Western Himalaya  
12-13th century  
Wood  
18.5 cm (7 ¼ in.)

#### Provenance

Tsenyi family collection since 1990s

The Kila Phurba, a wooden ritual dagger, features stylistic elements associated with Western Himalayan region and as well the Dali Kingdom (937-1253 A.D.) in southern China's Yunnan province, indicating potential cultural or artistic exchanges during that period. Notably, the styling of the hair is similar to a silver and copper alloy Vajrasphota figure from the Nyingjei Lam collection (HAR 68449).

Phurba plays a significant role in Vajrayāna Buddhist practices across the Himalayan region, functioning beyond a mere cult object to embody profound symbolic loads within various ceremonies. These daggers are not merely ceremonial objects; rather, they are instruments used to subdue negative forces and impediments to spiritual development, often employed in protective rituals and for the preservation of life.

### 普巴

喜馬拉雅西部  
十二至十三世紀  
木  
18.5 公分 (7 ¼ 吋)

#### 來源

九十年代澤尼家族收藏

這把名為普巴的木製法器匕首，其造型元素既與西喜馬拉雅地區相關，亦與中國雲南省南部的大理王國（公元937-1253年）相呼應，顯示出該時期可能存在文化或藝術交流。值得注意的是，其髮型與菩薩道收藏中一尊銀銅合金製的金剛鑠菩薩像（編號HAR 68449）有相似。

在喜馬拉雅地區的金剛乘佛教修持中，普巴扮演著重要角色，其功能不僅止於單純的供奉物件，更在各種儀式中承載著深厚的象徵意義。這些匕首不僅是儀式用具；更是一種用以降伏負面力量及消除精神修持障礙的工具，常被運用於護法儀軌及護持生命之事。



## 23

### Silver Ghanta Ritual Bell

Yuan 13th century  
Silver and bronze  
18 cm (7 1/8 in.)

#### Provenance

British private collection

This rare Yuan Dynasty Silver Ghanta represents a pinnacle of 14th-century liturgical craftsmanship, blending Himalayan iconographic rigor with the opulent material culture of the Mongol Empire. The handle is masterfully cast in solid silver, featuring a central Bodhisattva face of serene expression, crowned by a five-pronged half-vajra. The inlay of turquoise within the crown serves as a mark of high-status patronage, likely commissioned for a high-ranking lama or an imperial chapel.

In a sophisticated metallurgical contrast, the bell's body is forged from five-metals (Panchaloha). This sacred alloy was specifically engineered to produce a crystalline, long-lingering acoustic resonance, symbolizing the "Voice of Wisdom" (Prajna) piercing through the veil of ignorance, which "activate" the object's spiritual power when rung. Combining a precious silver handle with a multi-alloy body and gemstone inlay, this artifact is an exceptionally rare survivor of the Yuan period's esoteric Buddhist tradition.

### 銀金剛鈴

元代十三世紀  
銀、銅  
18 公分 (7 1/8 吋)

#### 來源

英國私人收藏

這件珍稀的元代五金銀柄金剛鈴，展現了蒙元時期宮廷法器工藝與藏傳佛教儀軌的巔峰結合。其最為卓絕之處，在於以純銀精鑄的手柄，其頂端呈現圓潤飽滿的五股金剛杵形制，中心雕琢神態慈悲、法相嚴謹的菩薩首。菩薩冠飾間精心嵌飾的綠松石，不僅增添了華貴的視覺層次，更彰顯出此器物由元代高階僧侶或皇室供養之顯赫出身。

鈴身部分則採用傳統的五金合鑄工藝，金、銀、銅、鐵、錫的特殊比例，賦予了鈴身深沉古樸的皮殼，並確保其擊奏時發出的音韻清越悠長，象徵「空性」與「智慧」之圓滿，如代表法身之能量流動。而外壁則飾以精細的蓮瓣紋與羯磨金剛牆紋。此類結合銀質手柄與多金屬鈴身、且帶有寶石鑲嵌的實例於考古中極為罕見，是研究元代梵式造像與金屬工藝發展的重要實物。



## 24

### Kundika

Tibet 15th century  
Gilded copper alloy  
18.3 cm (7 ¼ in.)

