

英  
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收藏

YING HAR TANG  
COLLECTION

INDIAN & SOUTHEAST ASIAN ART

III



**展覽** EXHIBITION

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## **Preface**

We have come a long way since we started our business in 1985. As we look and reflect back on the past, there have been many scholars, gurus and friends who have guided us to where we are today. We offered our enormous gratitude to these deserving people in our first catalogue. Since then, we have met many curators, connoisseurs, collectors and new friends who shed new light and shared their energy, passion and time in the area of Buddhist Art. To them, we give our most sincere gratitude. We also owe a great debt to all who have, and continue, to contribute to the conservation, nourishment and studies of these precious Buddhist artworks.

We take the utmost pride in participating in this amazing field of sacred art. We highly value each of the rare exhibits in the “Ying Har Tang Collection III”. Our wish is that, like us, you will also discover the hidden gems in these artifacts.

This publication is our third compilation and is the result of a joint effort between my husband, Hon, our son, Andrew, and myself.

We would like to take this opportunity to express our gratitude and appreciation to all for making this a success.

Ellen Ho

We are pleased and honored to present the “Ying Har Tang Collection III” at the upcoming International Antiques Fair in Hong Kong, 24 - 26 May 2013.

The past history has recorded the destruction of a large number of ancient Buddhist artifacts. Fortunately for the global community, many beautiful sculptures related to Buddhist Art survived. These extensive and priceless treasures are kept in monasteries and museums around the world, and some have found homes in private collections.

Therefore, we are much honored to be able to share with you a vast selection of Buddhist sculptures and paintings from the regions of China, India, Tibet, Nepal, Mongolia and Thailand. These works of art display a high standard of aesthetic beauty that is unrivalled today.

We hope our friends and clients will share in our appreciation for these masterful and delicate craftsmen who lived in different times - artists who strive to interpret the best visual form of Buddhist culture and art.

Hon Lau

藝海無涯，我們很高興和榮幸挑選這些佛教文物作為「英霞堂 3」於2013年5月古董展的展品。

雖然大量佛教文物經歷不同年代的浩劫，我們仍然可在各大博物館和私人收藏家收藏中見到很多精彩的佛教文物。

我們希望朋友們能一起分享這些藝術品帶給我們的喜悅，亦希望大家能細心欣賞歷代藝術家的心血，遺留給我們的佛教瑰寶。

劉惠漢





01

米拉日巴轉世

**MILAREPA INCARNATION**  
**NGAGWANG LOBZANG TANPAI GYALTSEN**

Gilt bronze  
Tibet  
17th century

Height: 15.3 cm

銅鑲金

西藏

十七世紀



“Homage to Ngagwang Lobzang Tanpai Gyaltsen”

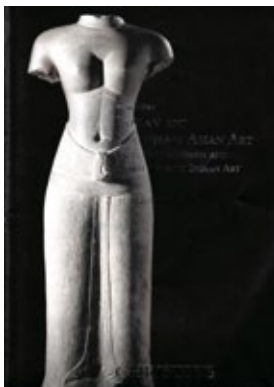
—Inscription on the back 背后銘文



A rare extant sculpture of the layman Chopa Rinpoche cast during his lifetime (1581-1659). He is considered an incarnation of Milarepa and lived as a yogi until his old age. Seated in *lalitasana* on a double-tiered cushion incised with quatrefoil rosettes framed in parallel lines. His right hand rose to his ear and left hand holds a kalasa with peacock feather and flower bud at the apex. Clad in a loose robe with undulating pleats fall under his feet. His long hair with curly tips highlighted in blue pigments. His face vividly expressed with large rounded eyes, open lips showing his teeth, arched eyebrows, large ears and aquiline nose in cold gold and polychrome. Base sealed and with inscription in Tibetan on reverse: Homage to Ngagwang Lobzang Tanpai Gyaltsen.

非常罕有的噶舉派上師阿旺加善造像（1581-1659），上師是米拉日巴的轉世。右手高舉於耳旁，表示繼承米拉日巴的傳承，左手托一甘露壽瓶，以遊戲坐姿坐於雙層禪座，表示造像造於上師生前。禪座背后有銘文。

Provenance 來源



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Indian & Southeast  
Asian Art, N.Y., 31  
March 2005 no.196

Reference 參考



翰海十五週年慶典拍賣  
會 "善哉-金銅佛像" 北  
京2009年11月11日，  
號3159 米拉日巴  
Beijing Hanhai 15th  
Anniversary Auctions,  
*Ancient Religious Art*  
Nov 11, 2009, No. 3159,  
Milarepa

A fine portrait of a Rinpoche wearing conical hat. He has two significant implements—the *ghanta* and the bell placed on top of the lotus stems flanked on his sides symbolizing the feminine essence of wisdom and the masculine essence of compassion. He seats in *dhyanasana* over a double-lotus pedestal between beaded rims. A most striking feature is a magnificent *padma* sprung from the platform topped with a skull bowl adding to the artistic and sacred aspects of the sculpture. In a benevolent countenance, the lama performs the *dharmachakra* hand mudras, his body clad in a tightly fitted monastic robe and his head surmounted a peaked hat with stippled lappets falling over his shoulders. From his hand mudra and attributes, it is likely that this lama portrait is Bu-ston Rin-Chen-Grub (1290-1364 A.D.)

上師雙手結說法印於胸前，兩臂旁分別有蓮枝承托金剛鈴和金剛杵。身穿露右肩禪衣，全跏趺坐於雙層蓮花座上。難得是有一蓮花由蓮座頂層冒起，說明這上師可能出自寧瑪派，加上他肩膀法器，上師可能是布敦·仁欽朱（公元1290-1364年）。

Provenance 來源



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151.

Reference 參考



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Verlag, Munich. Vol. II,*  
p. 96, no. II-210.

02

上師

LAMA PORTRAIT

Gilt bronze

Tibet

16th century

Height: 22 cm

銅鑲金

西藏

十六世紀



03

舍利子羅漢

SHARIPUTRA

Gilt bronze  
Tibeto-Chinese  
16th century

Height: 22.5 cm

銅鑲金

中土藏式

十六世紀



The exquisite fire gilt figure is identified as Shariputra, one of the principal disciples of Buddha. He is portrayed standing with his right shoulder tilting to the side in a stylistic *tribhanga*. He is atop a beaded oval petal support, draped in a voluminous monastic robe in undulating and flowing pleats. His left hand holds a *patra*. Solidly cast and richly gilded in a refined fashion.

舍利子是佛陀釋迦牟尼主要弟子之一。此像身體以三折枝優雅地站於單層蓮台上，右肩赤裸，身穿厚重禪衣，雙手置胸前，左手托鉢、右手結說法印。雙腳赤足。面容年青飽滿，面露正氣祥和。

Reference 參考



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Indian & Southeast  
Asian Art, N.Y., 21 Sept  
2001, no. 31



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Art. Nov 19, no. 3804.*

GURU 上師

BUDDHA 佛

BODHISATTVA 菩薩

GUARDIAN 護法

THANGKA 唐卡

04

宗  
加  
巴  
上  
師

銅  
鑲  
金

西  
藏

十  
六  
世  
紀

TSONGKHAPA

Gilt bronze

Tibet

16th century

Height: 28 cm



Tsongkhapa is the founder of the Gelugpa tradition in Tibetan Lamaism. He is vividly modeled and crisply cast seated in *dhyanasana* atop the broad petals, two-tiered throne incised with intricate features of Buddhist emblems along the two rims. Attributes of sword and sutra are significantly identified him as Tsongkhapa. Garbed in a close-fitted robe with delicately chased border over an exposed inner garment with foliate and scrolls. His face in a jovial expression with arched eyebrows, heavily-lidded wide eyes and a subtle smile. He wears a peaked miter, two flower stems flanked on his sides slanting and clinging to his sides, rendering an unusual fluidity to the overall visual perception of the portrait.

宗加巴上師（1357-1419）是藏傳佛教格魯派俗稱黃教創始人。肩上左右分別有劍和書，傳說為文殊菩薩的轉世，此像面部細緻，造型華麗，衣飾厚重，誠上師像佳作。

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Inscription on back 背後銘文





04

宗  
加  
巴  
上  
師

TSONGKHAPA

Gilt bronze

Tibet

16th century

Height: 28 cm

銅  
鑲  
金

西  
藏

十  
六  
世  
紀



Padmasambhava, popularly known as “Guru Rinpoche” is the founder of the Nyingma order in Tibet in the 8th century A.D. He is regarded as the second Buddha by the Nyingma School. The sculpture portrays him in his symbolic hat of his birth place-Uddiyana in North India. His hat with lappets and an eagle’s feather representing his penetrating vision. He is clad in his monastic robe incised with fine pattern of scrolling leaves and chased flowers. In his right hand he holds a *vajra*, a symbol of compassion. In his left a skull bowl of blood, symbol of purification of egotism. Rested on his left arm is an adept’s scepter, the *khatvanga*, with three heads: one severed head, one shrunken head, and one skull- representing the conquest of desire, hate and ignorance. His face with bright eyes and gentle smile convey his wisdom and compassionate understanding of the Buddhist teachings.

