Buddha Head: Greco-buddhist Art From Gandhara, 3rd-4th Century, Central Asia



800 EUR

Period : Before 16th century

Condition : Etat d'usage

Description

Greco-Buddhist Art of Gandhara Buddha HeadStucco, with traces of polychromyDimensions: 13 × 6 cmThis sculpture belongs to the Gandhara tradition, an ancient region located in the northwest of present-day Pakistan and extending into eastern Afghanistan, where Buddhism gave rise, during the first centuries of our era, to a particularly original sculptural tradition. The choice of stucco is characteristic of Gandharan art from Late Antiquity: beginning in the 3rd century and especially during the 4th and 5th centuries, this material played an important role in the region's major monastic complexes, particularly around Taxila and in the centers of western Gandhara. Stucco allowed forrelatively rapid modeling and could be painted in multiple colors, traces of

Dealer

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which remain here.Gandhara art constitutes one of the great traditions of ancient Buddhist art. Its artistic language combines Buddhist iconography with a conception of the human figure deeply influenced by the classical traditions that spread throughout Central Asia following Alexander's conquests and by the exchanges linking the Mediterranean, Bactria, India, and China. However, this art shouldnot be reduced to a mere Greek influence: local traditions and cultural exchanges played an essential role in shaping the image of the Buddha. The period from the 3rd to the mid-5th century corresponds precisely to a significant expansion of Buddhist settlements in Gandhara, notably at Taxila, Takht-i-Bahi, Sahri-Bahlol, Jamal Garhi, and in the Peshawar region.The most relevant parallels concern the stucco works from Taxila, several of whose Buddha heads display a fluid modeling and an introspective expression; the workshops at Sahri-Bahlol and Jamal Garhi, major monastic centers in Gandhara; as well as the sculptures of Hadda, in Afghanistan, where the Gandharan tradition of stucco and polychromy continued into the 5th-6th centuries. These parallels are exclusively stylistic and geographical and do not constitute an attribution to a specific workshop.The work exhibits significant losses and wear consistent with its fragmentary nature; traces of red pigments are still visible on the surface. The material and the state of preservation of the polychromy are particularly interesting for a work of this nature, as they serve as a reminder that Gandharan stucco sculptures were frequently painted. The presentation on a metal base allows for immediate appreciation of the sculpture. Given its presumed age, its significance for the history of Buddhism, and its place within one of the great artistic traditions of ancient Asia, this head is an interesting addition to a collection devoted to the arts of India, Pakistan, Afghanistan, or the Silk Road.Geographic context: Gandhara - Taxila - Peshawar - Khyber-Pakhtunkhwa - Takht-i-Bahi -

Sahri-Bahlol - Jamal Garhi - Hadda - Afghanistan - Pakistan - Northern India - Silk Road.***Deutsch Gandhara-Schule, griechisch-buddhistische KunstBuddha-KopfStuck mit Resten von PolychromieMaße: 13 × 6 cmDie Skulptur gehört zur buddhistischen Kunsttradition von Gandhara, einer historischen Region im heutigen Nordwesten Pakistans und im Osten Afghanistans. Stuck wurde dort ab dem 3. Jahrhundert zu einem wichtigen Werkstoff und insbesondere in den großen buddhistischen Klosterzentren um Taxila und Peschawar verwendet. Das Material ermöglichte eine relativ schnelle Modellierung und konnte farbig gefasst werden; Reste dieser ursprünglichen Polychromie sind hier noch sichtbar.Die Gandhara-Kunst gehört zu den bedeutenden Traditionen der buddhistischen Kunst der Antike. Sie verbindet buddhistische Ikonographie mit einer naturalistischen Auffassung der menschlichen Figur, die durch die Kontakte zwischen Südasien, Zentralasien und der klassischen Mittelmeerwelt geprägt wurde. Zwischen dem 3. und der Mitte des 5. Jahrhunderts erlebte die buddhistische Skulptur in Gandhara eine bedeutende Entwicklung, insbesondere in Taxila, Takht-i-Bahi, Sahri-Bahlol und Jamal Garhi.Stilistische und geografische Vergleiche finden sich insbesondere bei den Stuckarbeiten von Taxila, Sahri-Bahlol, Jamal Garhi und Hadda. Diese Vergleiche sind ausschließlich kunsthistorischer und geografischer Natur und stellen keine Zuschreibung an eine bestimmte Werkstatt dar.Das Fragment weist Verluste und