#### Provenance

Germany private collection

The vessel's elegant form is defined by an elaborately decorated lotus motif, symbolizing the purity of the dharma. While originally radiant with gold, the gilding is mostly worn off, revealing the warm, dark bronze beneath—a “ritual patina” that bears witness to the hands of generations of practitioners during purification ceremonies.

Such kundikas are deeply connected to the iconography of Avalokiteshvara, the Bodhisattva of Compassion, often seen holding a similar vessel to sprinkle nectar. A significant stylistic parallel can be found in the Ed O'Neill Collection, specifically a notable example sold at Bonhams Hong Kong, October 2017, Lot 2, titled “Images of Devotion”. This vessel remains an essential artifact of Himalayan metalwork, where the physical wear reflects its lived history as a sacred instrument of devotion.

### 奔巴瓶

西藏十五世紀  
鎏金銅合金  
18.3 公分 (7 ¼ 吋)

#### 來源

德國私人收藏

淨瓶用於數世紀以來密宗儀，其優雅的器形由精緻的蓮花紋飾裝飾，瓣片在瓶身舒展開來，象徵著佛法的清淨無染。儘管最初金光燦爛，但由於長期用於淨化儀式，鎏金已大部份磨損，顯露出下方溫潤深沉的古銅色澤包漿，記錄了歷代修行者手中的虔誠手溫。

此類淨瓶與觀世音菩薩的圖像誌密切相關，在佛教藝術中，菩薩常手持相似器皿以灑淨甘露。在風格上，本品可參考2017年10月於香港邦翰斯「虔敬之象」拍賣會中成交的第2號拍品。這件淨瓶作為喜馬拉雅金屬工藝的關鍵文物，其物理上的磨損正反映了它作為神聖法器的生命歷程。



## 25

### Silver Phurba

Tibet 17th century  
Partially gilded silver, iron, and bronze  
15.5 cm (6 1/8 in.)  
Total: 17.2 cm (6 3/4 in.)

#### Provenance

Canadian private collection acquired in 1990s

This rare Three-Faced Ritual Phurba distinguished by its complex tri-metallic construction. The hilt is an exceptional example of parcel-gilding on cast silver, a technique reserved for the highest tier of esoteric implements. The crowning half-vajra and the tri-faced wrathful deity are sumptuously gilded, creating a stark, celestial contrast against the undecorated silver skull crowns and the central silver lotus grip.

Emerging from the gilded jaws of a Makara (sea-monster), the iron blade symbolizes the forceful piercing of ignorance and the “pinning down” of demonic obstructions. The blade is seated into a bronze triangular base, completing a symbolic material hierarchy. This intentional use of silver, gold, iron, and bronze reflects a sophisticated alchemical intent, marking this Phurba as a vital artifact of high-status ritual practice.

### 銀普巴

西藏十七世紀  
銀局部鎏金、鐵、銅  
15.5 公分 (6 1/8 吋)  
總高 17.2 公分 (6 3/4 吋)

#### 來源

加拿大九十年代私人收藏

這件罕見的三面普巴(金剛槩)展現了喜馬拉雅造像工藝中極致的三金屬合鑄造詣。其柄部採用極其罕見的銀底鎏金工藝，頂端半金剛杵與三面憤怒尊法相均經鎏金處理，與未經鎏金的銀製骷髏冠及柄身中央的銀製蓮花紋形成鮮明對比，營造出莊嚴且層次分明的宗教美感。

槩身由鐵鑄造，自鎏金摩羯魚口中吐出，象徵刺破無明並鎮壓魔障的剛烈力量。底部的三角基座則由銅製成。這種結合金、銀、鐵、銅的特殊材質設計，不僅反映了精密的煉金術象徵意義，更彰顯出此器物作為高等級密宗儀軌法器的尊崇地位。



## 26

### Ritual Water Knife

Eastern Tibet 15th century  
Iron overlaid with gold and silver  
21 cm (8 ¼ in.)