蓮花生上師是藏傳佛教寧瑪派創始人，亦稱第二佛陀。身穿禪衣，頭戴蓮師專有僧帽，右手持金剛杵，左手托嘎巴拉碗，左肩前有一喀章嘎天杖，全跏趺坐於雙層蓮台上。

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05

蓮花生上師

銅鑲金

西藏

十六世紀

**PADMASAMBHAVA**

Gilt bronze

Tibet

16th century

Height: 45.5 cm



With countenance both benevolent and divine, Shakyamuni Buddha is portrayed seated in *dhyanasana* on a two-tier lotus throne adorned with stippled decoration. His hands are in *bhumisparsha*- the classical pose of Enlightenment. He is garbed in tight-fitted *sanghati* with borders incised with geometric lines and circles falling into pleats at his feet. His long pendent earlobes emphasize mercy and attentiveness of the Buddha. A charming headdress with a prominent center foliate ornament secured to the back of hair in a gilt hair band. His coiffure exhibits curled studs painted with lapis blue pigments tracing the patrons being of Tibetan origin. Overall rich gilding and well-articulated in form and aesthetic value.

面帶慈悲的釋迦佛坐於雙層華麗蓮花座上，右手觸地持成道印，身穿薄衣，長耳表示佛的慈悲。頭戴寶冠，莊嚴寶相，頭髮有青金藍礦石彩，表示此佛曾受藏人供奉，鑲金厚重，非常名貴。

Provenance 來源



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Sotheby's (蘇富比) Indian & Southeast Asian Art, N.Y., 19 Sept 2008, no. 305

06

戴冠佛

**CROWNED BUDDHA**

Gilt bronze

Tibet

15th century

Height: 25 cm

銅  
鑲  
金

西  
藏

十  
五  
世  
紀



This splendid image with a compassionate countenance portrayed Vairocana, the Buddha of the Center in the five Dhyana Buddhas of Vajrayana Buddhism. He sits in *dhyanasana* on a double-lotus pedestal with his hands in front of his chest in the mudra of wisdom fist. His hair is drawn into a high *jatamukuta* topped by a foliate finial, typical of the early Western Tibetan style. He has curled locks of hair fall on his shoulders, bejeweled with multiple strands of necklaces, foliate armlets, hollow disk earrings and billowing scarf encircling his trunk. Prongs are attached to the lobes of the tiara, the back of the sash and ribbon on the hair dress as reinforcement and stabilized technique, also back of sculpture is treated in a flat and smooth surface, and both approaches are significant to the casting mode of early sculptures in West Tibet. Nice brown patina overall.

雙手結智拳印，置於胸前，以全跏趺坐於雙層蓮花座上。線條優美，比例均勻，髮式典型西藏西部風格。兩肩旁有一飄帶分垂兩臂後，延至膝部，增加美感。是難得一見的西藏西部精品。

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07

大  
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藏  
西  
部

十  
四  
世  
紀

**VAIROCANA**

Bronze

Western Tibet

14th century

Height: 38 cm



A Qianlong period, majestic image of Shakyamuni Buddha portrayed in his classical pose of Enlightenment with his right hand touching the earth and left hand in meditation enhanced by a gilt sacred bowl on his palm. His broad and contemplative expression, strongly articulated features dominated by the aquiline nose, placid eyes, pursed lips, pendulous earlobes and raised urna on his forehead. An impactful five- foliate tiara, each leaf engraved with a detailed image of a Buddha on lotus cushion, representing the five Dhyana Buddhas. Together with his right shoulder left bare, the stylistic pleats of the close fitted undergarment peaks out from underneath the monastic robe incised with bands of foliate scrolls on the raised hems, the vitality of the royal figure is strongly expressed.

釋迦牟尼佛成道造像。右手結觸地印印證佛陀降魔得道時由大地見證的經典。頭戴寶冠由東南西北中共五方佛陀組成，造型特別。面容慈悲，有清代乾隆時代造型風格。佛陀右肩赤裸，身穿禪衣厚重，與西藏式樣不同。



08

寶冠佛

**IMPERIAL CROWNED BUDDHA**

Gilt bronze

Beijing

Qianlong period (1735-1796A.D.)

Height: 36 cm

銅  
鑲  
金

北  
京

乾  
隆  
十  
八  
世  
紀



09

大日如來

**VAIROCANA**

Bronze  
Tibet, Pala style  
12th century

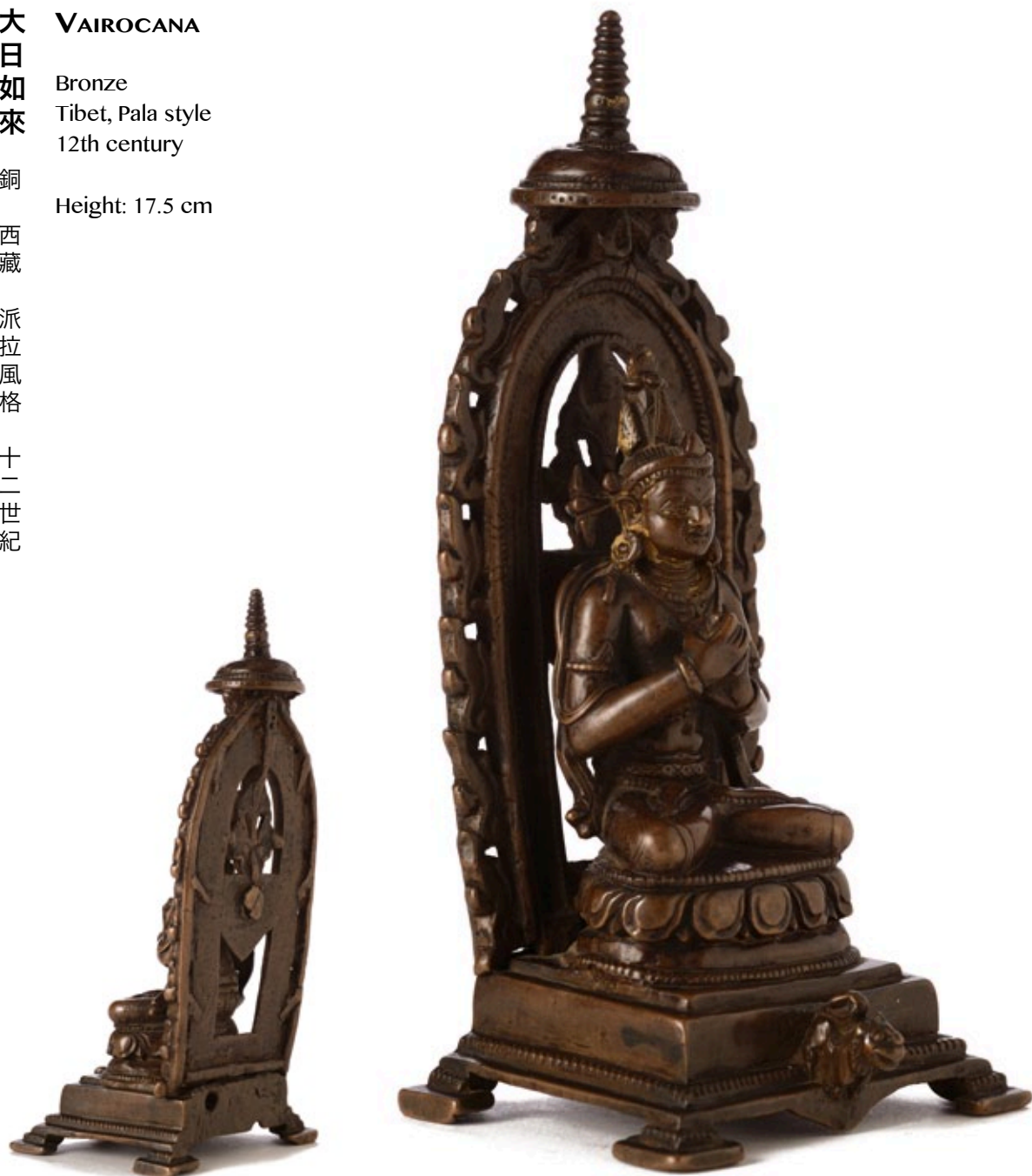
Height: 17.5 cm

銅

西藏

派拉風格

十二世紀



An archaic Pala style bronze shrine of Vairocana, his face portrayed in contemplative mood. He is seated in the meditation pose on a round lotus base over a stepped plinth centered by a protruding, smiling lion at the lower rim, an unusual and impressive touch of the artist. His hands placed before his chest in *dharmachakra* mudra, garbed in a simple diaphanous dhoti fastened with a belt engraved with diamond and stippled designs. He is adorned with flower disk earrings, beaded necklace, floral armlets. His hair in a high chignon secured by a tripartite diadem with a prominent ribbon fanned on each side. The aureole is special with open work and stylized flames encircling the divinity surmounted by a parasol tapering to a chorten-shaped finial. There is beautiful brown patina and traces of cold gold on the visage of Vairocana and his diadem.

珍貴的派拉風格大日如來，頭戴五葉寶冠，高聳髮髻，雙手結智拳印於胸前。以全跏趺坐於雙層蓮花座上。蓮台在高長方台之上，台中央有一雪獅伸出，形象生動，造型不多見，可見工藝師匠心獨運。背光特別，拱門式大背光，頂上有佛塔造型。

Reference 參考



Sotheby's (蘇富比) Indian & Southeast Asian Art, N.Y., 16-17 Sept 1998, no. 79



10

**金剛杵**

**VAJRA**

Bronze  
Dali Kingdom,  
China  
12th century

Length: 20.5 cm

銅  
大理王朝  
中國  
十二世紀

A Dali Kingdom bronze of a 5-prong *vajra*-scepter, symbolic of compassion to free all sentient beings from suffering and a highly significant ritual implement in Tibetan Lamaism. The bulbous center element forms a middle grip bordered by two friezes of four head icons, surmounting by a ring of eight lotus petals with curved prongs issuing from the jaws of the makaras sea-monsters, ending in a sharp apex. The five prongs at the top stands for the five transcendent Buddhas. The bottom prongs represent the five female Buddhas. And the eight upper lotus petals are the eight noble-path and the lower ones are the eight fierce guardians. Beautiful and smooth patina formed from long years of touching and worshipping.

