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



800 EUR

Period : Before 16th century

Condition : Etat d'usage

Material : Stucco

Description

Greco-Buddhist art from Gandhara, 3rd-4th century Buddha HeadStucco, with ancient traces of polychromyDimensions: 18 × 11 × 15 cmThis Buddha head belongs to the Gandharan sculptural tradition, one of the major expressions of ancient Buddhist art. The use ofstucco is particularly characteristic of Gandharan artfrom the 3rd and 4th centuries, a period during which this material developed in parallel with the rise of major monastic settlements. Lighter and more easily moldable than schist, stucco allowed for the rapid creation of figures and was frequently painted in multiple colors, traces of which may still be visible. The presence of this material, the design of the face, and the fragmentary nature of the piece are consistent with this tradition.Gandhara corresponds primarily to a vast region in what is

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now northwestern Pakistan and the neighboring territories of eastern Afghanistan. Between the3rd and 5th centuries, the Buddhist centers of Taxila, Takht-i-Bahi, Sahri-Bahlol, Jamal Garhi, and Hadda saw significant production of stucco sculptures. This period marked a major evolution in Gandharan art: the Hellenistic and Roman heritage, transmitted from Central Asia, blended with Buddhist iconography and the artistic traditions of Northern India. The sculptures of this era thus constitute one of the most remarkable testimonies to the cultural exchanges between the Indian world, the Hellenistic world, and Central Asia. The most relevant parallels can be found with the workshops of Taxila, whose stucco works were particularly significant in the 4th century, with Hadda, famous for its stucco sculptures and traces of polychromy, as well as with the complexes at Sahri-Bahlol and Jamal Garhi. These comparisons are stylistic and geographical and do not allow the piece to be attributed to a specific workshop.The sculpture survives in a fragmentary state, with significant losses and ancient wear on the surface. The traces of coloring still visible reinforce the archaeological significance of the piece, serving as a reminder that Gandharan sculptures were not intended to be monochromatic works. Its size of 18 cm allows for easy display while retaining a genuine sculptural presence. For a collector, the appeal lies in the combination of a subject emblematic of Buddhism, a characteristic material, and a particularly precise geographical context; an ancient piece that fits directly into the history of artistic exchanges between India, Afghanistan, and Central Asia.Geographical : Gandhara - Taxila - Peshawar - Takht-i-Bahi - Sahri-Bahlol - Jamal Garhi - Hadda - Peshawar Valley - Khyber-Pakhtunkhwa - Nangarhar - Afghanistan - Pakistan - Northern India -ancient routes of Central Asia.*** Deutsch Griechisch-buddhistische Kunst von Gandhara, 3.-4. JahrhundertBuddha-KopfStuck mit Spuren von Polychromie18 × 11 × 15 cmDieser

Buddha-Kopf gehört zur Bildhauerkunst von Gandhara, einer der bedeutendsten Traditionen der frühen buddhistischen Kunst. Stuck wurde besonders im 3. und 4. Jahrhundert in Gandhara verwendet, als die großen buddhistischen Klosterzentren eine umfangreiche Produktion von Stuckskulpturen entwickelten. Das Material ließ sich leichter modellieren als Schiefer und wurde häufig farbig gefasst.Gandhara umfasste Gebiete des heutigen nordwestlichen Pakistan und des östlichen Afghanistan. Zu den bedeutenden Zentren gehörten Taxila, Takht-i-Bahi, Sahri-Bahlol, Jamal Garhi und Hadda. Die dort entstandene Kunst verbindet buddhistische Ikonographie mit hellenistischen, römischen und nordindischen Traditionen. Stilistische Vergleiche ergeben sich insbesondere mit den Stuckarbeiten von Taxila und Hadda sowie mit Sahri-Bahlol und Jamal Garhi. Diese Vergleiche sind ausschließlich stilistisch und geografisch.Die Skulptur ist fragmentarisch erhalten und weist deutliche Verluste und alte Oberflächenabnutzungen auf. Reste der ursprünglichen Farbigkeit sind noch sichtbar. Material, Thema und geografischer Zusammenhang machen das Stück für eine Sammlung buddhistischer oder gandharischer Kunst besonders interessant.Geografische Bezüge: Gandhara - Taxila - Peschawar - Takht-i-Bahi - Sahri-Bahlol - Jamal Garhi - Hadda - Afghanistan - Pakistan - Nordindien - Zentralasien. Italiano Arte greco-buddhista del Gandhara, III-IV secoloTesta di BuddhaStucco con tracce di policromia18 × 11 × 15 cmQuesta testa di Buddha appartiene alla tradizione