#### Provenance

French private collection  
Frederic Rond, Galerie Indian Heritage, France  
Jacques How Choong Asian Art, Brussels

#### Publication

Jacques How, Jacques How Choong Asian Art,  
Brussels, 2018, no. 5

This unusual ritual knife was likely produced in the renowned craft center of Derge in Eastern Tibet. The Derge ateliers were celebrated for their unparalleled mastery of ironwork with gold and silver overlay, a technique that defined the region's aesthetic. Known for their robust yet intricate execution.

During the 15th century, the prestige of Derge metalwork often led to high-level Chinese Imperial commissions, where Ming court elegance met Himalayan tantric power.

Cast in robust iron, the blade emerges from the jaws of a meticulously detailed Makara (sea-monster), featuring a characteristic elephant-like trunk, prominent silver fangs, and silver horns. A dynamic gilded fire motif breathes out from the Makara's mouth, sweeping along the blade to symbolize the alchemical fusion of water and fire in tantric purification.

### 法器水刀

東藏十五世紀  
鐵錯金、銀  
21 公分 (8 ¼ 吋)

#### 來源

法國私人收藏  
弗雷德里克·朗德，印度遺產畫廊，法國  
雅克·豪·鐘藝術畫廊，比利時布魯塞爾

#### 來源

雅克·豪·鐘藝術畫廊，比利時布魯塞爾  
，2018，號 5

鐵製淨水刀，極大可能出自東藏著名的工藝中心——德格。德格坐落於康區，以其精湛的鐵胎錯金銀，其技術聞名於世，其作坊產出的法器素以質地堅固、紋飾剛勁著稱。

這種風格在十五世紀深受中原明代宮廷的青睞，許多精美的法器甚至是基於漢藏風格融合的皇室委託而製作。

摩羯首以精湛的寫實手法呈現，擁有如象鼻般捲曲的長鼻、兩枚閃耀的純銀獠牙與威嚴的銀質雙角。由摩羯口中吐出的鎏金火焰紋，巧妙地延展至刀身，寓意著由水生力量幻化出的智慧之火。這種結合了摩羯魚的「水性」與火焰的「熱能」之設計，常見於淨化與防禦魔障的修法中。



## 27

## Maitreya

Tibet 16th century  
Copper alloy with silver and copper inlay  
38 cm (15 in.)

## Provenance

European private collection

Maitreya's eyes are inlaid with silver and copper, imparting a lifelike, compassionate gaze. Seated in a preaching mudra, Maitreya is flanked by two lotuses; notably, one supports a long-life vase (kalasha). His high chignon is surmounted by a stupa, a definitive attribute of the Future Buddha.

Maitreya sits in bhadraṣana posture upon a lotus base set atop an elaborated throne, which features a central vertical vajra flanked by two deer. This heraldic composition evokes the Buddha's First Sermon at Sarnath (Deer Park), symbolizing the turning of the Wheel of Dharma. An inscription on the reverse of the throne provides a vital historical record of its dedication, marking this large-scale bronze as a significant object of high-status devotion.

## Inscription

Oṃ Āh Hūṃ

Who possessed the most Perfect Enlightened bodily form (auspicious swastika) - may all beings increase (their merits) and develop.

It was he who gave extensive oral teachings and placed them into people's hands as if they were mere children in his presence while he was dressed in mere cotton cloth robes.

And it was he whose father also had perfected the wearing of the cotton cloth robes in this same place.

This image of the Victorious Maitreya - the Future Buddha - has been created and may he (soon) arise.