大理王朝藏傳佛教法器，非常罕見。造型古樸簡潔有力。每邊五股龍柱。經歷代磨蝕依稀可見四人頭手把，與別不同，屬難能可貴的法器珍品。



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11

龍尊王佛

泥塑  
礦彩

北京

乾隆十八世紀

**BUDDHA NAGARAJA**

Terracotta, polychrome  
Beijing  
Qianlong Period (1735-1796 A.D.)

Height: 83 cm



A majestic and important Chinese sculpture of Buddha Nagaraja, "the King of Snakes" highlighted in gold and polychrome. His hands clasped in *uttarabodhi* mudra of Supreme Enlightenment. He is hooded by five dotted, colored snakes rising from his back. He is clad in a classical robe with patchwork design and elements of the Qing style- the ornamented floral design on the hems of garment and the borders on each patch ; the exposed pleated triangular portion of the inner garment and the typical pleat folds of the drapery across the chest. He has a placid visage with downcast eyes, aquiline nose, pendulous earlobes and pursed lips in his contemplation. The rainbow colors of the finely executed lotus pedestal increase the overall aesthetic perception of the sculpture.

非常重要及巨大的龍尊王佛。全跏趺坐於雙層蓮台上。雙手結成道印於胸前。五色蛇由佛陀背後向上伸延至佛陀頭頂向前，造型精彩，生動活潑。佛陀身穿華麗禪衣，面露莊嚴寶相。

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11

龍尊王佛

**BUDDHA NAGARAJA**

Terracotta, polychrome  
Beijing  
Qianlong Period (1735-1796 A.D.)

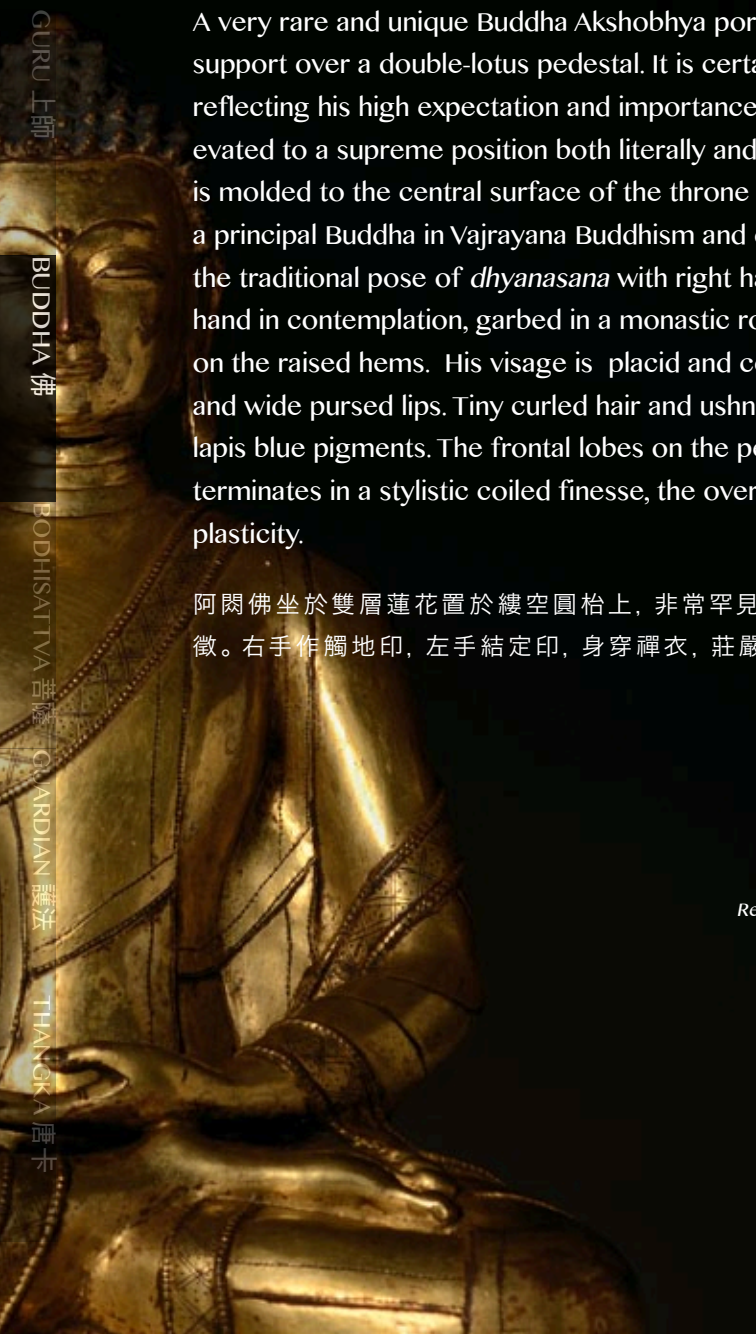
Height: 83 cm

泥塑  
礦彩

北京

乾隆十八世紀





GURU 上師

BUDDHA 佛

BODHISATTVA 菩薩

GUARDIAN 護法

THANGKA 唐卡

A very rare and unique Buddha Akshobhya portrayed seated on a raised bracketed support over a double-lotus pedestal. It is certainly a commission from a distinct patron reflecting his high expectation and importance of the image to have the Buddha elevated to a supreme position both literally and iconographically. A *vajra* in strong relief is molded to the central surface of the throne identified him as the Buddha of the East, a principal Buddha in Vajrayana Buddhism and one of the five Dhyani Buddhas. He is in the traditional pose of *dhyanasana* with right hand in the earth-witness gestures and left hand in contemplation, garbed in a monastic robe with patchwork, geometric designs on the raised hems. His visage is placid and contemplative with heavily-lidded eyes and wide pursed lips. Tiny curled hair and ushnisha, the cranial protuberance painted in lapis blue pigments. The frontal lobes on the pedestal are intricately carved; each petal terminates in a stylistic coiled finesse, the overall work done with smooth and graceful plasticity.

阿闍佛坐於雙層蓮花置於縷空圓枱上，非常罕見。蓮花座面有一金剛杵，是阿闍佛的表徵。右手作觸地印，左手結定印，身穿禪衣，莊嚴寶相，難得一見的作品。

Reference 參考



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Important Tibetan,  
Nepalese, Indian &  
Southeast Asian Works  
of Art, N.Y., 10 Dec  
1982, no. 31



12

阿  
闍  
佛

銅  
鑲  
金

西  
藏

十  
五  
世  
紀

**BUDDHA AKSHOBHYA**

Gilt bronze

Tibet

15th century

Height: 34.5 cm



13

金剛總持

VAJRADHARA

Gilt bronze  
Beijing  
Qing Dynasty  
17th century

Height: 23.5 cm

銅鑲金  
北京  
清十七世紀



A magnificent sculpture of Vajradhara, one of the Adibuddhas of Vajrayana, in symmetry and serene elegance. His attributes *vajra* and *ghanta* held in his hands across his chest symbolize all penetrating emptiness (*sunyata*) and absolute wisdom (*prajna*). His royal throne is a delicate presentation of a neat matrix of very fine, narrow oblong leaflets. Clad in a long diaphanous dhoti, the fluttering sash with prominent curls flanked his sides. His benign face with a raised urna is adorned with foliate earrings surmounting the 5-leaf diadem. His hair in a conical topknot secured with a half-*vajra* on top, a flaming aureole behind him. Overall rich gilt with a crispy finish and sublime beauty.

保存極良好的金剛總持。右手持金剛杵，左手持金剛鈴，雙手交胸前，跏趺坐於雙層蓮花座上。頭戴五葉寶冠，頭后有一兩肩伸延的背光。左右腰旁各有一小飄帶，令線條優美的總持更添華麗。雙層蓮花中留有空白，是北京工藝師表現與別不同的創新。

Reference 參考



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Straham, Donna (力迪與  
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Embodied: Chinese Bud-  
dhist & Daoist Sculpture in  
the Metropolitan Museum  
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New Haven & London,  
p.165, No.44. Ushnishvijaya,  
17th-18thC Qing dynasty

## PAIR OF STANDING BUDDHAS IN ROYAL ATTIRE

Lacquer gilt bronze

Ayutthaya period

Thailand

17th century

Height: 173 cm

A pair of late Ayutthaya period Thai standing Buddhas depicted in royal attire. Both are garbed in princely robes in floral and foliage patterns, embellished with jewelry superimposed over the garment and prominent hair dress of 4-tiered crown surmounted with flame filial. Each Buddha stands on a round stepped lotus plinth encircled with flames, symbolic of thousand Buddhas. One with two palms facing outward while the other only right palm outward, both represent the *abhaya* mudra for protection. The crowned image in royal raiment has its reference to the legend in which Buddha magically appeared as a universal emperor to convert the skeptical King Jambupati to worship the King of Kings.

