

AN EXQUISITE SELECTION OF
HIMALAYAN WORKS OF ART
FROM ROSSI & ROSSI
Rossi & Rossi 佛教藝術品專場

HOLLY'S INTERNATIONAL (HK)
2019 SPRING AUCTIONS
華藝國際 (香港) 2019 春季拍賣會



Holly's

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2019.05



Holly's | 華藝國際
AUCTIONS

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IN BETWEEN HIMALAYAN ART A Distinguish Italian Collection

ROSSI 家族重要喜瑪拉雅藝術珍藏

Rossi & Rossi was founded in London in 1985 by Anna Maria Rossi who has more than 40 years experience in the field. In 1988 Anna Maria was joined by her son Fabio and together they have established a world-wide reputation as leading dealers in antique works in the field of Indian, Himalayan and South East Asian Art. Rossi & Rossi's clients include distinguished private collectors as well as many major museums worldwide among them the Metropolitan Museum of Art, New York, the Ashmolean Museum in Oxford, the Tokyo National Museum, the Louvre Abu Dhabi and the Gallery of New South Wales in Sydney.

In 2010, Rossi & Rossi was the first dealer to host a commercial exhibition of Himalayan art in Beijing in collaboration with a noted Chinese expert. In addition, in order to expand its reach in the emerging Asian market, Rossi & Rossi opened a gallery in Hong Kong in early 2013. Rossi & Rossi is a member of SLAD (Society of London Art Dealers) and in 1988 was a founder member of Asian Art in London (AAL), one of the leading events in the city's art calendar, with Fabio Rossi serving as Director for several years. Rossi & Rossi also participates at international art fairs such as the TEFAF Maastricht, Fine Art Asia, Hong Kong, and Art Basel Hong Kong. The majority of Rossi & Rossi's exhibitions are accompanied by fully illustrated catalogues, which are written by leading scholars and art experts. In addition talks with artists, scholars and collectors are regularly held at the gallery.

Huayi International has a heritage and reputation for connoisseurship and tailored art service known throughout the Asian art world. Huayi International successfully conducted 'Enduring View — Chinese and Asian Art of Sculpture and Religion' for 10 different sales in Guangzhou. Huayi International offers collectors the resources of great quality works of art. Within the first sale of Huayi International HongKong, it is our honor to invite Rossi & Rossi to deliver a collection of buddhist art, including works of art from Kashmir, India Pala, Mongolian Zanabazar and Chinese imperial and other Himalayan art region.



Fabio Rossi and Anna Maria Rossi

ROSSI & ROSSI 畫廊由 Anna Maria Rossi 女士於 1985 年在英國倫敦創立，Anna Maria Rossi 在亞洲藝術領域活躍至今已四十餘年。1988 年，其子 Fabio Rossi 加入其中。由二人共同創立的 ROSSI & ROSSI 在倫敦和香港分別設立了畫廊空間，專門收藏並經營印度和喜馬拉雅地區的古代藝術品及中國與中亞的早期織物藝術品，這些作品包括蒙古青銅雕塑、藏族唐卡、中國的手工編織長袍、尼泊爾的石雕等等，所有作品都附有學術目錄，提供了全面的信息和歷史背景介紹。隨著時間的推移，畫廊令人矚目的珍稀藝術品收藏、豐富的展覽，以及不斷擴大的藝術覆蓋面，鞏固了他們在亞洲傳統藝術領域成為世界領軍人物的地位，在藝術市場中蜚聲國際。

Rossi 家族憑借卓越的視野，一直以經營最優秀的喜馬拉雅藝術品而著稱。其客戶包括：紐約大都會博物館、紐約魯賓美術館、克里夫蘭美術館、休斯頓美術館、牛津阿什穆爾博物館、阿布扎比盧浮宮、日本東京國立博物館、悉尼新南威爾士美術館、東京國立博物館、新加坡亞洲文明博物館，以及其他眾多知名的私人收藏。

華藝國際經營佛教藝術品拍賣多年，在內地設立的品牌專場「靜觀—歷代造像及宗教藝術品」已圓滿舉辦十期，長期以來承蒙各界朋友與廣大藏家的關照與支持！在華藝國際（香港）首拍中，我們榮幸地邀請到 ROSSI & ROSSI 畫廊，精心策劃了佛教藝術品專場。該專場為藏家呈現克什米爾、印度帕拉、蒙古扎納巴扎爾、內地宮廷等風格的高等級佛教藝術品共 23 件，跨越一千多年的佛教藝術史，包括造像、法器、唐卡等多個藝術門類。我們期待與藏友們共賞佳作，共敘收藏！

A FINELY CAST GILT BRONZE
FIGURE OF VAISHRAVANA

Sino-Tibetan, 17th Century
3³/₈ in.(8.5cm) high

The deity is finely cast seated in lalitasana on top of a lion and dressed in elaborate multi-layered armour. The figure is holding a mongoose in one hand and there are celestial scarves billowing from his sides. The face has a stern expression and is framed by a curly beard and a five-leaf diadem.

HKD 80,000-120,000
USD 10,200-15,300

17 世紀 銅鎏金財寶天王

財寶天王體態偉岸魁梧，面容英氣逼人。頭戴寶冠，眉頭微蹙，瞋目遠眺。左手握吐寶鼠，象徵財源滾滾，隨時準備佈施人間，右手原持寶幢，手型飽滿有力，形態逼真。天王作武將裝束，身著鎧甲，坐於獅背上，左腿上屈，呈現威震三界的坐姿。身上的鎧甲裝束均作細緻的描繪，紋飾精巧勻稱，工藝精湛。座下之獅昂頭回首，作怒吼狀，四蹄和尾部壯碩。造像銅質精良，工藝考究，天王與獅子的神態表現生動傳神，天衣飄揚，仿若從天而降，加之金光耀眼，使造像充滿靈動之感，恰如其分地表現出天王的威武與富貴，為清代融合了漢、藏、蒙地區藝術風格的一件精品。



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A RARE AND FINELY CAST GILT
BRONZE FIGURE OF ACHALA

15th Century, Ming Dynasty
4³/₈ in.(11cm) high

Striding in alidhasana with his right hand raised holding a sword and his left in vitarkamudra, clad in a tiger skin tied around the waist and adorned with various jewelry and a large naga, the bearded face with bulging eyes and furrowed brow, surmounted by a foliate diadem.

HKD 50,000-80,000
USD 6,400-10,200

15 世紀 銅鎏金不動明王

不動明王，為大日如來的憤怒顯化，降伏魔障，護持佛法，是佛教密宗五大明王的主尊，他的形象頗多，在藏密中主要有兩種變化形象，分別為白不動明王和青不動明王。這尊白不動明王一面二臂，三目圓睜，張口呲牙，面目十分威嚴。髮髻呈塔狀高聳，戴寶冠、耳珞、手鐲、項鍊、臂釧、腳鐲等寶嚴，上身裸露，下著短裙，裝飾華麗而莊重。右手持般若劍，左手結期克印，右腿屈膝呈左展立姿。造像肢體渾圓，肌肉線條的表現力很強，整體造型動感十足，富有張力。底座飾仰蓮瓣，井然有序。造像風格古樸典雅，金水亮麗，精工細作，反映出尼泊爾藝術風格的影響。



A VERY FINELY CAST GILT
BRONZE SEATED FIGURE OF
BUDDHA

17th - 18th Century, Qing Dynasty, Zanabazaar School
5¾ in.(14.5cm) high

Finely modeled and seated in dhyanasana on a double-lotus base with beaded rims and incised foliate pattern, his right hand in bhumisparshamudra and the left resting in his lap, clad in a closely-fittingsanghati with a patterned hem, the folds elegantly draped over the right shoulder and fanning below the ankles, the face with heavy-lidded almond-shaped eyes and bow-shaped mouth centered by a raised urna, and the hair in very fine tight curls over the prominent ushnisha and topped with a gold knob, richly gilt overall, the based sealed and gilt with a double-vajra

Provenance
The Himalayan Art Gallery , London
Mossgreen Auction Australia, February 2007, Lot 286

HKD 250,000-350,000
USD 31,900-44,700



17/18 世紀 銅鑲金釋迦牟尼坐像

此像具有鮮明的蒙古扎那巴扎爾造像風格。釋迦牟尼金剛跏趺坐，左手於腹前結禪定印托鉢，右手施觸地印。佛像肉髻高聳，寶珠頂嚴，螺發排列規整，面形圓潤端正，直鼻小口，嘴角微微上揚帶祥和微笑，雙目略張，眉間白毫凸出。造像身形飽滿挺直，四肢健碩有力，袒右肩式袈裟輕薄貼體，以印度笈多王朝薩爾那特式造像風格表現衣紋，僅刻畫衣緣，袈裟邊緣鑿刻精美的花紋。下承蓮座較高，蓮瓣寬扁規整，緊貼座壁，雙層仰覆蓮瓣上下錯落排列，瓣尖翹起，形制精巧美觀，蓮座上下沿各裝飾一周細密的連珠紋。封底為嵌入式，距底邊有近一釐米的距離，這是蒙古地區造像典型的封底方式。此像帶有明顯的蒙古扎那巴扎爾風格，造型工藝考究，正背面均細緻刻畫，蓮瓣滿飾一周，整像金光煥然，給人端莊肅穆、尊貴大氣之感，值得珍藏。

一世哲布尊丹巴活佛扎那巴扎爾（1635-1723）在藝術方面極富有成就，他結合蒙古民族的傳統藝術，創作出獨具特色的金銅佛像和唐卡。出自扎那巴扎爾之手的金銅佛像確立了喀爾喀蒙古佛像的標準樣式。扎那巴扎爾風格造像的祖型來自西藏中部風格，整體上極秀美端麗，比例舒展、準確，細部精緻耐看，花飾精巧，整體動態上也追求工穩對稱，但端正中不失纖巧和柔媚感，有些造型樣式明顯來自尼泊爾。其用銅講究，銅質極為精良，密度很高，手頭較重。此尊釋迦牟尼像是該風格造像的典型代表，保存完好，且來源清晰，極具收藏價值。

來源
1. 倫敦喜馬拉雅藝術畫廊
2. 澳大利亞莫斯格林拍賣，2007 年 2 月，第 286 號



A COPPER ALLOY FIGURE OF VAJRASATTVA

Yunnan, Dali Kingdom, 13th Century
12⁵/₈ in.(22cm) high

This copper alloy figure of Vajrasattva is a masterpiece of exquisite workmanship surviving with a desirable patina. His facial features, posture, and decorative elements indicate an origin of the late-12th to early-13th century Dali Kingdom. Its overall style and quality correspond to that of the Dali imperial workshop. Bodhisattva images in this group have similar characteristic facial features with half-open eyes, broad noses and prominent lips.