Created by Namkha' ('He Whose Mind is as Expansive as the Heavens')

## 彌勒菩薩

西藏十六世紀  
銅合金鑲嵌銀、銅  
38 公分 (15 吋)

## 來源

歐洲私人收藏

彌勒菩薩的雙眼鑲嵌銀與紅銅，散發出栩栩如生且慈悲的神采。祂手結說法印，兩側各有一朵蓮花，其中一朵托著長壽瓶。其高聳的髮髻頂端飾有佛塔，反影未來佛的身份。

彌勒菩薩以倚坐像姿態安坐於蓮花座上，下方為一座精美的寶座。寶座中央刻有豎立的金剛杵，兩側則為雙鹿，這種類似紋章的構圖令人聯想到佛陀在鹿野苑的初轉法輪，象徵著佛法的不斷傳遞。寶座背面的銘文記錄了其供奉的重要歷史資訊，使這尊大型銅造像成為當時高層級信仰的關鍵見證。

## 銘文

唵阿吽

擁有最圓滿覺悟身形（吉祥卍字）者，願一切眾生功德增長，修習精進。

他身穿棉布僧袍，口傳教誨，如同對待孩童般將教誨傳授於眾生。

他的父親也曾在此地精通棉布僧袍的穿著。

此為未來佛彌勒佛像，願他早日化現。

南卡所作所為（「心如天般廣大者」）



## 28

## One-Faced Linga (Ekamukhalinga) 林加

Northern India  
Gupta 5-6th century  
Sandstone  
27.5 cm (10 ¾ in.)

## Provenance

European private collection acquired in 1990s

## Reference

Asian Civilization Museum, Singapore, Gupta  
Linga

A tranquil face of Shiva emerges from the surface of a stark, cylindrical shaft, blending the abstract with the human. Typical of Gupta-era (320–550 AD) artistry, the god appears in profound stillness, his matted locks coiled into an elegant crown.

This iconographic fusion allows the worshiper to encounter the ‘formless absolute’ through a personal lens, recognizing the linga as the fundamental origin of all Shiva’s manifestations.

The ritual worship of the Linga centers on Puja and Abhisheka (sacred bathing). Devotees pour water, milk, honey, or ghee over the stone to symbolize spiritual purification. Accompanied by chanting, offerings of flowers, incense, and holy ash (vibhuti) are made to honor Shiva’s infinite creative and cosmic energy.

印度北部  
笈多王朝五至六世紀  
砂岩  
27.5 公分 (10 ¾ 吋)

## 來源

九十年代歐洲私人收藏

## 參考

新加坡亞洲文明博物館笈多林加

這尊神態寧靜的濕婆頭像從純粹的圓柱形林伽表面浮現，將抽象神性與人性形象完美融合。這展現了典型笈多王朝(公元320–550)時期的藝術風格：神祇處於深沉的禪定中，糾結的髮辮盤繞成優雅的冠冕。

這種圖像學上的結合，讓信徒得以透過具象的視角去感悟「無相的絕對本體」，並體認到林伽正是濕婆所有化身的根本源頭。

在印度教儀式中，對林伽的崇拜重要在於供養。信眾通常向其澆灌水、牛奶、蜂蜜或酥油，稱為「聖浴」，象徵淨化靈魂。隨後會塗抹聖灰、供奉鮮花與香火，以感念濕婆神無窮的創造力與宇宙能量。



## 29

### Chandeshvara

Southern India, Tamil Nadu  
Vijayanagara period ca. 16th century  
Copper alloy  
45.3 cm (17 7/8 in.)

#### Provenance

European private collection

Chandeshvara was a young devotee who used excess milk to worship a sand Linga. When his father, enraged by the “waste,” kicked the sacred Linga, the boy struck him with a stick that miraculously turned into a divine axe.

Moved by this absolute devotion, Lord Shiva appeared, declaring, “I shall be your father.” He appointed Chandeshvara as the steward of his divine household. Today, in South Indian temples, devotees clap their hands before his shrine to show they are leaving with empty hands, honoring his role as the guardian of Shiva’s property.