保存極好的壹對泰國大城時代立佛。兩佛衣飾華麗，身披薄紗至足踝，立於三層蓮花圓座上。頸戴寶石項鍊，下垂至胸前，結四瓣花朵，兩臂和手腕佩珠寶瓔珞。半身裙前有六葉蓮枝華紋，極為隆重。腳配皇室寶靴，頭載雙層寶冠。一佛高舉右手胸前，施無畏印，左手下垂身旁。另一佛雙手高舉於胸前施無畏印。兩佛面露微笑，寶相莊嚴。

Reference 參考



Sotheby's (蘇富比) Indian & Southeast Asian Art, N.Y., 19 Sept 2008, no. 297





15

六臂菩薩

銅鑲金

迦舍末羅王國

尼泊爾

十四世紀

AMOGHAPASA  
AVALOKITESVARA

Gilt bronze  
Khasa Malla Kingdom  
Nepal  
14th century

Height: 20.8 cm





An important sculpture from Khasa Malla Kingdom of Western Nepal of a robustly-modeled gilt bronze Amoghapaśa Avalokiteśvara. He is depicted with six arms, seated in *lalitasana* on a well-modeled round lotus base with his right leg pendent. The arms deliver special blessings with one holding a stalk of a *padma* and one holds a kalasa, suggesting he is the Lord of the World, guiding sentient beings to Enlightenment. His face in a placid expression with a distinct rectangular urna on his forehead. A tripartite diadem, pierced earrings, simple drapery shows a suave plasticity. An auspicious touch given by applying red pigments to the empty space between the petals on the back of the lotus pedestal reveals a technique and practice commonly found in Khasa Malla bronzes. American scholar Ian Alsop wrote an informative article on “The Metal Sculpture of the Khasa Malla Kingdom” in 2005. He mentioned a Shadaksari Avalokiteśvara sculpture from John Ford’s collection<sup>1</sup> with inscription on rear of base proving the sculpture a donation of a wife of great Khasa Malla King. Together with another Chenrezi sculpture from American collector<sup>2</sup> demonstrates the special features of the Khasa Malla bronzes such as the lush yellow gilding, rounded lotus petals with border, the empty space at rear of base to save for inscriptions and the inward-turning of the upward hands— all these characteristics are found with this 6-armed Avalokiteśvara.



非常重要的尼泊爾迦舍-末羅王國銅鑲金六臂菩薩。遊戲坐姿於單層蓮花，造像線條優美流暢，面容飽滿，有一幼長方白毫，與眾不同，蓮座后有硃砂紅漆，為迦舍末羅特有。美國學者艾爾索普曾於2005年的論文“迦舍-末羅王國的金屬雕塑”中，提到美國約翰·福特收藏的四臂觀音<sup>1</sup>，因刻有銘文証實為迦舍末羅皇后的捐贈，與另一美國私人收藏的觀音造像<sup>2</sup> 擁有共同特徵：如偏淡黃的鑲金色調，蓮座上寬厚的蓮葉，為題記預留的空白的蓮花座背部，和多臂觀音其中向上伸展的二臂均向內彎，以上特徵都能在此尊六臂菩薩找到。

Reference 參考



<sup>1</sup> Alsop, Ian (艾爾索普). *The Metal Sculpture of the Khasa Malla Kingdom in Orientations, Art of Tibet: Selected Articles from Orientations, 1981-1997*, p. 167, Fig. 8, 7.5 cm



<sup>2</sup> Alsop, Ian (艾爾索普). *The Metal Sculpture of the Khasa Malla Kingdom in Orientations, Art of Tibet: Selected Articles from Orientations, 1981-1997*, p. 167, Fig. 9, 17.5 cm



Christie's (佳士得) *The Ideal Image: Eight Masterpieces of Indian & Southeast Asian Art*, N.Y., 21 March 2008, no. 505: Shadakshari



GURU 上師

BUDDHA 佛

BODHISATVA 菩薩

GUARDIAN 護法

THANGKA 唐卡



A young and joyous Manjusri, the Bodhisattva of Wisdom, is charmingly portrayed in a highly artistic form. His head and body slightly tipped to his right, round shoulders and chubby limbs, exemplifying his youth. Resting with legs comfortably folded reflects meditation. His hands are in *dharmachakra* mudra, gently holding the copper stalk of full blossom flowers supporting the sword of wisdom and the *prajnaparamita* sutra. His face beaming in a lighthearted expression with gentle features, surmounting a crown inset with lapis, crystal and turquoise over his exquisite hair dress. The richly adorned jewelry set on a glittered skirt and dhoti excel the quality of the bronze. Base is sealed. This portrayal of a young Manjusri at age 16, as recorded in his eulogies and script, emphasize wisdom as a virtue not restricted by age or enlightenment, and is open to all ages.

年青面容的文殊菩薩，強壯的身體。兩肩分別由蓮枝承托寶劍和經書，代表文殊菩薩的法器。寶劍擺放方向向前，與一般造像劍尖向上不同，顯示工藝師別出心裁的構思。菩薩雙手結說法印置於胸前，全跏趺坐於雙層蓮台上，造型飽滿有力，令人喜愛。

Reference 參考



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16

文殊菩薩

MANJUSRI

Gilt bronze

Tibet

15th century

銅鑲金

Height: 17 cm

西藏

十五世紀



17

觀音菩薩

**PADMAPANI**

Gilt bronze

Nepal

15th century

Height: 16 cm

銅鑲金

尼泊爾

十五世紀



Padmapani, in a benign expression, is standing in elegant *tribhanga* on a double-base pedestal, wearing a short dhoti elaborately engraved with scrolling foliage to the front and back, a bejeweled magic thread run from her shoulder forming a loop stylistically matches to the billowing sash around her thighs, the inset of turquoise in the diadem, earrings, necklace, armllets, belt and anklets giving the statue a touch of grace and affluence. A soft patina is formed with reddish gilt over the creamy brown.

典雅的觀音菩薩，以三折枝姿勢站於雙層蓮花圓座上。比例均勻，線條流暢左手施無畏印置於胸前，右手下垂施予願印，表達菩薩普渡眾生宏願。頭戴五頁寶冠，頸項，腰間和手臂都有寶石珠鏈裝飾。加上典型尼泊爾飄帶點綴，極盡表現尼泊爾工匠巧奪天工的能事。

Reference 參考



Pal, P. (帕爾) 1985. *Art of Nepal*. Los Angeles County Museum of Art, p. 117, no. 539



Von Schroeder (施羅德), Imhof, Heidi 2006 *Schritte zur Erkenntnis Neuzugänge der Tibet-Sammlung der Berti Aschmann-Stiftung in Museum Rietberg*, Zurich. P.76 no.18

A rare silver sculpture of Padmapani standing in *tribhanga* on a separately cast pedestal in gilt silver copper. Use of a precious alloy in early sculptures would indicate the commission of an affluent patron. Standing suavely with gestures of *abhaya* in his right hand and bestowing blessings in his left. His light dhoti with festoons dangling from the bejeweled belt to his thigh and ornaments are treated in a subtle elegance. The traces of cold gold on the face give the visage a lift of his warm countenance, while the missing central foliate in his crown ironically exemplifies the stylistic details of the *jatamukuta* hair style of early bronzes in Tibet. Beautiful patina and polychrome give the bronze a magical touch.

非常罕有的銀菩薩，三折枝站姿，線條優雅動人，站立於銅鑲銀蓮座上，右手高舉胸前施無畏印，左手低垂施予願印。身穿薄紗，珠寶裝飾衣邊，簡單優美。

Reference 參考



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翰海“拈花微笑-金銅佛像”2008 春季拍賣 5月 11日號1798，金剛薩埵銀銅雙身像  
Hanhai, “The Buddhist Art” Spring Auction May 11, 2008, No.1798 Vajrasattva & Sambhogakaya



18

蓮花手觀音菩薩

**PADMAPANI**

Silver alloy, gilt silver copper

Tibet

15th century

Height: 20.4 cm

銀、銅鑲銀

西藏

十五世紀



The gilt copper sculpture is a beautiful portrayal of a seated Tara with a young and joyous facial expression. She is seated on a double lotus pedestal in *dhyanasana* pose with her soles engraved with marks of circles (*chakras*) which are quite rarely depicted. Her left hand is in *vitarka mudra* - gesture of transmission of Buddhist teaching. Her right hand is in *varada* - the gift bestowing mudra. She wears a pair of unusual round, heavy, coiled earrings and a tri-stranded necklace with one separate cast looped ring, one beaded and one with scrolling foliage designs centered onyx jewelry. Her five-leaf tiara is ornate with floral roundels and her hairband, armllets, anklets and waist belt all highlighted with precious stones. The overall impression of the sculpture is one of joy and serenity.

年青美麗的女神。全跏趺坐於雙層蓮台上，左手結說法印置於胸前，左手施予願印垂於膝前。頭戴五葉花冠，頸項、手臂、手腕和腳踝都有珠寶裝飾，耳環尤其獨特，更顯度母雍容華麗。

Provenance 來源



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Reference 參考



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Kramrisch, Stella (卡爾斯), *The Art of Nepal*, 1964, The Asia Society, p. 52, no. 65



*Oriental Art* (東方藝術), Vol.34 No.8 Oct 2003, p. 49, Fig. 1, Prajnaparamita, Nepal, 15th c., height 42.5 cm, Drs. Ann and Robert Walzer Collection.