Images from the Dali Kingdom were not recognised as such and were often misattributed. In 1944, American scholar Helen Burwell Chapin, who had studied and published the Yunnanese artist's Zhang Shengwen's Long Scroll of Buddhist Images, discovered that a group of bronze images in Western collections actually originated in Yunnan. She published her findings in her ground-breaking article 'Yunnanese Images of Avalokitesvara', *Harvard Journal of Asiatic Studies*, vol. 8, 1944, pp. 131-186. Since then, many images have been reattributed as being from the Dali Kingdom, such as a related figure of Amitabha Buddha, but adorned with an additional elaborate necklace, sold at Christie's Hong Kong, 28th April 1998, lot 604, where it was attributed to the Liao dynasty. That figure has since been reattributed to the 12th century of the Dali Kingdom by Marilyn M. Rhie, in her article 'An Early Tibetan Thangka of Amitayus', *Oriental Art*, October 1998, p. 79, fig. 7.

Historical texts claim that the Buddhism of Dali was influenced by the Hu (a general Chinese term for people from China's northern and western frontiers), the Fan (a general term used to describe ancient India and Sanskrit, and also Tibet) and the Han Chinese. There was also clearly communication between Burma and the kingdoms of Southeast Asia. All these influences give their images a pan-Asian feel which is natural, considering the Dali Kingdom's location and the trade routes at the time.

Provenance

Private French collection

HKD 1,200,000-1,800,000

USD 153,000-229,500



13 世紀 大理國 銅金剛薩埵立像

佛教文化在傳入中國後，經過歷時的發展演變，大致可分為漢、藏傳和南傳佛教，基於不同文化，佛像的面相造型也不同。

唐朝初期，佛教傳入雲南，並在這裡迅速發展起來，家家信奉佛教。此時及後來的宋代時期，在大理地區先後存在南詔和大理國兩個地方政權。兩個政權的統治者都極為信仰佛教，尤其是大理國的 22 代國君中，竟有 9 位禪位出家，由此可見一斑。南詔、大理國佛教興盛，據說大理地區曾號稱有「蘭若八百，迦藍三千」。按史料記載，南詔、大理國鑄造佛像極為頻繁：勸龍晟「鑄佛三尊，送佛頂寺，用金三千兩」；隆舜「用金造觀音一百八像」；舜化貞「鑄崇聖寺丈六觀音」；鄭買嗣「鑄佛一萬尊送佛頂寺」；大理國的開國之君段思平更是「年年建寺，鑄佛萬尊」。

南詔大理國佛教造像，以五方佛最多，此外則以觀音造像為多，此尊立相金剛薩埵題材極為特殊。主尊身材瘦削，體態基本垂直，身上飄帶搭在兩手腕中再直垂至腿；額寬頤豐，眼睛微閉，面露笑容，酷似大理佛陀的形象。左手握金剛鈴於腰間，右手豎持金剛杵當胸，金剛杵為典型 13 世紀大理法器特徵。金剛薩埵腳踩明王，象徵降服。立於一隻跪臥大象之上，大象憨態可頤，左腿後蹬，極富動感。

此尊金剛薩埵束發結冠。容貌圓潤溫婉，眉彎眼長，法相慈祥。軀體肌肉的線條將其姿態的韻律感帶出，腰背部曲線明顯，使整件塑像之立體感全面地表達出來。菩薩著天衣，瓔珞莊嚴於胸腹間，伏貼腿部，隨肌理起伏至膝下墜珠而止，極富流動感。立像身體微微前傾，似乎謙恭有禮，給人一種親切的感覺。

中國佛教密宗自印度傳入後，在西藏、中原、大理地區各自蓬勃發展。但公元 9 世紀，唐武宗與吐番王朗達瑪推行滅佛運動，使中原與西藏的密宗體系消亡殆盡。而西南滇川之地，密教仍然不斷得到發展，特別是把佛教密宗—阿吒力教視為國教的南詔大理國。從現存造像實物看，大理國造像的風格來源多途，有中原宋朝、西藏、南亞、東南亞和大理本土等多種藝術因素的加工、融合，最終形成了大理國特有的佛像藝術風格，它不同於被它吸收的任何一地的造像風格，而帶有大理國本土獨特的文化風貌和藝術韻味。此尊金剛薩埵立像即以中原隋唐觀音菩薩塑像為範本，在發冠、面容、瓔珞等細節則體現了更多受南亞及東南亞所影響的大理本土的塑像風格，可以視為大理國觀音塑像的巔峰之作，值得關注。

來源
法國私人收藏



A VERY RARE AND FINELY
CARVED STONE ACHALA AND
CONSORT

Tibet 16th Century
3¾ in.(8.5cm) high

Striding in alidhasana with his right hand raised holding
a sword and his left in vitarkamudra, hugging his
consort who holds a vajra and a skull cap.

Provenance
Private French collection

HKD 50,000-80,000
USD 6,400-10,200



16 世紀 石雕雙身不動明王像

不動明王,又稱不動尊菩薩,“不動”乃指慈悲心堅固,無可撼動。“明”乃智慧之光明;“王”為駕馭一切現象者,是象徵密宗五方佛降伏熾癡邪見法力的神秘之主。明王具有內明學識和包含在其經咒之內的神通法力,通常以五方佛及其脅侍的忿怒相身形出現。與五方佛對應,有五大明王,分別是對應中央大日如來的不動明王、對應東方不動佛的降三界明王、對應南方寶生佛的軍荼利明王、對應西方阿彌陀佛的大威德明王和對應北方不空成就佛的金剛夜叉明王。

不動明王是奉大日如來的教令而示現忿怒形的,他能降伏一切惡魔,有大威勢之真言。這尊石雕不動明王呈現罕見的雙身形象。不動明王右腿前豎,左腿後屈於蓮座上,這種姿式稱為跪立。頭戴寶冠,怒目圓睜,右手高舉降魔寶劍,左手持長索,索的一頭系著杵,一頭拴著鉤,這些法物象征著降伏、愛敬、鉤召等。明妃雙腿勾於主尊腰部,雙手上舉嘎巴拉碗與鉞刀。主尊身後有舟形火焰紋背光,帛帛繞過手臂向兩側飄揚,配飾的長鏈垂至雙腿之前,腳下的蓮座裝飾層疊的仰蓮瓣,與背光的火焰、飄逸的帛帛形成呼應,增強了造像的神聖和靈動之感。整像雕刻工藝細膩精湛,線條力度十足,肢體塑造具有強烈的肌肉感,將不動明王威猛的氣勢與造像的藝術美感把握得恰到好處。造像包漿古樸自然,題材十分少見,值得珍藏。

來源
法国私人收藏



AVALOKITESHVARA

ca. 9th–10th century India, probably Kashmir
Bronze with silver and copper inlay
67⁄8 in.(17.5cm) high

Seated in lalitasana on an openwork throne, his left leg pendent with his foot resting on a lotus his left hand holding the stem of a fragmentary lotus flower, his right hand gesturing towards his head with his extended index and middle fingers, and wearing a pleated dhoti, beaded necklace with central quatrefoil ornament, pendent earrings, and three-leaf crown with a figure of Amitabha seated within the central projection, his face with incised arched eyebrows, silver almond-shaped eyes and a slightly-smiling mouth with copper lips.

Provenance
Private European collection
Sotheby's New York, 23rd March 2000, sale 7447, lot 18

Literature
Patapaditya Pal, A Collecting Odyssey. Indian, Himalayan and Southeast Asian Art from the James and Marilyn Alsdorf Collection, exhibition catalogue, the Art Institute of Chicago, 1997, cat. no. 174, pp. 134 and 311.Fig1, Fig2.

HKD 1,200,000-1,800,000
USD 153,000-229,500

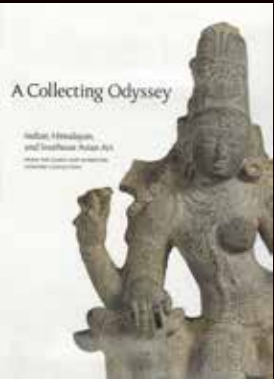


Fig1 圖 1



Fig2 圖 2



9/10 世紀 銅嵌銀嵌紅銅觀音菩薩

此尊觀音菩薩頭戴三葉花冠，花葉呈三角形，向上豎立，正面花冠上安有化佛；頭頂束高發髻，額前編髮齊整，發辮成綵披於雙肩；大耳垂肩，戴花形耳璫。面形長圓，雙頰圓鼓，雙目細長且微微鼓起，彷彿魚腹，扁鼻厚嘴，下頷短小後縮。菩薩雙眼嵌銀，嘴唇嵌紅銅，具有典型克什米爾造像面容和鑲嵌風格。菩薩身軀健碩，四肢有力，全身充滿肌肉感。上身袒露，一串粗碩的珠鏈垂掛於胸前；下身著長裙，腰間束寶帶；僧裙緊貼身體，衣紋呈水波狀，自然下垂，盡顯大腿肌肉的起伏與變化，手臂和手腕佩有釧鐲。菩薩半跏坐於蓮花寶座上，右腿橫盤，左腿下垂，腳踏一朵蓮花。菩薩右手上指，置於右臉旁，作思惟狀；左手持蓮莖，蓮花盛開於左肩頭。蓮座造型別緻，整體為圓形束腰式，上方為圓台，光潔樸素；蓮座中央束腰處為花瓣和圓弧形狀立柱隔欄相連的鏤空狀，開有六個圓孔，蓮座下方為克什米爾造像中常見的方形底座，其上有一位男性供養人雙手合十，置於胸前。整尊造像整體風格古樸，氣韻生動，造型自然，實屬罕見。

克什米爾地區位於南亞西北部，東面與我國相接，西面是巴基斯坦，南面是印度，北面與阿富汗交界。唐玄奘在《大唐西域記》中稱這一地區「山極峭峻，雖有門徑，而復隘狹，自古鄰敵無能攻伐」，極言其地理位置的特殊和重要。這裡處於古代絲綢之路的重要地段，因而歷史上深受周邊地區文化的影響；特別是它毗鄰佛教發源地印度西北部、佛教藝術中心犍陀羅和斯瓦特，因而自古以來就是佛教文化藝術的昌盛之地，佛教文化藝術也極具地域特色。

此像為傳世作品，未遭土鏽侵蝕，銅質細膩，表面溫潤古雅，令人賞心悅目，整體保存完好，是一尊比較罕見而完整的克什米爾造像，極具研究收藏價值。

- 來源
- 歐洲私人收藏
 - 紐約蘇富比，2000 年 3 月 23 日，Sale7447，Lot18

出版

Patapaditya Pal, A Collecting Odyssey. Indian, Himalayan and Southeast Asian Art from the James and Marilyn Alsdorf Collection, the Art Institute of Chicago, cat. No. 174, pp.134, 311





DORJE

Yuan Dynasty (1271–1368), 14th century China
Bronze, cast in several parts in the lost wax method
10⁵/₈ x 2¹/₈ in.(27 x 5.4 cm)

The vajra is one of most important Buddhist attributes. It is worshipped as a holy treasure and is used as a holy scepter by a large number of gods, priests (lamas) and historical persons. They are used in religious ceremonies as a symbol of cosmic power serving as the male symbol for the active aspect of universal compassion as the means to liberation (enlightenment). A vajra is held in the right hand combined with a bell (ghanta), held in the left hand, symbolizing the female power of wisdom.