Chandeshvara stands in a graceful tribhanga (triple-bend) pose, his hands joined in the Anjali Mudra—a gesture of profound salutation and surrender to the Divine.

The Vijayanagara style is evident in the sharply defined features, the elaborate tiered head-dress (jatamukuta). This statue served as a processional deity (utsava murti), carried during temple festivals to bless the community. It remains a powerful symbol of Bhakti (devotion), representing the soul’s ultimate proximity to God.

### 昌德什瓦拉

印度南部，泰米爾納德邦  
毗奢耶那伽羅王朝約十六世紀  
銅合金  
45.3 公分 (17 7/8 吋)

#### 來源

歐洲私人收藏

昌德斯瓦拉是一位年輕的虔誠信徒，他曾用過剩的牛奶祭拜沙製的林伽。當他的父親因憤怒於這種「浪費」而踢向神聖的林伽時，少年用木棍擊打父親，而那根木棍奇蹟般地化作了一把神斧。

濕婆神被這份絕對的虔誠所感動，親自現身並宣告：「我將成為你的父親。」隨後任命昌德斯瓦拉為其神聖家園的總管。時至今日，在南印度的寺廟中，信徒會在他的神龕前擊掌，以示自己是空手離開，這既是向他身為濕婆財產守護者的身份致敬，也展現了對他的尊重。

昌德斯瓦拉以優雅的三折肢姿態佇立，雙手合十結成合掌印，對神靈表達深切致敬與全然臣服的動作。

其鮮明的輪廓特徵與精緻的疊層冠冕展現了典型的維賈亞納加拉藝術風格。這尊造像曾作為行幸像，在寺廟節慶期間出巡以庇佑大眾。它至今仍是代表了靈魂與神性之間最終極的親近。



## 30

**Sakya lama Kunga Tashi (1656-1711 AD)** 薩迦喇嘛貢噶札西 (公元1656-1711)

Tibet early 18th century  
Mineral color pigment on cloth  
72 x 48 cm (28 ¼ x 18 ⅞ in.)

**Provenance**

Ex-English private collection

This renowned Lama belonged to the Sakya tradition of Tibetan Buddhism which is one of the earliest in Tibet, founded in the 11th century C.E. and is one of the oldest and most renowned spiritual traditions in Tibet. Kunga Tashi is known as the 29th Sakya Trizin (Sa skya khri 'dzin) which means 'Throne-Holder of the Sakya Tradition' and this term 'Trizin' is still used in referring to the leaders of that tradition.

He lived between 1656 and 1711 and acted as Abbott of Sakya monastery, located in the western regions of Tibet, between 1688 and his passing in 1711.

Kunga Tashi wears the red pandit hat with shoulder lappets, signifying scholarly and meditative accomplishment. His hands form the teaching mudra, holding lotus stems linked to a vajra (indestructible power) at his right shoulder and a bell (wisdom's sound) at his left, symbolizing their indissoluble union essential for enlightenment.

Seated on an ornate throne in monastic robes with gold accents denoting eminence, he is attended by offerings on a drum-shaped table: a white conch (purity), the eight-spoked golden Dharma wheel (noble practices), and a lion (protector).

Above Kunga Tashi, Vajradhara—golden-hued primordial buddha—holds crossed vajra and bell, embodying enlightened union of method and wisdom.

To Vajradhara's left sits Vajrayogini on a corpse throne, wielding a skull cup and chopper to sever ignorance.