scultorea del Gandhara, una
delle principali espressioni dell'arte buddhista
antica. Lo stucco è
particolarmente caratteristico della produzione
gandharica del III e IV
secolo, quando i grandi centri monastici
svilupparono una notevole
produzione di sculture in questo materiale. Lo
stucco permetteva una
modellazione più rapida della pietra e veniva
spesso dipinto.Il
Gandhara comprendeva territori dell'attuale
Pakistan nord-occidentale e
dell'Afghanistan orientale. Tra i principali centri
buddhisti
figuravano Taxila, Takht-i-Bahi, Sahri-Bahlol,
Jamal Garhi e Hadda. La
loro produzione unisce l'iconografia buddhista
alle tradizioni
artistiche di origine ellenistica e romana e alle
correnti dell'India
settentrionale. I confronti più pertinenti
riguardano gli stucchi di
Taxila e Hadda, oltre agli insiemi di Sahri-Bahlol
e Jamal Garhi. Si
tratta esclusivamente di confronti stilistici e
geografici.La
scultura è frammentaria, con perdite importanti e
usura antica della
superficie. Sono ancora visibili tracce di
policromia. Il soggetto, il
materiale e il preciso riferimento geografico
conferiscono all'opera un
interesse particolare per una collezione dedicata
all'arte buddhista,
gandharica o alle antiche vie dell'Asia.Riferimenti

geografici: Gandhara - Taxila - Peshawar -
Takht-i-Bahi - Sahri-Bahlol -
Jamal Garhi - Hadda - Afghanistan - Pakistan -
India settentrionale -
Asia centrale. Español Arte greco-budista de
Gandhara, siglos III-IVCabeza de BudaEstuco
con restos de policromía18 × 11 × 15 cmEsta

cabeza de Buda pertenece a la tradición escultórica de Gandhara, una de las grandes expresiones del arte budista antiguo. El estuco es especialmente característico de la producción gandhariana de los siglos III y IV, cuando los grandes centros monásticos desarrollaron una importante producción escultórica en este material. El estuco permitía un modelado más rápido que la piedra y recibía con frecuencia una policromía.Gandhara comprendía territorios del actual noroeste de Pakistán y del este de Afganistán. Entre sus principales centros budistas se encontraban Taxila, Takht-i-Bahi, Sahri-Bahlol, Jamal Garhi y Hadda. Su producción artística combina la iconografía budista con tradiciones de origen helenístico y romano y con las corrientes artísticas del norte de la India. Los paralelos más pertinentes corresponden a los estucos de Taxila y Hadda, así como a Sahri-Bahlol y Jamal Garhi. Se trata únicamente de comparaciones estilísticas y geográficas.La escultura se conserva de forma fragmentaria, con pérdidas importantes y desgaste antiguo de la superficie. Todavía se observan restos de policromía. El tema, el material y su precisa relación geográfica le confieren un interés especial para una colección dedicada al arte budista, gandhariano o a las antiguas rutas de Asia.Referencias geográficas:
Gandhara - Taxila - Peshawar - Takht-i-Bahi - Sahri-Bahlol - Jamal Garhi - Hadda - Afganistán - Pakistán - norte de la India - Asia Central