The center of the vajra is constructed out of a number of flowers (roses) with at each side a compilation of four heads of terrifying deities, probably Dharmapalas (protectors of the Buddhist law), who are pointed to the four directions of wind. The vajra is terminated at each end with eight converging prings, each comprising a phoenix with its tail transmuting into a cosmic dragon, and a central shaft in the form of a dragon. A circular lotus throne is depicted below the birds feet and at the extremities, terminating in a pearl form.

The important new influence on Chinese Buddhist art under the Mongol rule (1279-1368 A.D.) reflects the first so-called Sino-Tibetan period in art history. Despite the strong influence of Tibetan art in China, the artists at that time were able to create a vajra which was based on a classical design but revealed many new elements. The characteristics of this particular style are the depiction of a bird in combination with a dragon, the hair dresses of the deities which are typically Chinese, and the style of the lotus leaves and the extremities. In addition the piece is cast in several pieces (unlike Tibetan examples) and is extremely finely detailed and delineated.

The vajra is a rare example of a stylistic group of which a small number is known and published; all of them have the same style and size and are probably cast for the same monastery, possibly even created by the same artist. The extremely fine casting in several parts joined together, reflects the highest quality and technical skills of the Chinese masters of the Yuan dynasty. A very similar example in the European private collection, formerly in the collection of Spink and Son Ltd, is published in Immortal image Art of India, the Himalayan regions, Indonesia and Southeast Asia. Marcel Nies Oriental Art, 2001, Antwerp, Belgium.

Provenance
Private collection, Milan, acquired Hong Kong 1997

HKD 400,000-600,000
USD 51,000-76,500

元 銅金剛杵

金剛杵，梵名 Vajra, 梵語的本意是指「雷電」或「金剛鑽」，引申為「無法抵擋的力量」或「持久不變」。金剛杵原本是古代印度的武器，由於質地堅固，能擊破各種物質，故稱金剛杵。後來演變成密宗的法器，象徵著所向無敵、無堅不摧的智慧和真如佛性，它可以斷除各種煩惱、摧毀形形色色障礙修道的惡魔，為密教諸尊之持物或瑜伽士修道之重要法器。

金剛杵的材質常見有銅、鐵、木、石等種種，此件為合金黃銅分鑄而成，工藝細緻，銅質精良。金剛杵中段杵臍為數朵花蕊，杵臍兩側各有四個明王頭像，明王面朝四個方向，象徵了對四大方位的保護，顯示出威震四方之力。明王臉方形中帶圓，怒目圓睜，頭戴中原風格發飾，面部細節刻畫到位，層次錯落有致，顯然是非常嫻熟的工藝，必是大師級工匠的創作。兩側明王頭頂各有一圈蓮台，每個蓮台由三層蓮瓣合圍而成，蓮瓣排列整齊，立體感極強。蓮瓣的形制是金剛杵斷代的重要依據之一，此杵蓮瓣與元代中原地區造像蓮座頗為相似，由此可見兩者之間有較為明顯的聯繫。兩個蓮台上各伸出九個股叉，中股呈八稜狀，八個脅股的股刃為龍鳳首尾相接，鳳為首，龍為尾，龍尾處上下各承一枚寶珠。

此杵造型極為罕見，尺寸顯著，不同於西藏金剛杵一體鑄造，此件作品分鑄而成，體現出工藝之複雜精湛。元代是藏傳佛教東傳的重要時期，元代內地中央政府與西藏薩迦政權存在密切的政治關係，大批皇家御用工匠和皇家造像機構為元代宮廷塑造了大量佛教藝術品，在題材上屬於藏傳佛教，而風格上屬於漢藏結合的藝術形式。《元史》等元代歷史文獻對元代宮廷造像有明確記載，稱當時朝廷專設造像機構「諸色人匠總管府」製作佛像，為當時皇宮佛殿和大都、上都的皇家藏傳佛教寺院服務。此杵在題材和形式上屬於藏傳佛教法器，藝術風格上可見諸多漢地中原裝飾特色，由此可以判斷是元代中原地區工匠在藏傳佛教影響之下的作品。

在目前已知的元代漢藏風格金剛杵中，可見一組尺寸、風格和材質完全一樣。1989 年，荷蘭鹿特丹的 Godenbeelden uit Tibet 藏傳佛教展中，出版了一件與此杵完全一致的金剛杵（圖 1）。另有《Immortal Images: Art of India, the Himalayan Regions, Indonesia and Southeast Asia, 2001》出版此組中另一件完全一致的金剛杵（圖 2、圖 3）。

結合此杵各個部位工藝的細緻入微，以及其自身碩大的尺寸、完美的比例、威嚴的氣勢，可以推測此杵与以上所提可能為同一批工匠為某一高級寺院特別鑄造，其級別甚高，非常珍罕。

來源
意大利米蘭私人收藏，1997 年前入藏於香港古董商



Fig1 圖 1



Fig2 圖 2



Fig3 圖 3



A RARE AND FINELY CAST GILT
BRONZE AND SILVER INLAID
FIGURE OF SEATED GREEN TARA

14th–15th Century
5⅞ in.(13cm) high

The richly adorned tara sits in lalitasana on a double lotus throne. Her well-proportioned torso is framed by two flowering lotus stalks. She wears a lower garment with finely ridged folds descending from the belt. The knots at her back are exceptionally executed. Compare to a closely related example, with similarly rendered ridged dhoti and flat lotus flowers, sold at Christie's, New York, 13 September 2011, lot 306 and another at Christie's, Amsterdam, 19 October, 1992, lot 68.

Provenance

Morris Bennett Collection, acquired in the late 1960s/
early 1970s

HKD 150,000-250,000
USD 19,200-31,900



14/15 世紀 銅鎏金嵌銀綠度母

綠度母，全稱聖救度佛母。根據經典，度母為觀音悲憫眾生而流下的眼淚所化現，依據儀軌，綠度母右手作與願印，表滿足眾生願望；左手當胸結三寶印，表救度眾生脫離各種世間與出世間的苦難。

度母頭戴寶冠，面相秀美，彎眉細目，耳垂花形大耳珰，表情祥和。上身胸前飾項鏈瓔珞、四肢飾釧環，兩側飾肩花，配飾雕刻細膩並鑲嵌寶石，製作精當，寶冠、項鏈、釧鐲等多處嵌銀，工藝十分考究。下身著貼體薄裙，僅表現裙邊。綠度母右舒坐於蓮花座上，姿態婀娜優美，肢體豐滿圓渾。蓮花座為束腰仰覆式，花瓣精緻秀長，上下沿各飾一周連珠。造像通體鎏金，法相莊嚴，工藝嫺熟精湛，明顯承襲了尼泊爾造像的工藝特徵與藝術韻味。

來源

Morris Bennett 舊藏，入藏于 1960 年代末或 1970 年代初



A GILT BRONZE FIGURE OF AMOGHAPASHA

17th Century
3⁷/₈ in.(10cm) high

Gilt with few faint traces of red polychromy, standing with eight arms with hands holding various implements, wearing a dhoti with a flowing sash, adorned with various jewelry and large circular earrings, his sweet expression topped with hair piled into a high chignon and secured with a foliate crown

HKD 100,000-160,000
USD 12,800-20,400

17 世紀 銅鎏金不空羂索觀音

造像為密教六觀音之不空羂索觀音，“不空羂索”是象徵觀世音菩薩以慈悲的羂索救度化導眾生，其心願不會落空。依照《不空羂索神變真言經》所述，在過去第九十二劫最後劫，觀世音菩薩曾受世間自在王如來的傳授，學得不空羂索王母陀羅尼。觀世音菩薩以該真言教法，示現化身時，便稱為不空羂索菩薩。

觀音右舒坐於蓮座之上，一面六臂，六臂各持法器及手印，排布錯落有致，姿態優美生動。觀音頭戴華麗的寶冠，中央冠葉鑲嵌寶石，發束高髻，面貌清秀，神態內斂祥和。飾火焰紋頭光，戴瓔珞、釧環等菩薩寶嚴，帔帛繞過手臂婉轉飄揚，身體呈三折姿，造型優美典雅，具有濃郁的尼泊爾造像藝術風格。蓮座鏤雕一層覆蓮瓣，上下各飾一周飽滿的連珠，底沿連珠較大，顯得莊重沉穩，更彰顯了觀音的尊貴地位。

造像紅銅鎏金，局部有供奉儀軌留下的朱砂痕跡。不空羂索觀音多為站姿，坐姿較少見，該像造型工藝精湛，為尼泊尔地區造像的精品之作。



A GILT BRONZE STUPA

17th Century , Nepalese
8 1/4 in.(21cm) high

The domed stupa surmounted by a harmika and chattravali, and supported by a stepped and tiered architectural structure with four portals, a celestial Buddha seated at each entrance flanked by pillars topped with torana of makara and kirtimukha.