Oberflächenabnutzungen auf; Reste roter Pigmente sind noch sichtbar. Material, mutmaßliches Alter und kunsthistorische Bedeutung machen die Skulptur zu einem interessanten Stück für eine Sammlung buddhistischer, gandharischer oder entlang der Seidenstraße entstandener Kunst.Geografische Bezüge:
Gandhara - Taxila - Peschawar - Takht-i-Bahi - Sahri-Bahlol - Jamal
Garhi - Hadda - Afghanistan - Pakistan - Nordindien - Seidenstraße. Italiano Scuola del Gandhara, arte greco-buddhistaTesta di BuddhaStucco con tracce di policromiaDimensioni: 13 × 6 cmLa scultura appartiene alla tradizione buddhista del Gandhara, antica regione situata nell'attuale Pakistan nord-occidentale e nell'Afghanistan orientale. Lo stucco divenne un materiale importante nella produzione scultorea del Gandhara a partire dal III secolo, soprattutto nei grandi centri monastici della regione di Taxila e Peshawar. Il materiale consentiva una modellazione relativamente rapida e poteva essere dipinto; alcune tracce della policromia originaria sono ancora visibili.L'arte del Gandhara costituisce una

delle grandi tradizioni dell'arte buddhista antica. Essa unisce l'iconografia buddhista a una concezione naturalistica della figura umana, sviluppatasi attraverso i contatti tra Asia meridionale, Asia centrale e mondo mediterraneo. Tra il III e la metà del V secolo la regione conobbe un importante sviluppo della scultura buddhista, in particolare a Taxila, Takht-i-Bahi, Sahri-Bahlol e Jamal Garhi.I

confronti più pertinenti riguardano le produzioni in stucco di Taxila, Sahri-Bahlol, Jamal Garhi e Hadda. Si tratta esclusivamente di confronti stilistici e geografici e non costituiscono un'attribuzione a uno specifico atelier.Il frammento presenta perdite e usure superficiali; sono ancora visibili tracce di pigmento rosso. Il materiale, l'antichità presunta e l'importanza nella storia dell'arte buddhista ne fanno un interessante elemento per una collezione dedicata all'arte del Gandhara, al buddhismo o alla Via della Seta.Riferimenti geografici: Gandhara - Taxila - Peshawar - Takht-i-Bahi - Sahri-Bahlol - Jamal Garhi - Hadda - Afghanistan - Pakistan - India settentrionale - Via della Seta. Español Escuela de Gandhara, arte greco-budistaCabeza de BudaEstuco con restos de policromíaDimensiones: 13 × 6 cmLa escultura pertenece a la tradición budista de Gandhara, antigua región situada en el actual noroeste de Pakistán y extendida hasta el este de Afganistán. El estuco se convirtió en un material importante de la escultura gandhariana a partir del siglo III, especialmente en los grandes centros monásticos de la región de Taxila y Peshawar. Permitía un modelado relativamente rápido y podía recibir policromía, de la que todavía se conservan algunos restos.El arte de Gandhara constituye una de las grandes tradiciones del arte budista antiguo. Combina la iconografía budista con una concepción naturalista de la figura humana, influida por los contactos entre Asia meridional, Asia Central y el mundo mediterráneo. Entre los siglos

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colección dedicada al arte de Gandhara, al
budismo o a la Ruta de la
Seda.Referencias geográficas: Gandhara - Taxila
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Peshawar - Takht-i-Bahi - Sahri-Bahlol - Jamal
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