19

度  
母

TARA

Gilt copper

Nepal

17th century

Height: 58 cm

銅  
鑲  
金

尼  
泊  
爾

十  
七  
世  
紀



20

綠度母

GREEN TARA

Bronze

Tibet, Pala style  
18th century

Height: 17 cm

銅

西藏

派拉風格

十八世紀



A Tibetan bronze of Syamatara, the Green Tara, seated in *lalitasana* on a double lotus pedestal, her right hand in *varada* mudra, her left hand raised in *vitarka* mudra, with stems of *padma* blooming at either shoulder, wearing a dhoti and jewelry, a foliate five-leaf tiara with blue-pigmented chignon, face with traces of cold-gilding. There is a soothing red soil patina overall. Base originally sealed incised with a cross *vajra*.

小巧而優雅的綠度母。以遊戲姿坐於雙層蓮花座上，右手施與願印，左手結說法印置於胸前。兩肩都有蓮花，襯托度母清純的品質，極有印度東北遺風。

Reference 參考



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N.Y., 26 Nov 1984, no.  
94: White Tara



Sotheby's(蘇富比)  
Tibetan, Nepalese,  
Indian & Southeast  
Asian Works of Art,  
N.Y., 26 Nov 1984, no.  
91: Sitarata

21

綠  
度  
母

### STELE OF GREEN TARA

Black stone, mineral pigments

Tibet

14th century

Height: 12.5 cm

黑  
石  
礦  
彩

西  
藏

十  
四  
世  
紀



This impressive black stone stele represents Green Tara in her shrine highlighted with cold gold and rich polychrome. She is seated in *lalitasana* on a lotus cushion over a stepped plinth carved with two recumbent lions keeping guard to the outside. The arched mandorla is richly adorned with a khyung at the apex, flanked by makaras emanating scrolling foliate and stems gripped by the khyung. The two columns by her side accommodate the leogryphs, the deities and the elephants. Tara's right hand is in *varada* mudra holding the stalk of a *padma*. A bold black stone material intricately carved in deep relief and touched with a rich array of polychrome mineral colors.

綠度母以遊戲坐姿坐於蓮花置於雙獅保護的平枱上。雕刻精細，背光有大鵬金剛鳥，兩側刻有象鼻龍，騎象護法，構圖特別，有早期唐卡遺風。綠度母右手施與願印，難得礦彩保存。

Reference 參考



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Blackstone Stele of  
Kubera, Tibet, 16th c.



Rhie, Marilyn M. &  
Thurman, Robert A.F.  
(雷伊與瑟曼), 1996.  
*Wisdom & Compassion: The Sacred Art of Tibet.* Thames & Hudson, London, Expanded Edition, p. 124-125, no. 22: Twenty-One White Tara Stele

22

觀音菩薩坐像

KWAN YIN

Lychee stone  
Shoushan, Fujian, China  
Master artist:  
Wang Zu Guang(1942-)  
1990's

Height: 22.5 cm



GURU 上師

荔枝洞石 福建

BUDDHA 佛

工藝美術大師王祖光（一九四二—）九十年代作品

BODHISATVA 菩薩

GUARDIAN 護法

THANGKA 唐卡



A master work of the famous artist, Wang Zu Guang who specializes in the carving of figurines, in particular, the Kwan Yin sculptures. The artist makes use of the translucent, jade quality Lychee stone from Fujian to successfully express the naturalistic, compassionate visage of the Kwan Yin. The smoothness and simplicity of her body lines and swirling garment are suavely depicted.

工藝美術大師王祖光擅長人物圓雕，尤以雕刻觀音造像。此像融合傳統技法與現代雕塑，線條簡單，衣服流暢，面帶慈悲，憫人。所選石材通透之佳作。

Reference 參考



陳錫銘，鄭宗坦，王一帆 編 1995，壽山石欣賞，台北，華盛國際藝術，頁119



周金伙 編 2004 壽山石大典，福建美術出版社，頁208

23

觀音菩薩立像

KWAN YIN

Lychee stone  
Shoushan, Fujian, China  
Master artist:  
Wang Zu Guang(1942-)  
1990's

Height: 23 cm



GURU 上師

荔枝洞石 福建

BUDDHA 佛

工藝美術大師王祖光（一九四二—）九十年代作品

BODHISATVA 菩薩

GUARDIAN 護法

THANGKA 唐卡

A highly artistic form of a Kwan Yin sculpture in standing pose carved in a fine quality Lychee stone by the master of art, Wang Zu Guang in the 1990's. The fluidity of the body lines, the simplistic yet elegant flowing garment and the serene and passionate face of the Kwan Yin are intricately manifested.

工藝美術大師王祖光以雕刻觀音馳名，獨步天下，所雕立像，異常珍貴罕有，衣褶流暢飄逸，面容端莊優雅，慈悲，令衆生拜服。荔枝洞石通透，為觀音造像絕配。

Reference 參考



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周金伙 編 2004 壽山石大典 II, 福建美術出版社, 頁105

24

妙音佛母

SARASVATI

Bronze  
Tibet, Pala style  
17th century

Height: 15 cm

銅

西藏

派拉風格

十七世紀



Sarasvati, the goddess of music and wisdom, is portrayed in an artistic pose with her legs crossed at her ankles and knees drawn up and seated on a multi-layered pedestal with rings of beads and lotus petals. Her hands in a gesture of playing the *vina* (lute) - now missing, her body and head slightly bent, preoccupied in her music. Her stylistic coiffure is ornate with festoons foliate medallions and tiers of petals surmounted by a cintamani. The billowing sash wrapped loosely around her arms form a loop-like mandorla behind her. A light and mobile form with soft textures vividly presented.

妙音佛母是智慧的化身，亦稱音樂女神。坐姿優美，手抱琵琶（已失），冀能打動天上人間每個眾生的心。衣飾華麗，飄帶繞過身後形成背光，造型特別優美。

Reference 參考



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Indian & Southeast  
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March 1999, no. 93.  
Sarasvati, dated to be  
15th c., Nepal origin



牛頌編 2001 雍和宮佛  
像寶典，北京出版社，  
頁38  
Niu Song, ed. 2001,  
*Buddhist Statues in  
Yonghegong* Beijing  
Publishing House, p. 38.

A strong and a massive metal work attributed to Ushnishavijaya, the guardian of the Buddha wisdom, commonly known as “the Mother of all Buddhas”. Seating in the *dhyanasana* pose on a broad petals tapered base, her three faces, one wrathful and the others benign, all with downcast eyes and close lips conveying an air of full concentration. She has a third eye on her forehead explaining her omniscience and power. Her hair pulled up in a neatly bundled in a high chignon surmounted by a floret finial with a cintamani. She is clad in a long diaphanous dhoti engraved with foliage motifs, her shoulders spanning her shoulders with a cape adorned with cloud designs and billowing scarf fanged her sides. Ushnishavijaya is represented as a strong and stoutly cast statue. Base is sealed.

強而有力的尊勝佛母，她是無量壽佛的變化身，化為一尊女身菩薩。佛母三面八臂，以金剛跏趺坐姿坐於單層蓮台上。三面額上各生一眼，頭上梳著高髻，所戴花冠已失。主臂兩手當胸，各手持法器雖已失，手印各異，增色不少。佛母面容年輕，中面和左面慈悲，右面稍露憤怒。上身披薄紗披肩，頸項、手臂和手腕皆有珠寶裝飾，下身穿長裙，身旁有飄帶，令佛母更添穩重莊嚴。尊勝佛母常與無量壽佛和白度母，合稱長壽三尊，象徵福壽吉祥。

Reference 參考



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25

尊勝佛母

USHNISHAVIJAYA

Gilt bronze  
Tibet  
17th century

Height: 41.5 cm

銅鑲金

西藏

十七世紀



26

密  
集  
金  
剛

## GUHYASAMAJA YAB-YUM

Gilt bronze  
Nepal  
15th century

Height: 11.3 cm

銅  
鑲  
金

尼  
泊  
爾

十  
五  
世  
紀





The two three-headed, six-armed deities depict Guhyasamaja, the Secret Union with his consort Sparsavajra in Yab-Yum. He seats in *dhyanasana* pose on a round double-lotus pedestal. Both deities hold a *vajra* and a *ghanta* in the principal hands, the other hands with attributes of sword, crown, *padma* and the 3-jewel, worn in long dhoti and bejeweled armbands, bracelets and diadem with half *vajra* filial. Much of the gilding is abraded through handling revealing the warm and lustrous copper beneath.

三頭六臂的密集金剛雙手擁明妃交抱以全跏趺坐於雙層蓮座上，造像雖小，工藝超卓。難得各手所持法器完整。

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Guhya-pati



27

八臂度母

EIGHT-ARMED TARA

Gilt bronze  
Central Tibet  
15th century

Height: 27.5 cm

銅鑲金

西藏中部

十五世紀





The eight-armed, three-headed Tara is superbly modeled with a powerful body. She is posed in *lalitasana* on a 2-layered lotus pedestal bordered by beaded rims, with inscriptions and chased marks on the lower register. Her three faces in benign disposition highlighted by the undulating eye brows, confirmative, round and deep eyes, close lips and a raised urna on her forehead. Her hands radiating around her in a graceful manner holding the attributes of sword, parasol, *vajra*, *padma*, nectar vase, the *vajra* lasso, bow and arrow. Adorned with roundels of flowers and scrolling leaves and hems lined with pearls in her diaphanous dhoti, highlighted with floret armlets, anklets, beaded necklace with floral pendent and large roundel earrings, all inset with gems. Her elaborate tiara with floral motifs, ribbons and skulls set on each head with hair gathered into a topknot surmounted a Buddha in the center. There is smooth plasticity of power and sublime beauty found in this sculpture of Tara. The Capital museum in Beijing, China, houses an important collection of Densatil sculptures since 2009. Among them is a three-headed and six-armed Bodhisattva<sup>1</sup> which is quite parallel to this eight-armed Tara in terms of workmanship and style. Also, the eight-armed Tara has the buoyancy of some female deities, a characteristic reported by the Italian scholar Mr. Giuseppe Tucci when he visited the Densatil Monastery in 1948.