HKD 80,000-120,000
USD 10,200-15,300



Fig1 圖 1

17 世紀 尼泊爾銅鑲金佛塔

佛塔基座為四方形須彌座，其下承托迦樓羅、象、獅等佛教中的祥瑞動物，每一面裝飾精美的纏枝蓮紋掛毯，為整個臺座增添了華麗的美感。須彌座上方生出一莖蓮花承托佛塔。塔為覆鉢式，塔身四方雕刻佛像，按照右旋順序，從東方起雕造阿閼佛、寶生佛、阿彌陀佛和不空成就佛，分別施觸地印、與願印、禪定印、無畏印，佛塔是大日如來的象徵，與四方佛共同構成五佛信仰的曼荼羅系統。在密教圖像中，大日如來的三昧耶形就是窠堵坡，尼泊爾佛塔恰好真切地體現了這種密教世界的構想。五方佛曼陀羅是較早形成的密教思想，為金剛界三十七尊曼陀羅的精華所在。據唐代高僧不空大師所譯《金剛頂瑜伽三十七尊出生義》的敘述：金剛界曼陀羅所呈現的一切「出於大日如來善巧業用門。故此窠堵坡，可謂總領一乘之秘旨，何況權實之道於是全焉」，這說明金剛界曼陀羅是以佛塔為中心依次展開，與這座佛塔所表現的宗教內涵完全一致。佛像下方為仰覆式蓮座，再往下有三層紋飾呈階梯式展開，自上而下分別為金剛杵、火焰紋和摩尼寶。覆鉢式塔體上方為尼泊爾獨特的方箱形構造，四面都描繪了一雙眼睛，象徵佛陀全方位地俯視塵世蒼生。再上方是整體呈圓錐狀的相輪，緊挨著相輪飾一周摩尼寶，佛塔頂部飾寶珠。

佛塔，梵語音譯為「窠堵坡」，原為安置佛陀舍利和遺物的佛教建築，隨著大乘理論的廣泛傳播和佛教影響力的日益擴大，佛塔逐漸成為世人瞻仰膜拜的佛教勝跡。此座佛塔就是一座尼泊爾的覆鉢式銅鑲金靈塔。整座佛塔銅質細膩，雕刻生動精細，金水飽滿。佛塔敦實沈穩的造型、遒勁流暢的線條、多層繁複的基座等，無一不反映出尼泊爾佛塔的美學魅力。塔上佛陀端莊秀美的姿態、基座動物寫實生動的造型、勁健有力的軀體表現，都展現出 17 世紀尼泊爾藝術的不凡成就，值得珍視。

參閱
1. 紐約 蘇富比拍賣，2008 年 9 月 19 日，Sale 8499, lot 309, 16 世紀尼泊爾銅鑲金佛塔
2. 尼泊爾帕坦博物館，16-17 世紀尼泊爾銅鑲金佛塔，編號 5，圖 1



A NEPALESE COPPER ALLOY
STUPA

16th Century
15 in.(38cm)high

The stepped base with beaded rims, the round mid-section surmounted by a square platform with leaves on the corners, the conical spire on a lotus base and topped with a performatated chattri and a pointed finial.

HKD 80,000-120,000
USD 10,200-15,300



16 世紀 尼泊爾合金銅佛塔

佛塔具有鮮明的尼泊爾風格。圓形基座上方飾一周卷雲紋飾，覆鉢塔體居於其上，外形渾圓，仿若倒扣的佛鉢。佛塔主體部分的造型與著名的斯瓦揚布大塔（俗稱“猴廟”）相近，塔體上方為尼泊爾獨特的方箱形構造，再上方是 13 層相輪，相輪之間的間距很小，整體上略呈圓錐狀，緊挨著相輪有四面龕形飾板，中央浮雕金剛杵、花朵與摩尼寶，佛塔頂部飾一顆水晶，象徵佛陀頭頂的肉髻，也有一種說法是象徵涅槃。

佛塔，梵語音譯為“窣堵坡”，其造型來源於古代印度佛教建築，與佛教創始人釋迦牟尼有著密切聯繫。據傳，佛陀在答復弟子關於如何對他表示虔誠之時，不發一語，以所穿方袍平鋪於地，將佛鉢倒扣其上，再把錫杖豎立在上面，這就是佛塔最初的雛形。佛陀涅槃之後，佛塔成為安置佛陀舍利和遺物的佛教建築，體現出佛塔的紀念作用。其後，由於佛教理論的不斷發展完善，尤其是大乘佛教思想的廣泛傳播，以及佛教對外影響的日益擴大，佛塔的紀念意義開始消退，象徵意義逐漸凸顯，成為世人瞻仰膜拜的佛教勝跡。佛塔的類別也十分繁多，可謂形態各異、風格多樣。這座尼泊爾佛塔就是一座兼具藝術魅力和宗教功用的覆鉢式合金銅靈塔。





Two views 兩面

VAJRAPANI

15th-16th century
Tibet Distemper on cloth
207⁄8 x 201⁄2 in.(53 x 52cm)

Provenance
Private European Collection, acquired in the late 1980s
Private UK Collection, acquired in 2012

HKD 700,000-900,000
USD 89,300-114,800

15/16 世紀 金剛手菩薩唐卡

西藏

棉布礦彩

金剛手因手持金剛杵而得名，又名秘密主菩薩，具有除惡降魔的廣大神力。在密教中地位頗高，為毗盧遮那佛的法子。他是大勢至菩薩的忿怒化現，與觀音、文殊三尊合稱為「事部三怙主」，象徵佛教的「悲智勇」三德，其中「悲」代表觀世音菩薩，「智」代表文殊菩薩，「勇」即代表金剛手菩薩。據密教所說，修習任何密法之前，皆須首先修持金剛手，以其能降服魔眾侵擾，護持行者之故。依據密教傳承及本續的不同，他有多種不同的形像，其中最常見是二臂和四臂金剛手。

此張唐卡中間左展姿站立者即為呈忿怒相的二臂金剛手，左手結期克印，右手高執金剛杵，左展姿站立。軀體豐滿壯實，姿態威嚴生動，身披虎皮，腳踏惡鬼，表現出金剛手菩薩內在強大神力。主尊身後火焰周圍，分別為四尊形態各異的護法。畫面頂部金剛手菩薩上方為大鵬金翅鳥展翅，左右橫向排列在主尊的四周有諸多薩迦教法傳承祖師依次而坐，最下界為金剛手菩薩的多種化現。

整幅唐卡佈局規整，繪制精細，設色以暖色調為主，絳紅色與深藍色被大面積應用，這在薩迦寺、夏魯寺、白居寺的壁畫及眾多13-15世紀西藏唐卡作品上，都可以看到類似的用色特點，也體現了尼藏風格藝術的審美偏好。整張唐卡畫工精細，色彩明艷，細節考究，當為15世紀西藏地區所繪制的唐卡，保存至今仍然品相完好，極為不易。

來源
歐洲私人收藏,1980年代入藏
英國私人收藏,獲於2012年



A FINELY CAST GILT BRONZE
FIGURE OF SEATED BUDDHA

Ming Dynasty, Circa 15th Century
10 in.(25.5cm) high

The figure is finely cast seated in dhyanasana on a double lotus base, the right hand lowered in bhumisparsa mudra and the left hand held above the feet in dhyana mudra, wearing a softly pleated robe draped over the left shoulder and falling in rounded folds on the base. The face is crisply cast with a serene expression with downcast eyes, flanked by long pendulous ears cut with vertical slits, the hair arranged in rows of tight whorls surmounted by a domed usnisa.

HKD 450,000-600,000
USD 57,400-76,500



明 銅鎏金釋迦牟尼坐像

此像表現的是釋迦牟尼成道像，它來源於釋迦牟尼在菩提樹下降魔成道時的情景。釋迦牟尼是佛教的創始人，在佛教中享有至尊的地位。據佛典記載，悉達多太子放棄苦行之後，來到附近的尼蓮禪河（今印度利萊安河），獨自走到一棵菩提樹下，面向東方跏趺端坐，發大誓願：“我今若不證無上大菩提，寧可碎此身，終不起此座”。經過四十九天的禪定思惟，終於在最後一天夜晚，繁星璀璨、明月當空之時，大徹大悟，成就了妙覺佛果。他證悟的諦理就是四諦、十二因緣和八正道，為小乘佛教的基本思想。

該像具有藏漢風格的北京地區造像。釋尊螺髮排列緊密，寶珠頂嚴。面龐圓潤豐腴，眼臉微垂，雙耳垂肩，相容慈和端詳，展現出大徹大悟後的自在境界，具有很強的感染力。造像肩胸寬厚，腰部細斂，身披袒右式袈裟，內著僧裙，衣紋層迭有致，體現了漢地造像注重衣褶刻劃的傳統，頗具質感，衣緣鑿刻細密的花紋。腿部裙褶略呈橢圓形，這是明代造像的慣用手法。釋尊左手於臍前結禪定印，右手施降魔觸地印，金剛跏趺坐姿。下承仰覆式蓮花座，臺座上下均飾一周連珠，蓮瓣寬肥舒展，內層裝飾卷草紋。

此像材質為黃銅，緻密細膩，通體鎏金完好，金光熠熠。整像造型工藝精湛，既符合西藏佛像的相好標準，又有內地佛像的寫實技法，明顯反映出永宣造像的藝術特徵，體現出皇室造像的莊嚴華貴，氣度非凡，且品相上佳，為明早期北京地區宮廷風格造像的經典之作，體量較大，具有很高的藝術價值和收藏價值。

參閱
1.故宮博物院藏品，明永樂 銅鎏金釋迦牟尼，高22釐米（圖1）
2.香港蘇富比拍賣，2013年10月8日，Lot3075，明永樂鎏金銅釋迦牟尼佛坐像，成交價 HKD 236,440,000（圖2）



Fig1 圖 1



Fig2 圖 2



A RARE GILT-BRONZE TRIPOD OFFERING STAND

Yongle Incised Six-Character Presentation Mark And Of The Period (1403-1424)
5 1/2 in.(14cm) high

Finely cast in the form of a ring with beaded outer border held in the open jaws of the three dragons which form the legs, their heads turned upward from tightly arched necks cast with ruyi and foliate decoration continuing down the slender, curved bodies and repeated at the base to create a coiled, pierced, foliate tail, the mark written in reverse in a line inside the ring.

The elegant legs of the stand are formed as three, evenly spaced, makara dragons. Each vertical-form dragon is raised from an elaborately scrolled tail that transforms into an arched neck before emerging into upright head. Its partially open mouth exposes its teeth and grasping one of the circular beads that form the circular ring platform. The interior of the ring is inscribed with the Yongle presentation mark.

