



Indra King Of Gods, Nepal

1 800 EUR



Period : 19th century

Condition : Très bon état

Material : Copper

Length : 26

Height : 34

Depth : 16

Description

Elegant copper alloy sculpture representing Indra seated in lalitasana (royal ease), king of the gods (Hinduism), Indo-European god of war and storm. In Buddhism, Indra (Sakra) is no longer a supreme god as in Hinduism, but he remains an important figure, protector of the Dharma, a celestial sovereign among others and a servant of the Buddha. Coming from the Newar artisanal tradition of Nepal in the 19th century and made using the lost wax technique, this piece illustrates the mastery of Nepalese workshops, with refined details such as the finely chiseled armbands, the flowing drapery and the majestic attitude of the divinity. There are cavities intended for inlays of precious stones, typical of works intended for temples or private orders. The natural and homogeneous patina of the metal testifies to its

Dealer

Vintage Addict

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beautiful antiquity and remarkable know-how.

This piece is an opportunity for collectors and lovers of Himalayan art, combining traditional execution and prestigious provenance.

Provenance: Estate of the collector and Asian art dealer Claude de Marteau Sold with certificate of provenance H max 34 CM XP max 16 CM XL

max 26 CM. H without base 30 CM Base

(Modern) H 4 CM XL 20.5 CM XP 16 CM. The

role of Indra in Buddhism: A celestial king, but more supreme. Indra reigns over the kingdom of the Thirty-three gods (Trayastrimsa), located at the summit of Mount Meru. He is no longer the absolute god, but a powerful deva, subject to the law of karma and the cycle of rebirths. A

protector of the Buddha Indra is often represented assisting Sakyamuni in key moments, he is said to have tested Gautama before his awakening by appearing in the form of an old man. During the miracle of Sravasti, he is present alongside

Brahma to venerate the Buddha. In some stories,

he is the one who offers the alms bowl to the Buddha after his awakening. A protector of the

Dharma and monks He is venerated in

monasteries, especially in East Asia, under his name Taishakuten. He is sometimes depicted in

armor, brandishing his vajra, no longer as a weapon of war, but as a symbol of spiritual

protection. A being still subject to samsara Unlike bodhisattvas or buddhas, Indra remains in the

cycle of rebirth. Unlike them, he remains a being conditioned by karma. Although he is a heavenly

king, he is also described as being subject to pride and the fear of losing his throne, which shows

that his spiritual awakening is incomplete. In

some versions, he listens to the Buddha's

teachings to free himself from samsara. In

Buddhist statuary, he may be depicted in a

position of worship, often kneeling before the

Buddha, or in his form as the celestial king,

holding his vajra. About this piece: An interesting

technical detail appears at the level of the left

arm, where two small holes are visible. They

could correspond to the attachment of a metal

lotus, an accessory often added after casting, or to exhaust chimneys used during the casting of bronze. The version of the vents is more likely since many very close variants represent Indra without a lotus. In addition, two very similar holes are located under his left leg, an area always devoid of iconographic attributes. In the lost wax technique, these holes are strategically placed to allow the molten metal to circulate properly in the mold and to avoid the formation of air bubbles or casting defects. Their presence in structurally important areas (such as the back of the arm and under the leg) reinforces this idea: these are points where the solidification of the metal could have been problematic. View this Indra sculpture in full screen mode on Vintage Addict