難能可貴的八臂度母，非常罕見，身型豐滿。四頭八臂，面露威嚴。遊戲坐姿於雙層細密蓮花座上。工藝超卓，可能是尼泊爾工藝師為丹薩替寺院鑄造。在北京首都博物館珍藏的重要丹薩替造像中，其中的三首六臂菩薩<sup>1</sup>在工藝和美術都與八臂的度母相近。意大利學者朱塞佩吐思於1948年親臨丹薩替寺，曾記錄了女神造像的柔曳生姿的特徵，在八臂度母中亦表露無遺。

Reference 參考



Sotheby's (蘇富比) Indian & Southeast Asian Art, N.Y., 28 March 1996, no. 48



<sup>1</sup> Capital Museum Collection (北京首都博物館藏品), Beijing, 2009, a three-headed, six-armed bodhisattva



Uhlig, Helmut (烏里黑) 1995 *On the path of Enlightenment: The Bertl Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*. Druckerei Konstanz GmbH, Konstanz, pp.64-5, no.25p.163, No.107 Mahamantranusarini



Sotheby's (蘇富比) Indian & Southeast Asian Art, N.Y., 20 March 1997, no. 109: Tantric Deity



GURU 上師

BUDDHA 佛

BODHISATVA 菩薩

GUARDIAN 護法

THANGKA 唐卡



28

黃財神

**JAMBHALA**

Gilt bronze

Tibet

銅鑲金

18th century

Height: 11.5 cm

西藏

十八世紀





A highly worshipped Jambhala, the God of wealth depicted with a *cakra* (dharma wheel) in his right hand and his left hand patting on a mongoose. He is seated in a relaxed posture of *rajalilasana* on a beaded lotus platform over a separately modeled square cushion. He wears a powerful facial expression with thick, flaming eyebrows, bulging eyes, pronounced nose and a short beard. Stoutly caste with broad shoulders, bold body and heavily executed jewelry and diadem, all emphasize the strong and sumptuous impact of a provider of wealth.

右手持法輪的黃財神並不多見，左手輕抓財寶鼠，轉聖輪王坐於單層蓮花座。蓮座下有一四方平台，簡單而突出。面露威儀，令人拜服，無怪衆生多崇拜。

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Sotheby's (蘇富比) Indian & Southeast Asian Art, N.Y., 4 June 1994, no. 185



Christie's (佳士得) Art D'Asie, Paris, 7 June 2011, no. 416

Hevajra, the principal Yidam of Sakyapa is crisply modeled and richly gilded. He is depicted with eight heads and sixteen arms and dancing in *ardhaparyankasana* in yab-yum with his consort, Nairatmya. His multiple arms are radiating around him, holding animals in skull cups with his right hands, and deities in his left. The principal hands crossed on his chest. His consort embraces the deity with a chopper and a skull bowl in her hands. Both wearing apron of beaded festoons with floral and roundel motifs, garland of skulls reaching the foot. Their hair is highlighted in rich orange pigments, surmounted by strands of beads, skulls and foliates in the diadem. A tantric sculpture executed in a complex yet intricate manner with great skill and wit.

喜金剛是薩迦派重要供奉護法。八面十六臂，左右中央兩手持顛碗，右八手的顛碗中有大象，馬驢，公牛，駱駝，人，獅子，貓等。左八手的顛碗內有地母，水神，火神，風神，太陽，月亮，閻王，財神等，頭髮有橙色礦彩。此像造工精細繁複，工藝超凡。

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Christie's (佳士得) Indian & Southeast Asian Art, N.Y., 17 Oct 2001, no. 92



Essen (艾信), Gerd-Wolfgang & Thingo, Tsering Tashi, ed. 1989. *Die Gotter des Himalaya: Buddhistische Kunst Tibets*. Prestel-Verlag, Munich. Vol. I, p. 166, no. I-104; Hevajra



Beguín (貝甘), Gilles, 1989 *Terreur en Magie. Schrikwekkende Goden van der Musee Guimet*, p. 134-135, no. 47



翰海2012 秋季拍賣會 "金粟神光：比利時私人珍藏 佛造像II" 12月9日 北京，頁131號3121  
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29

喜  
金  
剛  
雙  
修

## HEVAJRA AND CONSORT

Gilt bronze, mineral pigments

Tibet

16th century

Height: 14.5 cm

銅  
鑲  
金

西  
藏

十  
六  
世  
紀



Begtse- a wrathful protector of Buddhism is depicted in a massive and vigorous form. He is one form of the eight Dharmapalas. He is portrayed stepping in *pratyaldhasana*, his left hand in *tarjani* mudra, his right hand raised and holding a savage scorpion. He wears armor with a chain-mail breast plate secured by a sash across his chest and is adorned with floral ornaments. His distinctive Mongolian boots and arm shields feature rosettes in roundels. His polychrome face is ferocious, with bulging eyes, bared fangs, flamed eyebrows, curled beard and fiery hair in flaring orange pigments, coupling with his diadem with grinning skulls effectively support his role as a powerful guardian.

戰神是藏傳佛教特有的護法。此像造型威武，左展立姿，左手持威懾印，右手高舉持一蠍子法器。身披鎧甲，腳穿蒙古式戰靴，面露忿怒懾人。

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Sotheby's (蘇富比) Indian & Southeast Asian Art, N.Y., 20 March 1997, no. 126

30

戰神

**BEGTSE**

Gilt bronze  
Dolonor, Mongolia  
18th century

Height: 34 cm

銅鑲金

內蒙古

多倫諾

十八世紀



## PADMASAMBHAVA

Distemper on cloth  
 East Tibet  
 18th century

58.5 X 42 cm

Padmasambhava is depicted seated on a spongy lotus cushion within a 3-ring circular mandorla above a mountain landscape rising from water. Amitabha and Avalokitesvara both floating on clouds above him. He is flanked by his Indian wife Mandarava on his left and his Tibetan wife Yeshe Tsogyal on his right. He holds a *vajra* in his raised right hand, a skull bowl in his left and a *khatvanga* on his shoulder. A bejeweled peacock feather hat rests on his head and becomes the significant feature of Padmasambhava. This painting features his eight manifestations. From his left in clockwise manner are King Loden Chogsag, Adept Suryaprabha, Buddha Shakyamuni, Guru Drakpo, Dorje Drolu, Guru Vajradhara Yab-Yum, Monk Indrasena and King Padmaraja.

蓮師浮坐於水泉冒起蓮枝承托的蓮花座上。背后有三環佛光。阿彌陀佛和觀音菩薩在上界，蓮師兩位明妃陪伴兩側。八大變身形象環繞蓮師，由蓮師左上開始：蓮花王、愛慧釋迦獅子、忿怒金剛、獅子吼、蓮花金剛、日光和蓮花生活，構圖精彩。

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## GURU DRAKPO

Distemper on cloth  
East Tibet  
19th century  
69 X 46.5 cm

The striking figure in the center represents Guru Drakpo meaning “the Great Fero-cious”, a wrathful form of Padmasambhava in one of his eight manifestations. He stands in a dynamic warrior pose over a multi-colored lotus pedestal above the rock, trampling on two prostrate corpses. He holds a *vajra* in his raised right hand and a blue fierce scorpion in his left. His body in red, wearing a strand of human heads and festoons of ornaments, and a stretched human skin over the neck. A blue Garuda is flying above his head. Two Vajrapanis are found at the upper and lower registers of the painting, all in fiery halos. A Nyingma lama, most probably Longchen Rabjampa has his attributes: the sutra and the sword, well associated with Manjusri, positioned in the center of the bottom register. Inscriptions are on the back of the thangka.

勇猛上師是蓮花生大師八變之一，亦稱憤怒蓮師。上師頸掛人首瓔珞，身披象皮、人皮和虎皮。兩腿右屈左伸，成戰鬥格。足踏二魔，威立於蓮花之上，安住於大般若烈焰之中。右手高舉金剛杵，左手抓緊著一只九口、九眼、九足的藍色鐵蠍子。上師頭戴五骷髏冠，頭頂有藍色大鵬金剛鳥。唐卡上界共有三位褐紅色持劍護法，下界有二方藍色金剛手，伴著一寧瑪派上師。唐卡背有銘文。

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棉布礦彩  
阿闍佛  
西藏東部

## BUDDHA AKSHOBHYA

Distemper on cloth

East Tibet

18th century

84 X 48 cm

十八世紀

Buddha Akshobhya sits in *dhyanasana* above a lotus pedestal in his palace of golden pagoda patterned with red roofs and walls. A vertical *vajra* rests on his left palm and his right hand pointing to the earth. His throne is supported on a platform with a pair of elephants within the tiered architecture. He is flanked by eight bodhisattvas seated on lotus and a row of lamas paying homage before him in the courtyard. The large assembly on land includes a group of celestial musicians and dancing deities in the water. Flying deities inhabited the sky all gathered together to pay tribute to the Buddha. The scenery is enhanced by the landscape elements of trees, flowers and rivers in the setting.