Provenance
Private European collection
Christie’ s New York, March 28 1996, Sale 8376, lot 148

Exhibited
London, Michael Goedhuis, Chinese and Japanese Bronzes, A.D. 1100-1900, 1989, no. 14

HKD 450,000-600,000
USD 57,400-76,500



明永樂 銅鑲金三足供架

「大明永樂年施」 六字款

此件明代永樂宮廷魚龍型三足供架鑄工精巧，中心為圓環，以飽滿圓潤的寶珠相連為飾，三足修長富有流線感，上端以摩羯魚為飾，其頭部上揚，口銜寶珠，魚身彎曲呈曲線，構成供架的肩部，尾飾卷草紋，圈托內壁陰刻「大明永樂年施」從左至右橫款。此件作品為明代宮廷密教儀式所用之供器，鑲金厚重、細節入微，應為高規格密教儀式中使用，極為珍罕。

供架的整體構造與製作工藝顯示出了明代永樂時期純熟的技藝與高超的藝術水平，屬永樂時期早期的宮廷官造法器，是明代藏傳佛教法器的典範之作。其摩羯造型非常經典，表現細膩而柔美，長吻上卷，線條簡潔流暢，眉弓高聳，鬘髮與雙耳沿體側自然捲曲，與同時期北京宮廷雕塑構件上之摩羯形象如出一轍，可作為同一時期紋樣在不同材質之上的表現，極富時代風貌。

此件供架應為藏傳佛教密法修行‘壇城觀想’中的一件重要法器，雖極少見於文字記載之中，但從供奉方式上可見其用途。在西藏薩迦寺、桑耶寺等地均可見沙畫壇城景象，壇城沙畫極為秘密珍貴，以薩迦寺為例，沙畫精美絕倫，光彩奪目，位於薩迦寺中心大殿正中，繪制現場通常還配有極為複雜的宗教儀式。壇城沙畫圓滿後，僧人們連續八天誦經護持壇城，一件與此供架極為相似之魚龍型三足供架立於其中。此件供架正是在「壇城觀想」儀式中發揮重要作用，可證明其確實是明代宮廷密法修行的重要法器。

壇城象徵著神的居所和佛教的宇宙觀，而圖像被用作一種視覺工具，以期幫助練習者練習複雜的密教修行過程，壇城可以大到如婆羅浮屠般的建築結構，也可以是臨時性的沙繪二維平面，而無論材料、形制與大小，通過壇城，人得以接近神性，尤其在密教修行中，通過供奉，觀想主尊等密修方式，修行人和主尊融為一體，進入壇城中央，而此件魚龍型三足供架正是二維壇城得以立體化的重要工具，是觀念的提煉與思維的飛升，其「大明永樂年施」六字楷書款更是表明了宮廷的出身，亦可見在明代宮廷之中對於密法修持的看重，富有深刻的歷史與宗教含義。

來源
歐洲私人收藏，獲於紐約佳士得 1996 年 3 月 28 日，Sale 8376，Lot 148

展覽
倫敦 Michael Goedhuis 畫廊，12-20 世紀中國與日本銅器，1989 年，編號 14



A FINE AND EXTREMELY RARE
GILT-BRONZE FIGURE OF
AMITAYUS

Yongle Six-Character Presentation Mark And Of The
Period (1403-1424)
7 1/4 in. (18.5 cm) high

The deity is exquisitely cast standing on a beaded lotus base with the hands in Buddhapatra mudra, placed horizontally in front of the waist and holding an alms bowl, patra. The rounded face is finely modelled with an urna between the arched eyebrows. The eyes are downcast and lips gently indented to provide a benevolent, smiling, expression. The figure is adorned with an elaborate diadem securing the hair swept up into a topknot with two neat strands falling on each shoulder. The back of the head is styled with long strands of hair cascading down to the ankle. The figure is further adorned with complex beaded jewellery chains across the bare torso and worn around the narrow waist, over the thin dhoti. The front of the base is incised with a six-character reign mark, Daming Yongle nian shi, Presented in the Great Ming Yongle period.

The present example belongs to a very rare group of smaller sized, standing Buddhist images from the Ming dynasty Yongle period that are finely and skilfully cast. Another such example is the gilt-bronze standing figure of Sakyamuni of similar height from the Speelman Collection, sold at Sothebys Hong Kong, 7 October 2006, lot 803.

The modelling of the present Amitabha goes further in that it displays unusually intricate details including the wave-design decorating the inside of the alms bowl, the bejewelled feet, and the long strands of hair falling over its back (see back cover).

Buddhist images from the first half of the fifteenth century were greatly influenced by the art of Tibet. In the preceding century under the Yuan Dynasty, the authority of Mongol rulers had become closely associated with Tibetan Buddhist or Lamaist rituals. The tradition of Lamaist art continued into the Ming period and prevailed in works of art such as the present sculpture.

Provenance
Private European collection

HKD 2,000,000-2,800,000
USD 255,000-356,900



明永樂 銅鎏金無量壽佛

「大明永樂年施」 六字款

此尊造像是明代永樂宮廷鑄造的立像無量壽佛，佛像寬額豐頤，白毫凸顯，眼瞼微垂，高鼻薄唇，面容和熙。頭戴彎月形寶冠，頭頂束高發髻，裝飾華美。赤袒上身，胸前及腰間飾連珠式瓔珞，手足處有釧鐲裝飾，周身披大帔帛，帔帛自頭部向兩端自然飄垂，衣紋流暢，下著裙裳，裙紋流暢，如行雲流水，雙手置於腹前結禪定印，雙手托鉢。無量壽佛立於覆蓮瓣束腰蓮座之上，台座上陰刻「大明永樂年施」楷書六字銘款，字體秀美，當為北京宮廷御用監製作，是永樂宮廷造像最明顯標誌。蓮座下封藏保存完好，封底蓋中央刻有精美的十字金剛杵，封底邊緣有封蠟和朱砂，座底邊緣均勻剝出八個剝口。

永樂年間北京宮廷製作的佛、菩薩像較多，多為坐像，如本件之無量壽佛立像題材甚是少見。整尊佛像比例權衡合度，手、腳等細部極具寫實性，紋飾細膩，鎏金厚澤。類似永樂官造立像見有 2006 年香港蘇富比秋季拍賣「佛華普照」Speelman 收藏重要明初鎏金銅佛專拍中第 803 號「明永樂 鎏金銅彌勒菩薩立像」，高 19 公分，體量與本件相若，亦為單層覆式蓮座，蓮瓣之造型如出一轍，當為同一類作品，頗為珍罕。

整像造型端莊，形象生動，比例勻稱，工藝精細，無論是整體造型還是局部特徵，皆體現了明代永樂宮廷造像鮮明的藝術和工藝特點。特別是其品相十分完美，堪稱明代宮廷造像上品之作。

明代宮廷造像是明代永樂和宣德兩朝宮廷御用監「佛作」製作的漢藏風格造像，主要用途是為朝廷推行的宗教統治服務。明代宮廷造像不僅見證了明代漢藏民族之間的友好關係和深度的文化藝術交流、藏式佛像和宮廷藝術的極大成就，而且反映了明代中央政府對藏傳佛教各教派和藏族人民的普遍尊崇，具有重要的歷史、藝術、工藝和宗教價值。

來源
歐洲私人收藏

參閱
香港佳士得 2015 年 6 月 3 日，Sale 3434，Lot 3009，明永樂銅鎏金無量壽佛立相，成交價 25,880,000 港元





CHAGAN SAMBHAR-A

Late 17th-early 18th century Mongolia
Gilt copper with painted details
9 in. (24 cm)high

Sitasamvara or White Samvara is a benevolant form of the popular tutelary divinity. He is shown here embracing his consort Vajravarahi. They are joined in mystical union, symbolising the merging of wisdom and compassion - the essence of enlightenment.

Provenance
European Private Collection, acquired in the 1980s

Exhibited
Treasures from Mongolia: Buddhist Sculpture from the School of Zanabazar, Barbara Mathes Gallery, New York (27 Mar-4 Apr 2004)

Literature
Treasures from Mongolia: Buddhist Sculpture from the School of Zanabazar, (London: Rossi & Rossi, March 2004), no.19 (Fig1-3)

HKD 5,000,000-8,000,000
USD 637,300-1,019,700

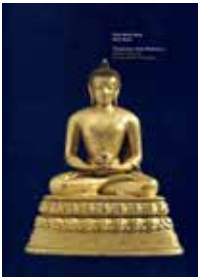


Fig1 圖 1



Fig2 圖 2



Fig3 圖 3

來源
歐洲私人收藏，入藏於 1980 年代

展覽
蒙古大漠藏珍：扎納巴扎爾風格的佛教造像，Barbara Mathes 畫廊，紐約（2004 年 3 月 27 日 -4 月 4 日）

出版
《蒙古大漠藏珍：扎納巴扎爾風格的佛教造像》，Rossi & Rossi，倫敦，2004 年 3 月，編號 19（圖 1-3）

參閱
1. 故宮博物院藏，白勝樂金剛，見《故宮經典—藏傳佛教造像》，圖 39，頁 96。
2. 故宮博物院藏，白上樂王，清乾隆，見《梵華樓藏寶》，圖 311，頁 212。
3. 張雅靜《清宮藏「白上樂王佛」圖像溯源》，故宮博物院院刊，總第 168 期，Asian Art Museum of San Francisco，1995 年。
4. Patricia Berger: Mongolia The Legacy of Chinggis Khan, Asian Art Museum of San Francisco，1995 年。



17/18 世紀 銅鑲金白勝樂金剛

白勝樂金剛，又稱白上樂金剛、白上樂王佛，為本尊勝樂金剛的罕見化現。勝樂金剛是藏傳佛教中瑜伽部的母續本尊，也是藏密四大派共修的本尊，是藏傳佛教密宗最受尊崇的神祇之一。勝樂金剛共有七十二種身相，常見的有四頭十二臂、一面二臂和一面六臂。此尊白勝樂金剛為一面二臂雙身像，在所有勝樂密法中，唯有白勝樂金剛修行級別最為高深，其密宗修行可延年益壽。

白勝樂金剛的修法有數個源流，圖像考證起源於西藏十四世紀，由宗喀巴的老師烏巴馬所制定，後經五世達賴喇嘛阿旺羅桑嘉措（1617-1682 年）正式確認。至 18 世紀時，由乾隆皇帝欽命、三世章嘉呼圖克圖國師編列的《諸佛菩薩聖像贊》中，也將雙修白勝樂金剛畫像列於其中。乾隆皇帝為其母親禮佛修建的六品佛樓之一——寶相樓中，亦有象徵長壽的雙修白勝樂金剛銅造像。自此可見，白勝樂金剛雙修自西藏傳至清代宮廷，主要用於長壽修法。根據《章嘉國師若必多古傳》的記載，乾隆十年（1745 年），乾隆皇帝從三世章嘉國師處，接受了勝樂金剛的灌頂。乾隆皇帝七十大壽之時，其聽受班禪大師講「白勝樂長壽灌頂法」，章嘉國師將其教言和儀軌翻譯給乾隆皇帝。

