

Artistic Styles in China
中國藝術風格



Figure of Vajravarahi
Yuan China, 13th–14th century
Gilt copper alloy, H. 16 cm
Nyingjei Lam Collection

金剛亥母像
元朝，13至14世紀
鑲金紅銅合金，高16厘米
菩薩道收藏



◀ Thangka of Milarepa
Eastern Tibet, 18th century
Pigment on cloth, H. 108 x W. 64 cm
Nyingjei Lam Collection

密勒日巴唐卡
藏東，18世紀
布帛、顏料，高108 x 闊64厘米
菩薩道收藏

Cover 封面

Figure of Chanda Vajrapani
Tibet, 12th–13th century
Copper alloy with a white metal inlay
and pigment, H. 19 cm
Nyingjei Lam Collection

金剛手菩薩像
西藏，12至13世紀
紅銅合金、錯白合金、顏料
高19厘米
菩薩道收藏



香港大學美術博物館
University Museum and Art Gallery
The University of Hong Kong

1/F T.T. Tsui Building, University Museum and Art Gallery, HKU
(Please enter via the Fung Ping Shan Building)
90 Bonham Road, Pokfulam, Hong Kong
Tue–Sat 9:30am to 6:00pm;
Sun 1:00pm to 6:00pm
Closed on Mondays, University and Public Holidays
Free Admission
+852 2241 5500

香港薄扶林般咸道九十號
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徐展堂樓一樓（請由馮平山樓進入）
星期二至六 上午九時三十分至下午六時
星期日 下午一時至六時
星期一、大學及公眾假期休息
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如來一相
佛教藝術藏珍

ETERNAL
TRANSCIENCE
ENLIGHTENED
WISDOM
Masterpieces of Buddhist Art



17.08-16.10.2022

In collaboration with local collectors, the University Museum and Art Gallery of the University of Hong Kong presents *Eternal Transience, Enlightened Wisdom: Masterpieces of Buddhist Art*, an exhibition of more than 30 artworks from Tibet, Nepal, Pakistan and Mongolia. Dating from the 7th–18th century, the exhibition is composed primarily of bronze statues and thangkas of deities and gurus in Tibetan Buddhism.

As a form of religious art, the depicted hand gestures and weapons can be understood iconographically as symbols of wisdom and compassion that hold the power to enlighten all sentient beings. From an art historical perspective, these Himalayan masterpieces reflect an array of aesthetic and artistic traditions from neighbouring regions across the Indian subcontinent and Central Asia.

As part of Buddhism's eternal journey from India to the Himalayas, China and Japan, the religious icons and objects of daily religious practice remain a testament to the shifting cultures that have engaged with Buddhism over the millennia. Acknowledging such a state of transience through the current exhibition highlights the enlightened wisdom of the Buddha; the ability to behold the true nature of the world.

香港大學美術博物館與本地收藏家聯袂呈獻「如來一相：佛教藝術藏珍」，展出藏傳佛教藝術品逾三十件。展品源自7至18世紀西藏、尼泊爾、巴基斯坦，甚至遠及蒙古，主要為銅像及唐卡。

宗教藝術本具象徵意義，以圖像學理解，如造像的手印、所持的法器，在藏傳佛教的語境，正展示諸佛菩薩的悲智雙運，以大威神力，度有情眾生。而從藝術史分析，藏傳佛教興於喜馬拉雅山脈一帶，山脈綿互萬里，接壤印度次大陸和中亞諸邦，交流頻繁，其藝術風格先後承襲了各時期、地區的美學、工藝傳統。

是次展覽題為「如來一相」。「如來」為佛陀十大名號之一，他滅度後，佛法從印度傳至喜馬拉雅山脈，藏傳教派漸成，及後傳至漢土、東洋。當中歷經王朝更迭，寺廟興衰，僧眾流徙，用以傳法的圖像、器物也隨時地流變。如是觀之，藏傳佛教藝術形相無定，如《金剛經》云：「凡所有相皆是虛妄，若見諸相非相，即見如來。」菩提一相恆無相，了知性空，乃悟佛法。而佛法是諸物所依所示，不異於種種變化，流傳不絕，正是《金剛經》所解：「如來者，無所從來，亦無所去。」

Artistic Styles in the Swat Valley and Kashmir 斯瓦特與喀什米爾藝術風格



Figure of Buddha
Swat Valley, 6th–7th century
Silver inlaid copper alloy, H. 19 cm
Private collection

佛像
斯瓦特河谷，6至7世紀
紅銅合金錯銀，高19厘米
私人收藏



Figure of Shakyamuni
Kashmir, 8th century
Copper and silver inlaid brass, H. 23.5 cm
Cissy and Robert Tang Collection

釋迦牟尼像
喀什米爾，8世紀
黃銅錯銀及紅銅，高23.5厘米
喜聞過齋藏

Artistic Styles in Northeastern India, Nepal and Central Tibet 東北印度、尼泊爾與西藏中部藝術風格



Figure of Amoghapasha
Nepal, 8th–9th century
Copper with traces of gilding and pigment, H. 32 cm
Private collection

不空罽索觀音像
尼泊爾，8至9世紀
紅銅，少量鑲金、顏料，高32厘米
私人收藏



Figure of an Eleven-headed Avalokiteshvara
Tibet, 14th century
Silver and copper inlaid bronze, H. 121 cm
Private collection

十一面觀音像
西藏，14世紀
青銅錯銀及紅銅，高121厘米
私人收藏