這是阿闍佛東方樂土圖。阿闍佛坐於金塔宮殿內，左手托金剛杵，右手施觸地印。佛陀寶座由兩大象承托。身旁有八大菩薩，坐於蓮座陪伴，眾上師和羅漢聆聽佛陀教誨。天上、水中亦有眾多護法和弟子們。場面熱鬧喜悅，吸引眾生。

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## CROWNED BUDDHA

Distemper on cloth  
Tibet  
18th century  
81 X 58 cm

A large dominant central image of the crowned Buddha garbed in orange monastic robe over his body in gold. His face has soft features in tranquil expression. He seats crossed-legged in diamond posture, right hand touching the earth and left hand in contemplation with a pot filled with gems. A matrix of thirty six Buddhas, each with a inscribed name aligned in neat order behind the radiating mandorla of the Buddha. Resting in contemplation on a moon disc on the tri-colored lotus pedestal over a throne adorned with snow lions, and offerings of coral and jewels before him. Two disciples flanked on his side holding holy water and *padma*.

釋迦牟尼身穿橙紅禪衣，頭戴五葉寶冠，右手結觸地印。左手托鉢，頸項戴一長一短珠寶頸鍊，華麗非凡。圍繞釋迦牟尼有三十六佛，各佛造型大同小異，但所結手印不同，身體膚色各異。唐卡下界有佛陀兩弟子侍奉。蓮座下有一長方高台，台前有兩雪獅，保護佛座前的法輪和珍寶。

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棉布  
鑲彩  
西藏  
東部

十八  
世紀

## SITATARA

Distemper on cloth  
East Tibet  
18th century  
83 X 67.5 cm

The central figure portrays Sitatara, the White Tara. She is seated in *dhyanasana* pose on a lotus pedestal against a brilliant circular aureole of blue and orange. Flowers in full blossoms adorned the clouds around her. Her left hand holds a lotus while her right performs the gesture of charity. She has a peaceful and compassionate countenance. Her body clads in rainbow-colored silk dhoti with a billowing scarf over her shoulders. Her head surmounts an elaborate tiara with foliate scrolls and gems. The third eye on her forehead and the extra two on her palms confirm her identity and symbolize her omniscience. Together with the red Amitayus at the top left corner and the white Ush-nishavijaya to the right, they form the trinity of long life bodhisattvas.

白度母以全跏趺坐於蓮座上，背後現藍色和橙色背光。白度母佔據布畫大部份面積，構圖獨特。面容慈祥和諧，令人望而心生溫暖。面有三眼，加上手掌和腳掌各一眼共七眼，故亦稱七眼佛母。左上角為無量壽菩薩，右上角為尊勝佛母，合稱長壽三聖。

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Druckerei Konstanz GmbH,  
Konstanz, p.206, no.151



## PARADISE OF NARO DAKINI

Distemper on cloth

East Tibet

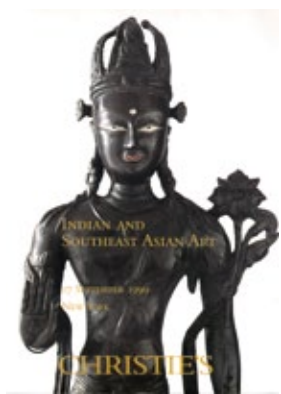
18th century

69.5 X 54 cm

The painting portrays Naro Dakini dancing in warrior pose within her magnificent palace in the Angelic Pure Land of Uddiyana. She tramples on two prostrated figures, and drinks from the blood-filled *kapala* in her raised left hand, holds a *karttrika* in her right hand and a *khatvanga* leans against her shoulder. She is enclosed in two trigrams projected from the base of a pagoda in three storeys. The palace is encircled by four significant rings: a ring of fire, a ring of *vajras*, a ring of cemeteries and a ring of sixty-four lotus petals. At the top register is the lineage of lamas in prayers. Citipati, Jambhala and Tara decorated the bottom register. Landscape is enhanced by the running deer and swimming ducks in the water.

這幅唐卡描繪那若空行母在其天宮的情景。空行母右手拿金剛彎刀，左手持頭顱碗，肩橫托喀章嘎天杖。頸戴骷髏頭串，頭戴五骷髏冠。威立在智慧火焰中的日輪之上。空行母站於三層樓房的地面，頂層有金剛總持，中層有大成就者伴隨紅帽上師。天宮樓層座落在四環高台：內環為蓮花，隨之是地獄，金剛杵，外環是火焰。唐卡上界有兩位大成就者，蓮花生大師和瑪爾巴。中界有眾仙女吹奏樂器。下界有屍陀林主，黃財神和觀音菩薩。構圖獨特。

## Provenance 來源



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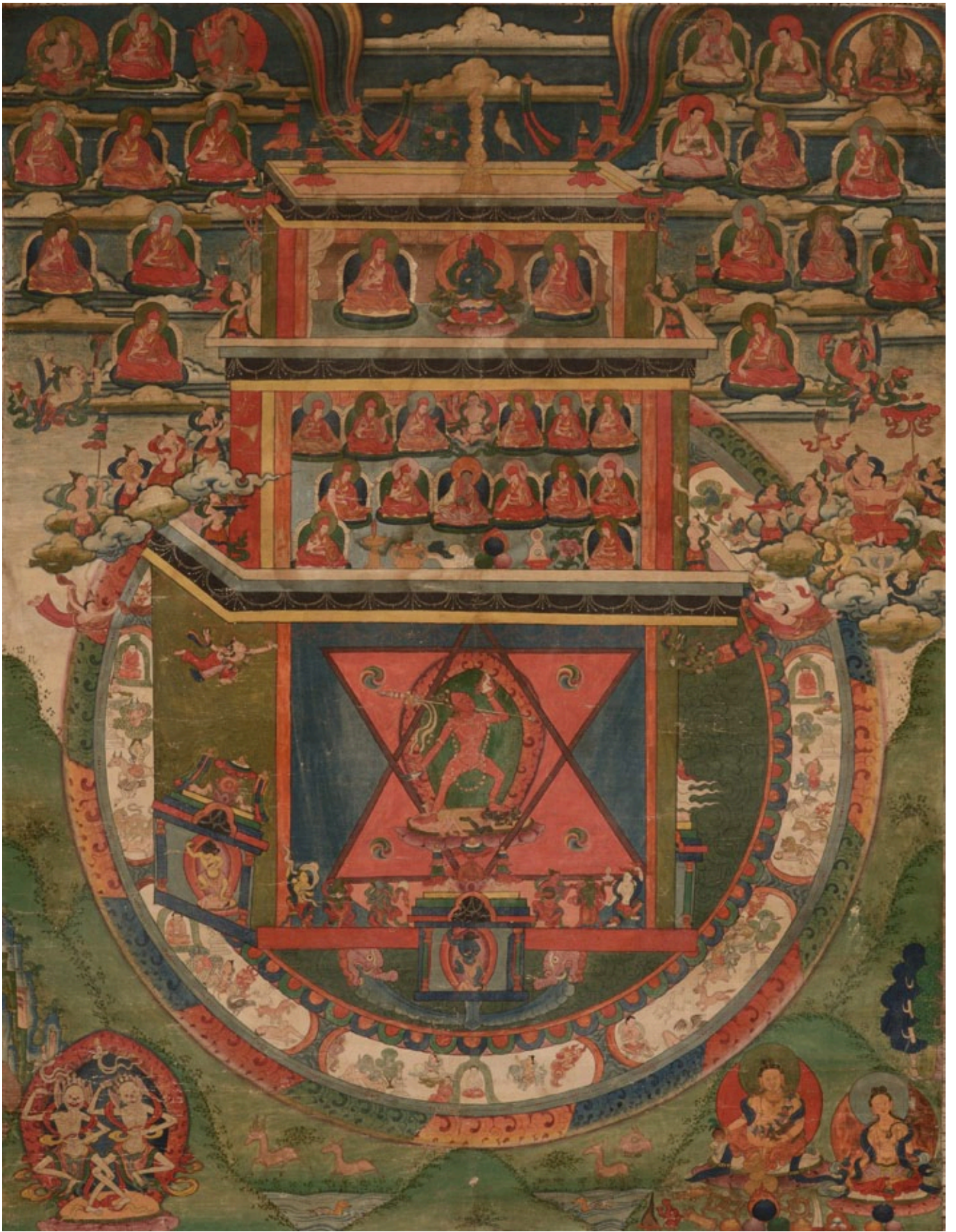


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## YAMANTAKA

Distemper on cloth  
 Tibet  
 18th century  
 59 X 44 cm

Yamantaka - the main tutelary deity of the Gelugpa order of Tibetan Buddhism is characterized by his body in dark blue, nine heads, thirty-four arms and sixteen legs. His main head is a wrathful buffalo surmounted by Manjusri indicating him a tantric form of the benign Bodhisattva of Wisdom. He strides in *alidhasana* on a lotus throne embracing Consort Vajravetali and tramples on the prostrated animals, birds, humans and devas. Above Yamantaka is Tsongkhapa flanked by Guhyasamaja and blue Vajrapani on the right; Cakrasamvara and white Mahakala on his left. Middle register are 4-armed Mahakala and Vaisravana on the right, Begtse and fairy on he left. Bottom of this painting registers the 8-armed Mahakala with Yamaraja and Palden Lhamo.