蒙古精神領袖一世哲布尊丹巴幼年時被確認為多羅那他的轉世靈童，3 歲時受戒並獲法名扎納巴扎爾。扎納巴扎爾於清順治六年（1649 年）時入藏進修佛法。由於五世達賴希望擴大格魯派在蒙古的勢力，扎納巴扎爾在拉薩受到了百般優待。兩年後，扎納巴扎爾攜僧人以及各行工匠共約 600 余人返回蒙古，在喀爾喀蒙古全境興建寺廟，並大量鑄造佛像。其中最為精罕的是扎納巴扎爾本人親塑的佛造像，無論是造像技術還是精美程度而言，都堪稱完美傑作。他創造出了獨具特色的蒙古佛像雕像藝術風格，開拓了蒙古佛教藝術史上的新紀元。蒙古扎納巴扎爾美術博物館、蒙古國立博物館、烏蘭巴托興仁寺內，現藏有多尊出自扎納巴扎爾大師之手的精美佛造像作品。

此尊白勝樂金剛雙修造像，從藝術風格、宗教儀軌上分辨，與烏蘭巴托興仁寺所藏一尊扎納巴扎爾大師親塑白勝樂金剛造像極為相似（圖 4）。主尊雙手持甘露壽瓶，並交臂懷抱其明妃金剛亥母，雙手交會於胸前，全跏趺坐於雙層蓮座。明妃雙手高舉，各持嘎布拉頭骨碗與鉞刀，兩者處於神秘交合的狀態中，象徵達到成佛境界時悲智雙運的極樂狀態。白勝樂金剛頭戴五葉佛冠，冠葉挺立，頂髻高聳，頂飾摩尼寶。面生三目，表示能觀照過去、現在和未來。上身袒露，胸前配飾項圈璽珞，腰系珠寶腰帶，並有多個 U 型璽珞裝飾，璽珞進一步勾勒出造像身形之壯美氣質。佛面圓滿，佛首微頷，面容祥和，雕刻細膩精湛，造型上受到尼泊爾早期藝術靈感的影響，更顯莊嚴無上。整件作品藝術造詣精罕，題材少見，具有延壽消災等現世利益，供奉珍藏功德無量。



Fig4 圖 4



KUNGA NYINGPO

15th century Tibet Copper alloy with painted details
12 in. (30cm) high

Sachen Kunga Nyingpo (1092-1158), identified by an inscription on the upper surface of the lotus seat, was the third abbot of Sakya Monastery founded in 1073 by his father Khan Konchok Gyalpo (1034-1102).¹ The lama is dressed in a wide-sleeved robe bound at the waist beneath a voluminous cloak, the lay attire associated with the early Sakya masters from the local ruling Khonfamily. The celebrated 15th century painting of Kunga Nyingpo collected at Ngor monastery by Giuseppe Tucci represents the abbot in a similar cloak and habit.² Both portraits show the lama with a bald pate and wisps of white hair, beard and moustache. It would seem that these and other such representations of Kunga Nyingpo reproduce physical characteristics known from a contemporary portrait of the master.³ This expressive portrait statue, made over two hundred years after the master's death, commemorates the importance of lineage in Tibetan Buddhism.

Exhibited
Homage to the Holy-Portraits of Tibet' s Spiritual Teacher, London (6 - 28 November 2003)

Literature
Homage to the Holy-Portraits of Tibet' s Spiritual Teachers (London: Rossi & Rossi, 2003), pl. 12 (Fig1-3)

HKD 4,000,000-6,000,000
USD 509,900-764,800



Sakya Pandita Kunga Nyingpo



Fig1 圖 1



Fig2 圖 2



Fig3 圖 3



15 世紀 銅貢嘎寧波

此尊上師身份可由上層蓮座銘文判斷，即為薩迦派第一代祖師——貢嘎寧波。貢嘎寧波（1092 年－1158 年），藏傳佛教薩迦派第一代祖師、薩迦五祖之初祖，是薩迦派創始人昆·恭卻嘉波（1034 年-1102 年）之子，密宗事部三怙主之化身。貢嘎寧波自幼聰慧過人，幼年熟稔讀、寫、算術、天文和詩詞，並從父親那裡領受了喜金剛灌頂及許多佛法的教授。父親圓寂後，十一歲時便接替巴日譯師住持薩迦寺。他佛學造詣精深，將珍貴的道果教授和瑪哈噶拉修法融入薩迦派，並將薩迦傳承建立在解行並重的基礎上，使薩迦修法體系趨於完善，逐漸形成一套完整的『道果教授法』。他一生未受出家戒，以俗家身份職掌薩迦法座四十八年，由於他對薩迦派的卓越貢獻，被後世尊稱為「薩欽」。

上師頭部渾圓，頭頂蓄發，微白雙鬢與絡腮胡相連。面型方正，五官輪廓清晰，雙目炯炯，目光如炬，神情和悅。眉骨高隆，與鼻梁相連。雙耳齊垂，耳廓分明。上師身著闊邊交領式僧衣，腰間束帶，外披僧氅，衣紋厚重寫實，衣褶若隱若現。衣邊寬大，紋飾複雜，僧衣衣口及袖邊細緻刻畫出卷草紋、回紋等多種紋飾。上師左手當胸結說法印，右手施與願印，結跏趺端坐，雙腿前鋪展的裙邊自在散開，富有真實感。下承束腰仰覆式蓮座，上下沿飾連珠紋。造像層次分明，造型優美。整體造型大方，形象生動，軀體健碩，氣勢雄渾，胎體厚重，生動表現了一位藏傳佛教大師的慈容德範和超凡氣質，堪稱一尊高度寫實的上師肖像。

題記：薩迦班智達貢嘎寧波

出版

Homage to the Holy—Portraits of Tibet's Spiritual Teachers
(倫敦：Rossi & Rossi, 2003), pl. 12 (圖 1-3)

展覽

Homage to the Holy—Portraits of Tibet's Spiritual Teacher,
London (6 - 28 November 2003)



MAITREYA

Pala Dynasty, ca. 12th century India, Eastern Region
Bronze
2 in.(6.3cm) high

HKD 130,000-180,000
USD 16,600-23,000

12 世紀 銅彌勒菩薩

此尊彌勒菩薩發髻高聳，面部相容靜穆慈和。上軀袒露，斜披絡腋。右手自然下垂，左手食指與拇指捻成環置於身旁。左手捻龍華樹莖，上繞至肩，盛開的花朵上奉置寶瓶。肢體塑造生動寫實，腰肢纖細，臍窩深陷，小腹柔軟而富有彈性。右腳踏一莖仰蓮，以「遊戲坐」的悠閒姿態，舒坐於蓮座之上。台座蓮瓣排列規整，線條簡潔，蓮座下寬上窄，下緣飾有一周大連珠紋。

帕拉王朝造像藝術是佛教藝術史上承前啓後的關鍵節點，對後世影響深遠而廣泛。帕拉造像多為單件式，高度一般在 10 釐米上下，此尊造像造型比例協調，軀體線條流暢，肌肉結實健壯，具有典型的帕拉藝術之風。



VIGHNANTAKA

Pala Dynasty, ca. 12th century India, Eastern region
Bronze
4 in.(9.5cm) high

Provenance
Private European collection, acquired early 2000s

HKD 220,000-300,000
USD 28,100-38,300

12 世紀 銅不動明王

不動明王,又稱不動尊菩薩,「不動」,乃指慈悲心堅固,無可撼動,「明」者,乃智慧之光明,「王」者,駕馭一切現象者。是象徵密宗五方佛降伏嗔痴邪見法力的神秘之主。明王具有內明學識和包含在其經咒之內的神通法力,通常以五方佛及其眷侍的忿怒相身形出現。與五方佛對應,有五大明王,分別是對應中央大日如來的不動明王、對應東方不動佛的降三界明王、對應南方寶生佛的軍荼利明王、對應西方阿彌陀佛的大威德明王和對應北方不空成就佛的金剛夜叉明王。

此尊精美的造像所表現的形象即為阿閼佛的忿怒化身像。主尊一面兩臂,頭頂亦發由兩條蛇盤系,結成高聳的發髻。雙目圓睜,嗔目切齒,威猛霸氣。鼻梁短促挺闊,張口露齒,嘴角獠牙畢顯。上身赤裸,腹部圓鼓,胸前戴項圈,一條長蛇宛如聖帶自左肩斜披而下,繞過不動明王的身軀首尾纏繞扭結於肩頭,將其威猛的氣勢表現淋漓。在藏傳佛教里,蛇象徵「貪」,這裡以蛇作裝飾即表示對「貪欲」的降伏,因而其手鐺、腳環,發髻皆以蛇為飾。右手彎曲上舉持寶劍,此劍可以斷除嗔怒慢三毒,左手當胸作期克印。雙腿左伸右曲呈弓步站立,腰圍虎皮裙,皮裙刻畫逼真。老虎乃百獸之王,凶猛易怒,以虎皮為裙象徵不動明王大無畏的精神以及對嗔怒的降伏。

不動明王下承束腰式蓮座,蓮瓣寬肥飽滿。其裝飾手法、造型材質具有印度帕拉王朝的造像風格特徵。整尊造像線條力度十足,肢體塑造具有強烈的肌肉感,使其姿態力量雄渾而又不失動感,表現出很強的藝術感染力。

來源
歐洲私人收藏，入藏於 2000 年前



SAKYAMUNI BUDDHA

Pala Dynasty, ca. 12th century India, Eastern region
Bronze
5¾ in.(14.5cm) high

Seated in dhyanasana on a lotus throne, his right hand in bhumisparsa mudra, the left in Dhyana mudra, and wearing a diaphanous shangati, leaving his right shoulder bare, his hair arranged in rows of curls, the domed usnisha surmounted by a bud-shaped cintamani recessed for inlay.

