

Galerie Hioco

Buddha Śākyamuni statue (P693)



What do we like in this sculpture ?

- Its drapery of a remarkable finesse.
- Its carefully chiseled features, imbued with serenity.
- Its allure, between robustness and delicacy.

I. Detailed description

Statue of Buddha Śākyamuni (P693)

Grey shale

Ancient Gandhāra region

3rd-3rd century

H. 66 cm or 26 inch

The Śākyamuni Buddha

This superb sculpture comes from the ancient region of Gandhara (Afghanistan, Pakistan), and represents the Buddha standing. The Blessed One can be recognized by his monastic costume covering both shoulders here, and the circular mandorla behind his head; but especially by the lakṣaṇa, distinctive marks or signs of the Śākyamuni Buddha, including the cranial protuberance (uṣṇīṣa), the tuft of hair between the eyes (ūrṇā), and his distended earlobes, revealing his former wealth. The right arm is fragmentary, but his hand would have been sketching the gesture of fearlessness (abhaya mudrā), palm facing outward and fingers extended. This iconography is conventional for depicting the historical Buddha and becomes fixed in the early centuries of our era, when the anthropomorphic representation of the Buddha appears.

An art at the crossroads of civilizations

This sculpture is characteristic of the art of the Gandhāra region, notably by the drapery with concentric folds, held in one hand by the Buddha, which shows a Hellenistic influence testifying to the exchanges and contacts of civilizations. This is what the historian Alfred Foucher has established as Greco-Buddhist art: a syncretic art born in Gandhāra, thanks to the encounter between the Greek, Persian and Indian worlds, notably through the caravan trade and the Silk Road. We thus find all the characteristic qualities of this region, combining the finesse of Hellenistic realism and the iconographic codes of the Buddhist religion.

A remarkable know-how

The round and full face, of great gentleness and serenity, the half-closed eyelids, the straight nose, the small fleshy mouth as well as the use of schist testify to an art perfectly mastered in its making, underlined by its excellent state of preservation. This remarkable sculpture probably took place in one of the two spaces of Gandhāra monasteries: a courtyard accessible to devotees and cluttered with all sorts of ex-voto monuments, such as reliquary mounds (stūpa) and chapels, and, beyond that, a space reserved for monks only. It is therefore a unique and powerful work, carrying a thousand-year-old history.

II. Photo of the artwork – frontview



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III. Photo of the artwork – three-quarter view



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IV. Photo of the artwork– left profile view



V. Photo of the artwork – back view



VI. Photo de l'œuvre – vue de profil droit



VII. Photo de l'œuvre – vue de $\frac{3}{4}$ droit



VIII. Provenance: in all transparency!

. This piece comes from a former Japanese collection, since 1980, then from an English private collection since 2003.

. We are always very vigilant concerning the origin of the works we propose. To ensure the seriousness and the reliability of the information given by the former owners is one of our priorities and we then guarantee you this origin by engaging our responsibility.

. In order to reinforce this guarantee, we systematically verify that these works have not been registered as missing or stolen. Interpol having granted us the right to consult directly their database which lists the stolen or reported pieces, we check by ourselves and deliver a certificate to attest it.

IX. Condition report: our scientific view

This schist piece, 66 centimeters or 26 inch high, is in good general condition. The elements of the face and the hair are well preserved, as is the drapery, as well as the left arm and the feet. The right arm is missing. The halo is fragmentary in the upper part. There are also some traces of erosion at the base. Earthen deposits can be seen on the entire surface, testifying to a long period of burial in the ground. Some areas are preserved, such as the forehead and the hand, as well as the mandorla. The shale has a pinkish tint. No restoration has been detected.

Please note that we are neither conservators nor restorers, and therefore any condition report we submit is a subjective analysis that we issue with reservation, even though we take it very seriously and professionally. Potential buyers are invited to examine the piece themselves to ensure its condition.

X. Museum reference – Los Angeles County Museum of Art



Buddha Shakyamuni

Pakistan, Gandhara region, 2nd-early 3rd century

Sculpture

Gray schist

Los Angeles County Museum of Art

XI. Our guarantees

- More photos will be sent to you on request.
- In case of purchase, we will establish an invoice that you can pay by bank transfer.
- You will receive our certificate of authenticity with the photo of the artwork, its detailed description and the mention of the provenance.
- We will define together the shipping modalities and we will take care of all customs formalities if you live outside of France.
- If you do not like the piece, we give you the possibility to return it to us and we will assist you with the resulting terms and conditions.