九頭、三十四臂和十六足的牛頭護法雙修像，是文殊菩薩的憤怒相。右展立姿的戰鬥格，威武震懾。擁抱明妃，右八腿壓八女明王。唐卡上界宗加巴大師坐於中央，右邊有密集金剛和金剛手，左面是勝樂金剛和大白怙主。中界右邊有四面怙主和北方財寶天王，左方有戰神和翠顏仙女。下界中央六臂大黑天，閻魔與明妃在右，吉祥天母在左。

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棉布  
鑲彩  
戰神**BEGTSE**Distemper on cloth  
Mongolia  
18th century

64.5 X 45.5 cm

十八世紀

Begtse-the ferocious-looking guardian is depicted golden-bodied, with sharp fangs and flaring hair crowned in a 5-skull tiara. His right hand brandishing a scorpion-handled sword, his left hand holding a human heart to his mouth, with a bow and a scepter clasped to his left. He is clad in chain mail with a frog-like demon attached to his front, wears his Mongolian boots and a garland of severed heads around his waist. He stands in warrior pose, trampling on a green horse and a pale human body. A skull cup of human organs is offered before him. Flames envelop Begtse in a stunning manner. His sister appears in his left portrayed with a blue body and a red face riding on a black bear feeding on a human corpse. To his right is the “red master of life” on the back of a wolf. Twenty nine red acolytes surround Begtse in flames and clouds. The painting vividly expressed his role as the War of Lord and a protector of the Dharma wheel.

戰神身穿紅衣鎧甲，足裹蒙古戰靴，紅衣下可見人頭項鍊，頭戴五骷髏冠，右手高舉寶劍，左手抓著一顆人心，放在咀邊。左肘夾著一根長矛，矛杆纏著一條花蛇，右腳下踩著一匹綠色倒臥的戰馬，戰馬四蹄朝天。左腳踏著被俘者。戰神腳旁分別有騎豺狼和騎人熊的兄妹護法。阿彌陀佛坐在唐卡上界中央。圍繞著戰神有二十九位戰神侍從和追隨者，形態各異，非常生動。

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Inscription on back 背後銘文



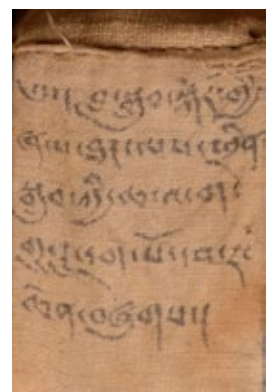
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Sotheby's (蘇富比) Indian & Southeast Asian Art, N.Y., 28 March 2006, no. 109



翰海春季經辨-金銅佛像專場  
2007年6月5日號2330  
Hanhai Auction: The Buddhist  
Art sale, Beijing, June 25, 2007,  
no.2330





## SIMHAVAKTRA

Distemper on cloth

Tibet

18th century

62 X 42 cm

Simhavaktra, the lion-headed dakini is depicted dancing in a lively attitude on a round disc of lotus trampling on a prostrate human victim. She is holding the *kartrka* in her raised right hand, a *kapala* and a *khatvanga* in her left hand. Her head is surmounted by a five-skull diadem with a *vajra* filial. She is clad in a tiger-skin dhoti, a wind-swept sash and a garland of severed human heads. An aureole of flames encompassing her exemplifies her wrathful look. Above her is Padmasambhava with his two consorts. A mahasiddha and a Nyingma lama at each top corner of the painting. At the low register is a white 3-eyed Tara accompanied by a yab-yam and a guardian on a mythical beast. Encircling Simhavatra are dancing animal dakinis in an array of lion, bird, goat, tiger, lion, bear, boar, leopard and wolf. A red thumb mark and inscriptions are on the back of the painting.

生動的獅面空行母，腳踏屍骸，站立於圓形蓮花座上，右手持鉞刀，左手托嘎布拉碗和喀章嘎天杖。頭戴五骷髏頭冠，身披虎皮裙和胸前掛人頭珠鏈。唐卡上界中央置蓮花生大師和兩位明妃，其左右分別有寧瑪上師和大成就者。下界有三眼度母，歡喜佛和騎狩護法。環繞獅面空行母有多種動物，飛禽面空行母，多姿多采。唐卡背面印有指紋和銘文。

## Reference 參考

## Inscription on back 背後銘文



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棉布礦彩 西藏 十八世紀

# BONPO GUARDIAN-WELSE NGAMPA

Distemper on cloth

Tibet

18th century

178 x 153 cm

GURU 上師

BUDDHA 佛

BODHISATVA 菩薩  
GUARDIAN 護法

THANGKA 唐卡







棉布礦彩  
西藏  
十八世紀

苯教護法  
威思藍巴

## BONPO GUARDIAN-WELSE NGAMPA

Distemper on cloth

Tibet

18th century

178 x 153 cm

An important large-scale painting of a Bonpo guardian-Welse Ngampa vividly expressed in vibrating colors. His name means “Fierce Piercing Deity” indicating his overwhelming power and irresistible ferocity. He is widely worshiped in the Bon religion. Depicted with nine heads and eighteen arms, he embraces his consort, the Lady of Boundless Space. His nine heads arranged in three rows: the bottom three are heads of human in white, blue and red; the middle three are tiger, lion and leopard; the top three are dragon, garuda and makara. His eighteen arms are holding different attributes of significance. The foremost pair holds a dagger. The right eight arms hold the victorious banner, the sword, an axe, the ensign, a long spear, a banner with a garuda, a fierce lion and a thunderbolt. The left eight arms hold the bow and arrow, the noose, an iron hook, a copper meat hook, an iron chain, a bell, a rat and a boulder. Besides the striking central figure, surrounding him are an array of tutelary deities, some in human form, some tantric and others in animal forms. At the top register are Trowo Tsochog Khagying flanked by the “Four Wrathful Ones who avert evil”: Ngamse Khagying and Trose Khagying on his left; Tumse Khagying and Welse Khagying on his right. At the low register are three tantric guardians. The middle one is a 4-headed, 8-armed Bonpo deity surrounded by the Nine Zema: the animal-headed figures of a dragon, snake, jackdaw, lion, bear, wolf, tiger, garuda and makara. On the left is the 9-headed Bonpo protector, Welchen Gekho. Above him are the Nine Female Athletes: the animal figures of a yak, a bear, a boar, a leopard, an owl, a falcon, a lion, a tiger and a wolf. On the right is the 3-headed Bonpo protector, Sipe Gyalmo riding a mule. Above him are the Nine Chinte, the representations of gods, earth, demons and nature. Two groups of six fierce guardians flanked on each side of the central main Yidam who is stepping in *alidhasana* above the lotus pedestal supported by the lion, elephant, horse, dragon and garuda in the rectangular base. The painting is of immense size and intense energy.

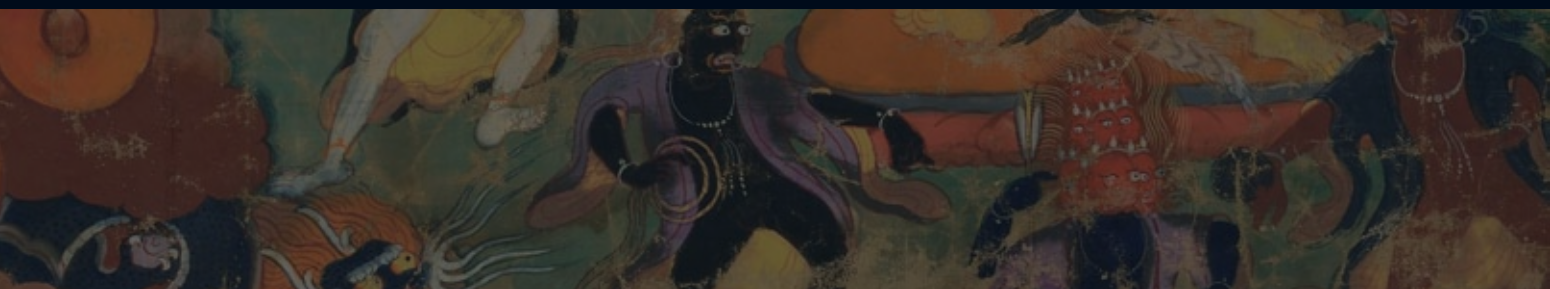
GURU 上師

BUDDHA 佛

BODHISATVA 菩薩

GUARDIAN 護法

THANGKA 唐卡





非常重要大型的苯教護法唐卡。這護法代表「激烈和銳利的護法神」，表示他具有神奇和巨大的力量保衛苯教，在苯教中最受人供奉的護法神。護法九首十八臂，雙手擁抱明妃。九首分為三層排列，下層有白、藍、紅人頭；中層有虎、獅和豹；上層有龍、大鵬金剛鳥和象鼻龍。雙腿左屈右伸，立於四方台上單層蓮台上，非常勇猛震懾。十八手最前一對手持匕首，右八手持勝利幢、劍、斧、旗、長矛、大鵬鳥旗、獅子和金剛杵；左八手持弓、箭、繩索、鐵鈎、銅鈎、鐵鍊、金剛鈴、財寶鼠和石頭。環繞大護法有多個不同小護法，有人頭的，有動物頭的，非常精彩：上界中央有「曹旺略仁」，旁邊有四勇猛護法：「寧略仁」、「噶思略仁」在左，「當思略仁」和「韋思略仁」在右。下界中央有四首八臂護法，有九位護法圍繞：龍、蛇、鳥、獅、熊、狼、虎、大鵬金剛鳥和象鼻龍。下界左面有九首十八手護法：「韋成伽浩」，其上有九位女動物健將：牛、熊、豬、豹、貓頭鷹、獅、虎和狼；右面有三首六臂騎驢護法：「沙咯母」，其上有九位跳舞女護法：代表大地、神、鬼和大自然。這唐卡罕有巨大，非常熱鬧，散發無窮力量。畫工精細。

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