Provenance
Private collection, Milan, acquired from the below
Sotheby’ s New York, 16 and 17 September 1998, sale 7181, lot 426

HKD 500,000-800,000
USD 63,800-102,000

12 世紀 銅釋迦摩尼

帕拉王朝始於八世紀的印度東北地區，它的範圍包含現代印度的比哈爾邦（Bihar）地區、孟加拉國和緬甸一部分的地區。帕拉王朝延續四百年後由回教消滅，因此存世作品稀少而珍貴，往往尺寸如本拍品一般，小巧而精美。10-12 世紀，帕拉王朝的宗教中心菩提伽耶產出了大量的石雕、銅鑄造像精品，佛陀成道像是其中很重要的一個品種。除了供奉於佛寺內的大型造像外，存世還有許多尺寸小巧、工藝精緻的銅像，它們大多出自菩提伽耶大正覺寺周邊的作坊，均以大正覺寺主供佛為母本，製作目的則是以方便攜帶為主，以供來往聖地的信徒請購，並帶往各地，其中便包括西藏、尼泊爾、緬甸、東南亞等佛教興盛的地區，帕拉藝術風格也在很大程度上對上述地區產生影響。12 世紀晚期以後，隨著穆斯林的入侵，直接導致佛教在印度的消失，東北印度帕拉王朝的佛教藝術也自此衰落。

此尊釋迦牟尼佛像為黃銅鑄造。佛陀的發髻為高螺發，密集排列，額際高廣，呈圓弧形，面龐清秀，表情柔和，神態自然優雅。雙眉弧線輕挑，雙目低垂，白毫處有鑲嵌痕跡。佛陀處在禪定狀態中，雙唇微抿含笑，闊鼻厚唇，有明顯印度帕拉王朝造像特徵。造像肩寬背厚，胸肌突起，身軀挺拔，四肢修長、勁健，整體比例勻稱協調。左手腹前結禪定印，右手過膝施觸地印，金剛跣趺坐姿，手心與足底的關節和紋路刻畫的非常寫實。身著坦右肩式袈裟，衣著貼體，僅用簡單的幾何紋刻花表現袈裟邊緣。台座是非常典型的帕拉樣式，雙層蓮瓣，細密飽滿，非常立體。

此尊佛像銅質打磨光滑瑩潤。雕塑技藝洗煉簡潔、生動傳神，具體呈現出當時印度帕拉王朝輝煌燦爛的藝術成就與塑像鑄造工藝，顯示出卓越的鑄造和製作水平。就藝術風格而言，這件造像集帕拉王朝時期印度造像風格之大成，從造像的底座和柔軟富有彈性的四肢塑造上可見一斑。整體造型端莊，身材比例勻稱，風格古樸典雅，銅質精煉潤澤，品相完美，傳承有序，極為珍罕。

來源
義大利私人收藏，獲於紐約蘇富比 1998 年 9 月 16 日至 17 日，Sale 7181, Lot 426



BUDDHA SHAKYAMUNI WITH 16 ARHATS

15th century Tibet
Distemper on cloth
35 x 29½ in. (89 x 75cm)

Seated in bhunmisparshamundra on a double-lotus base over a lion throne, wearing multicoloured robes and holding a bowl in his left hand, surrounded by a golden halo in raised pastiglia, flanked by two attendants and further lineage figures, with multiples of himself in various mudras above, interspersed with stylised green and red clouds, a consecration in a red stupa on the verso.

The central figure is of Shakyamuni Buddha with the two principal disciples standing at the right and left sides, Shariputra and Maudgalyayana. Shariputra was, at least on one occasion, declared to be the Buddha's true spiritual son and his chief assistant in turning the Wheel of Law, and became renowned for his teaching as an Arhat ("foremost in wisdom"). Maudgalyayana was the most accomplished of all the Buddha's disciples in the various supernormal powers that could be developed through meditation, including being able to use mind-reading techniques for detecting lies from the truths, transporting himself from his body into the various realms of existence, and speaking with ghosts and gods. He is traditionally attributed with the ability to walk through walls or on water, fly through the air and move at the speed of light.

To the immediate right and left sides of the Buddha's head are the previous and next Buddhas of this age, Dipankara and Maitreya. Aside from these two figures, the upper four registers (combined with the central figure) contain the Thirty-five Confession Buddhas according to the system of Ayra Nagarjuna.

As an emblem on the front of the throne is a seated figure of Lokeshvara. On the right and left sides are an elephant and a lion. Approximately half way down the composition in the vertical registers are twelve of the Sixteen Great Arhats, with six descending on the right. The bottom of the painting has been trimmed, and would have depicted the remaining four arhats and possibly other figures.

Provenance

Private collection, London, acquired from Spink & Son, Ltd., London on 25 September 1995
Himalayan Art Resource (himalayanart.org), item no. 23566

HKD 3,200,000-4,500,000
USD 407,900-573,600



15 世紀 釋迦摩尼佛與十六羅漢唐卡

棉布礦彩

釋迦牟尼佛為使佛法能流傳後世，囑咐十六羅漢永住世間弘揚佛法，此幅唐卡就主要表現了釋迦牟尼佛和十六羅漢的題材。此幅主尊為釋迦牟尼佛，釋迦摩尼佛陀通體金黃色，頭飾螺發，肉髻高隆，寶珠頂嚴。額頭闊大，眉間有白毫，雙耳垂肩，面容端莊秀麗，神采飛揚。佛陀雙肩寬闊，胸脯厚實，四肢圓潤，身姿挺拔，健壯有力。身披紅黃相間的袈裟，右手於膝前結觸地印，左手托鉢結禪定印，雙腿結金剛跏趺坐，佛陀身後有葫蘆形的背光，襯托著佛陀的威儀。下承金剛寶座，中間飾垂簾，兩側有一對威猛的獅子。

佛陀身姿挺拔，莊嚴肅穆，呈現出一種寧靜、安詳的姿態。釋迦摩尼佛身側立有兩大弟子舍利弗和目犍連，圍繞在釋迦摩尼佛四周的是十六羅漢。羅漢佈局錯落有致，表情神態各有差異，袈裟衣紋各有不同，眼神與手勢均有差別，眾多阿羅漢目光都投向畫面中心釋迦摩尼佛陀。藝術家把握每位尊者的宗教特質，尤其注重頭部、臉部、肩、眼、鼻、嘴及手勢的細部刻畫，既突出了每位尊者的個性特徵，又巧妙地傳傳遞出證得阿羅漢果位的高深境界，令人肅然起敬。羅漢臉部的設色及平塗暈染都非常的精細，尤其是袈裟線條的勾勒、皺褶的處理，花卉的裝飾都使用了描金手法，顯得自然流暢，高貴單純。釋迦牟尼佛頭頂上方有三十五懺悔佛坐像，諸佛、阿羅漢間有祥雲懸浮於空中。三十五懺悔佛修行法門集禮敬諸佛，懺悔業障，功德回向於一體，古印度的大乘修行者每日常修三十五佛禮懺法門，此法門懺罪力量不可思議，功德廣大。

這幅唐卡表現的是釋迦牟尼佛與十六羅漢的內容。羅漢是阿羅漢的簡稱，梵語為(Arhat)。羅漢一詞含有殺賊、無生、應供等義。殺賊是殺盡煩惱之賊，無生是解脫生死不受後有，應供是應受天上人間的供養。於壽命未盡前，仍住世間梵行少欲，戒德清淨，隨緣教化度眾。在大乘佛教中羅漢低於佛、菩薩，為第三等，而在上座部佛教中羅漢則是僧人修行所能達到的最高果位。

縱觀整幅畫面，釋迦摩尼佛陀、十六羅漢、兩大弟子和三十五懺悔坐佛等像完美結合在一起，體現出西藏 15 世紀時典型的唐卡藝術風格。畫面背景深邃，七彩祥雲懸浮於深藍天空之上，佛陀寶相金身，佛法莊嚴。唐卡畫面整體佈局規範，畫工精細，人物眾多，每位羅漢姿態各異，神情有別，極富個性特徵；唐卡色彩和諧艷麗，裝裱和品相完好，表現出高超的藝術水平，展現出藏傳佛教與藝術的完美融合，展現出無與倫比的宗教藝術魅力。

來源
1. 倫敦私人收藏，獲於 1995 年 9 月 25 日 Spink & Son 喜馬拉雅藝術拍賣；
2. 喜馬拉雅藝術資源網（himalayanart.org），編號 23566。





STANDING MAITREYA

c. 10th century India, Kashmir
Bronze with silver eyes
16½ in.(42cm)high

The Maitreya is standing over a lotus base upon a stepped plinth; his left hand stretched downwards is holding a tall stem of a lotus; he is wearing a long dhoti secured with a sash at his waist. He is further adorned with bracelets, a necklace and the sacred cord. His almond-shaped eyes are silver inlaid and so must have been the ushnisha. The head is surmounted by an elaborate foliate tiara and backed by a flaming arched halo; at its center there is a stupa. His right hand, which is missing, most probably was raised and was clutching a rosary.

Provenance
Private Collection, Switzerland, acquired in the early 1990s

HKD 1,550,000-2,200,000
USD 197,600-280,500

10 世紀 銅嵌銀彌勒菩薩立像

克什米爾位於喜馬拉雅山麓西段，中國古代文獻中曾將這一地區稱為迦濕彌羅、罽賓等。克什米爾地區曾是西北印度的佛教中心，並因此產生了璀璨輝煌的佛教藝術。到 7-8 世紀，形成了獨具魅力的克什米爾藝術風格。其佛像特徵是臉型長圓，眼大似魚腹，微微突出。眼、唇、白毫等部位常用以銀、紅銅等貴重金屬裝飾。造像身軀飽滿，多著袒右肩或通肩袈裟。袈裟輕薄貼體，僅在衣緣處刻出衣紋。造像的頭光和背光運用較多，常見為鏤空形狀。矩形台座也是克什米爾造像的特徵，多以立柱式的隔欄或力士托舉形象出現。克什米爾地區佛教造像多以黃銅製作，精工細琢，其藝術風格和表現手法對西藏地區後弘期的造像有深刻影響。

此尊彌勒菩薩頭頂華麗繁縟的三葉月牙冠飾，冠頂高挑，發絲於額前中分，余發成綹自然垂於兩肩。菩薩發冠兩側耳邊飾有兩朵小蓮花，雙眼如魚腹，眼部嵌銀，雙眉高挑，兩眼間飾以白毫，頷首微笑，嘴角微揚。菩薩上身袒露，一串粗碩的珠鏈垂掛於胸前，僅披仁獸皮，長長的珠鏈垂於肚臍下方；腰部束有柔軟的衣物，於腰間成布結；菩薩下身著短裙，帶有中亞織物花紋特徵。菩薩身軀健碩，面部圓滿，形如十字狀的腹肌極具肌肉感；雙腿直立，略微分開，左腳趾略超出於蓮台之外緣；下承單層覆式蓮瓣基座，蓮瓣寬大飽滿，位於克什米爾經典的矩形台座之上。菩薩身後有葫蘆狀火焰背光，一圈飾有形如蝌蚪的火焰紋飾，背光頂部有指明菩薩題材的傘形寶塔。