西藏十八世紀早期

綿布礦物顏料

72 x 48 公分 (28 ¼ x 18 ⅞ 吋)

**來源**

前英國私人收藏

這位著名的喇嘛隸屬於西藏佛教的薩迦派。該教派創立於十一世紀，是西藏最古老且最負盛名的精神傳統之一。貢噶札西被尊稱為第二十九任薩迦法王。

他生活於1656年至1711年間，並從1688年起擔任位於西藏後藏地區薩迦寺的住持，直至1711年圓寂。

貢噶札西頭戴象徵學識與禪修成就的紅色班智達帽。他的雙手結說法印，各牽一株蓮花：右肩處的蓮花承托著金剛杵，左肩處則承托著金剛鈴，寓意兩者結合是成就覺悟的必經之路。

他身著鑲金邊的僧袍，安坐於華麗的寶座上。前方的鼓形几案上擺放著象徵清淨的白螺、象徵佛法的八輻金法輪以及守護者獅子。



To his right appear Damarupa, a 10th-century Indian yogin devoted to graveyard asceticism whose teachings underpin Sakya doctrine, and Jowo Jé Atisa, the renowned Indian scholar who spent his final years in Tibet.

Flanking Kunga Tashi's head are four figures from non-Sakya traditions, including Marpa the Translator, clad in grey-blue robes.

At his feet, left and right, are Sakya hierarchs in red pandit hats alongside representatives of other Tibetan sects.

The Sakya tradition predominated in Tsang (mid-western Tibet) and, to a lesser extent, central Tibet near Lhasa. Sakya Monastery amassed vast wealth from regional agriculture, yielding opulent decorations rivaling 16th–17th-century Italian ecclesiastical art, as noted by visiting Catholic missionaries.

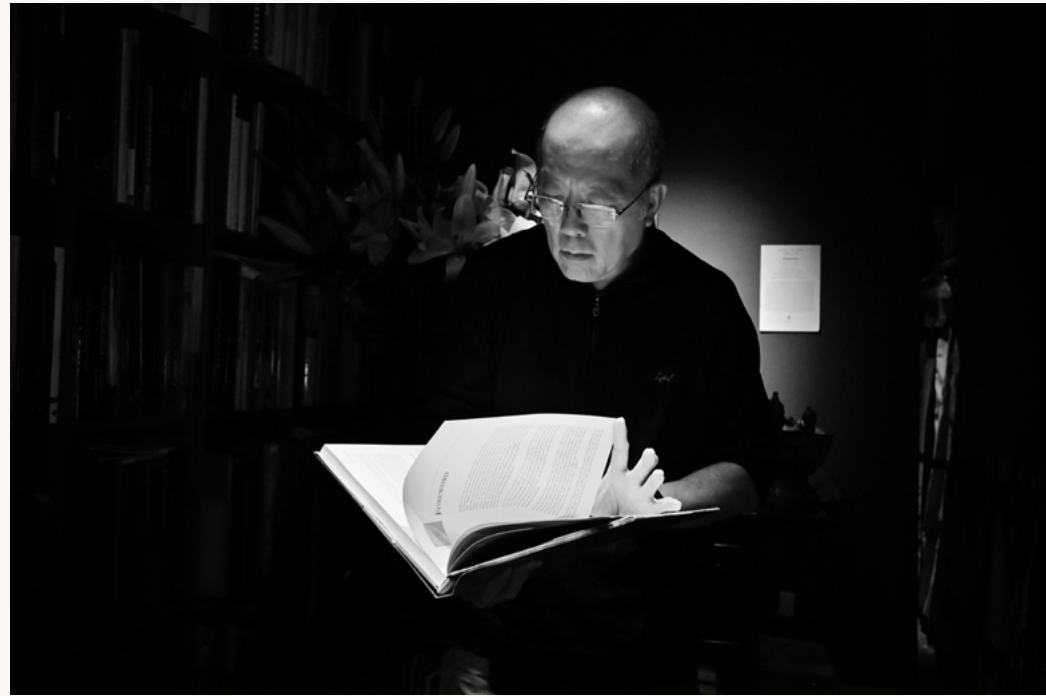
在貢噶扎西上方，金色的原始佛普賢王如來雙手交叉持金剛杵與鈴，體現了「悲智雙運」的覺悟境界。普賢王如來的左側是雙腳踏在屍體座上的金剛瑜伽母，她手持嘎巴拉碗與鉞刀，意在斬斷無明。

貢噶扎西的右側是十世紀專注於苦行的印度瑜伽士達瑪魯巴（其教義是薩迦派的基礎），以及晚年在藏傳教的著名印度學者阿底峽尊者。

貢噶扎西頭部兩側是四位非薩迦派的人物，其中包括身著灰藍色僧袍的譯師馬爾巴。在他腳下的左右兩側，則環繞著頭戴紅色班智達帽的薩迦派高僧以及其他教派的代表。

薩迦派主要盛行於後藏地區，部分影響力也延伸至拉薩附近的衛藏地區。薩迦寺曾因當地的農業貿易積累了龐大財富，其藝術裝飾之華美，據當時到訪的天主教傳教士記載，足以與十六至十七世紀的義大利教會藝術媲美。





Hollywood Galleries, located on Hollywood Road in Hong Kong, is a distinguished art gallery specializing in Himalayan Buddhist and Hindu classical art. Since its establishment in 1985 by Mr. Hon Lau and his wife Ellen, the gallery has evolved into a prominent cultural institution, celebrated by art collectors and enthusiasts worldwide.

The genesis of Hollywood Galleries lies in Mr. Hon Lau's profound passion for traditional Chinese arts, a love deeply rooted in his family heritage. Hon's father, a dealer in Chinese arts and crafts, instilled in him an appreciation for the cultural and historical significance of traditional art forms. Building upon this legacy, Hon and Ellen founded Hollywood Galleries with a mission to present the artistic and spiritual richness of Himalayan Buddhist and Hindu classical traditions.

The gallery prides itself on curating an impressive collection of authentic artworks, including antique sculptures, thangka paintings, and religious relics. Each piece is meticulously sourced, ensuring its authenticity and cultural significance. These masterpieces embody the spiritual and artistic traditions of the Himalayan region, offering a window into its history and heritage.

In 2010, the gallery welcomed Andrew Lau, the son of Hon and Ellen, as part of its leadership. Andrew brought fresh perspectives and a dynamic approach to engaging a younger audience, while preserving the gallery's core values. His understanding of contemporary art trends has expanded the gallery's reach, reinforcing its influence in the global art community.

Hollywood Galleries has earned a reputation for its commitment to scholarly research, authenticity, and the promotion of cultural heritage. It serves as a bridge between past and present, fostering dialogue among artists, scholars, and collectors. Through exhibitions, publications, and educational initiatives, the gallery has become a hub for cultural exchange, contributing to the global appreciation and preservation of Himalayan art.

Visiting Hollywood Galleries offers an immersive experience, blending the serene spirituality of Himalayan art with the Lau family's expertise. The gallery's tranquil ambiance and rare collection invite visitors to explore and acquire works of profound historical and artistic significance.

As Hollywood Galleries enters its fourth decade, it continues to uphold its legacy as a beacon of excellence, driven by the Lau family's enduring passion for preserving and sharing the rich cultural heritage of Himalayan Buddhist and Hindu classical traditions. Its contributions to global art discourse remain a testament to the gallery's dedication to fostering a deeper appreciation of these timeless 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，證明了劉氏家族對保護和弘揚喜馬拉雅佛教和印度教古典傳統的豐富文化遺產的奉獻和熱情。



*Published by* Hollywood Galleries Ltd., Hong Kong

Copyright © 2026 by Hollywood Galleries Ltd.  
All rights reserved.

*Photography and design* Andrew Lau 劉俊揚

Terms and conditions are incorporated

For more information, please visit:  
<https://hollywood-galleries.com/terms-and-conditions>



東寶齋  
香港有限公司  
版權所有  
印刷

Copyright 2026 Hollywood Galleries Ltd.  
Printed in Hong Kong  
All Rights Reserved