比較國內外公私收藏的同時期克什米爾造像，可以發現與此件作品相似的表現方式，如美國諾頓西蒙美術館所藏一尊 11 世紀克什米爾風格蓮花手菩薩像，菩薩擁有挺拔修長的身軀和十字狀的腹肌，身著左短右長的裙子，方形台座以及帶有蝌蚪形火焰紋飾的背光，都與此尊造像展現出相同的藝術特徵。

來源
瑞士私人藏家舊藏，入藏于 1990 年代早期

參閱
美國諾頓西蒙美術館藏，11 世紀克什米爾風格蓮花手菩薩像







1023

STANDING BUDDHA

ca. 9th century Northeastern India or Bangladesh
Copper alloy
27 1/4 in.(69cm) high

The present sculpture represents the Buddha Shakyamuni standing on a lotus pedestal with broad petals plinth. The slender Buddha is standing gracefully, poed on his left leg and raising his right knee as if about to walk. The Buddha statue stands with his right hand raised in abhaya mudra (a gesture of reassurance or protection), while his left hand is held downwards with palm outwards, said to indicate granting a favour. The robe clings to his body but also falls in graceful narrow folds beneath his left arm. His hair is modeled in low spherical curls, his forehead is low; his eyes appear half closed, his aquiline nose is long and he has the full lower lip.

The form of this standing image resembles that of the colossal post-Gupta image of Sultanganj (Pala bronze of Northeastern India) now in the Birmingham City Museum and Art Gallery, England.

In this style Lord Buddha stands serenely on a plain round, or lotus, pedestal, the hands are beautifully molded; the right hand is raised from the elbow in abhaya, while the left holds a lapel. Clothing appears as sheer muslin and clings to the body to reveal a broad-shouldered figure tapering to a narrow waist, rounding out at the thighs...The Buddha's sangathi (monastic robe) clings so closely to the body that it is almost invisible, but for a series of string-like folds, giving the figure a wet-looking appearance. The eyebrow arches are almost joined together in a V-shape and in many cases, are set with an urna...The eyes gaze down past a long aquiline nose and a small smiling mouth.

The present sculpture is both distinctive for its large scale, at 69 cm, which was particularly rare in this early period. In the Patna Museum, Buddha found at Kurkihar, provides a slightly later example which still remains distinctly on the body, similar to the present example. The present sculpture of the Buddha faithfully reflects the influences of the Gupta period while uniquely innovating in terms of the large scale of the entire sculpture.

Provenance
Private Collection, Singapore, 1993
Private Collection, Italy, 1993-2015
Private collection, Italy 2015

Estimate on Request

估價待詢



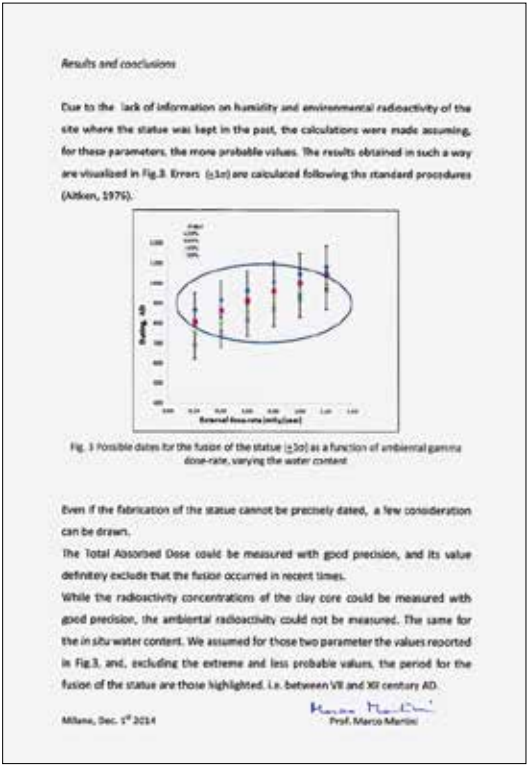
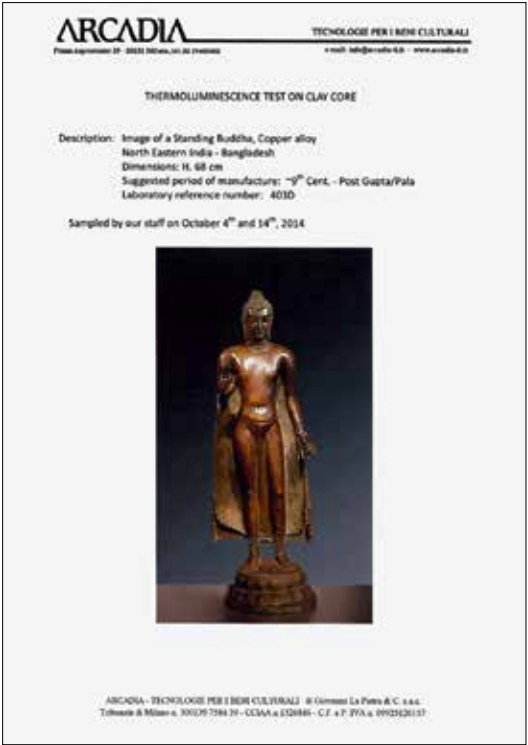
Fig1 圖 1



Fig2 圖 2



Fig3 圖 3



(Accompanied with a Thermoluminescence test report based on clay core.)

9 世紀 合金銅釋迦牟尼佛陀立像

后笈多時期

笈多王朝（公元 4 到 6 世紀）是印度歷史上經濟、文化、藝術、宗教繁榮發展的時期，被史學界稱為「黃金時代」。笈多王朝汲取印度文化的傳統，在雕塑、繪畫等諸多方面體現出印度本土藝術精神，自此奠定了印度藝術的美學基礎。笈多王朝崩潰之後，其影響力一直延續至 7 世紀以後，在此之後出現的藝術風格被稱為「後笈多風格」。

此尊釋迦牟尼立像造型莊嚴而富有神韻，釋迦牟尼佛跣足站立，右手上舉施無畏印，左手持袈裟衣緣。釋迦面容沈靜，雙目低垂，眉心白毫隆起，印度式細密排列的螺發立體感極強，工藝令人嘆為觀止。身披通肩式袈裟，輕薄無飾的袈裟展現出整個造像的美感，除口緣和下擺以刻線表示外，似乎不著一縷，這種風格使得軀乾與四肢的曲線更加突顯。尤其是腰肢到腿部，如同流水般的曲線，明顯承襲了笈多王朝薩爾納特石雕的特徵。薩爾納特是佛經中釋迦牟尼佛初轉法輪的地方，漢譯佛經中一般稱為「鹿野苑」，其地理位置在印度中北部，它不僅是佛教聖地，也是一個雕刻藝術中心，學術界將這裡創造的造像風格稱為「薩爾納特式樣」。薩爾納特風格在公元五到七世紀的笈多時期達到頂峰，並向各處傳播，近到東北印度、孟加拉、尼泊爾，遠達西藏、中國北方，各地的本土工匠都留下了「曹衣出水」的造像典範。此尊釋迦摩尼佛呈正立姿，雙腳分開，右腳有稍往前邁的感覺，導致身體有不明顯的扭動，這一姿態與笈多時期佛陀造像甚為相似，與笈多王朝印度古典主義的美學標準一脈相承。

笈多時期佛教雕塑藝術中以佛陀造像最具代表性，其造像特徵延續至後笈多時期，在成熟期的基礎上出現了延襲和發展。我們在世界級博物館藏品中尋找後笈多時期佛像時，發現能與這件作品媲美的幾乎沒有。其中最為接近的是現藏於英國伯明翰市博物館的一件 7-8 世紀名品，後笈多時期合金銅釋迦摩尼佛陀像，其發髻、開相、衣紋、立姿以及工藝方式都和此尊非常相近。1861 年，英國人在主持修建東印度鐵路的過程中發現了這尊高度逾兩米的巨型單體佛像（圖 1），發現地點位於東北印度帕拉王朝中心地區比哈爾邦，同時發現的還有後笈多風格的石刻造像若干（圖 2），學界將這批佛像年代定於公元 7 到 8 世紀，屬於後笈多風格（笈多 - 帕拉轉變期）。同時可參考英國倫敦維多利亞阿爾伯特博物館藏一尊公元 7-8 世紀後笈多風格釋迦摩尼佛陀頭像，此佛頭亦發現於帕拉王朝佛教藝術中心比哈爾邦，螺發高髻，額前呈 V 字型，白毫微隆，眼瞼低垂，鼻梁高挺，唇部寬厚，具備印度人面容特徵，面部容貌與本尊佛像開臉方式高度相似，均體現出工匠的古典主義創作（圖 3）。與本尊釋迦摩尼佛陀立像相比，著名的英國伯明翰市博物館藏釋迦摩尼像與之如出一轍，通肩式袈裟緊貼身體，充分體現出上身年輕而富有彈性的肌肉和圓潤的雙腿，配合光滑的額部和面龐，低垂的眼瞼以及修長的身材，構成完美而又標準化的體態，展現出在後笈多時期，成熟的笈多王朝印度古典主義美學與帕拉王朝華麗豐富的美學特徵之融合。

佛陀表情沈靜安詳，彷彿處於深度冥思、自我精神觀照之中，完全是智慧超然的形象，散髮出純淨的精神力量。這種理想人體之美及其所蘊含的精神力量反映了印度佛教的審美思想和精神追求的統一。整尊造像以合金銅整體澆鑄，銅質瑩潤細膩，包漿古樸厚重，年代久遠而具有十分獨特的藝術氣韻，加之此類造像存世數量極其稀少，值得珍藏。

來源

新加坡私人收藏，1993 年
意大利私人收藏，1993-2015 年
重要意大利私人收藏，2015 年

參閱

1. 英國伯明翰市博物館藏，7-8 世紀後笈多風格釋迦摩尼像（圖 1）
2. 1861 年英國人在東北印度帕拉王朝興盛時期比哈爾邦發現的後笈多風格釋迦摩尼像（圖 2）
3. 片岩佛頭，7-8 世紀，後笈多風格，發現於東北印度，V&A 博物館，編號 IS.171-1949（圖 3）

