





「又夢隨從彌勒與諸眷屬同會龍華，心自惟曰：
我於釋迦末法受持法華，今值慈尊，
感傷悲泣，豁然覺悟。」

— 慧思禪師 (515-577 C.E.)

*'I dreamt of meeting Maitreya and his followers
under the Dragon-flower tree. I said to myself:
I adhered to the Lotus Sutra in this age of dharma decline.
When I saw the Benevolent One (Maitreya),
sorrow filled me as I wept,
and I attained enlightenment in an instant.'*

— HUISI (515-577 C.E.)



THE BUDDHA MAITREYA PREACHING IN HIS KETUMATI PARADISE

Robert D. Mowry

Alan J. Dworsky Curator of Chinese Art Emeritus,
Harvard Art Museums, and Senior Consultant, Christie's

諦觀五蘊

晚隋／初唐 鎏金銅彌勒佛坐像

毛瑞

哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

Presented in the guise of a monk, this magnificent gilt bronze sculpture represents a Buddha 佛 as indicated by the robes, *ushnisha*, benevolent countenance, distended earlobes, small snail-shell curls of hair, and webbed fingers. The *ushnisha* 佛頂, or cranial protuberance on top of the head, symbolizes the expanded wisdom that the Buddha gained at his enlightenment 菩提, and it serves as the Buddha's diagnostic iconographic feature as only Buddhas possess an *ushnisha*. The gilded surfaces not only make the sculpture appropriate for representing a deity but symbolize the light that, according to the sacred texts, or sutras 佛經, radiates from his body.

The Buddha holds his right hand in the *abhaya-mudra* 施無畏印, a preaching gesture in which the hand is raised, palm outward, in the attitude of "do not fear". (A ritual hand gesture, a *mudra*—手印 or 印相—symbolizes a particular action, power, or attitude of a deity.) The left hand is lowered in the *varada-mudra* 與願印, or gift-giving gesture, in which the open hand rests on the left knee, palm outward. Many different Buddhas, including Sakyamuni 釋迦牟尼佛, Amitabha 阿彌陀佛, Maitreya 彌勒佛, and Vairocana (毘盧遮那佛 or 大日如來), among others, hold their hands in the *abhaya* and *varada mudras*; although it does not identify any particular Buddha, this combination of *mudras* indicates that the Buddha is preaching 說法.

The *asana*, or yogic posture, in which the Buddha sits identifies this image as Maitreya, the Buddha of the Future, who is known in Mandarin Chinese as Mile 彌勒佛.¹ (In Sanskrit, the name "Maitreya" means "the Benevolent One.") Though not specifically so prescribed in the sutras, when portrayed as a Buddha, Maitreya typically is shown seated in so-called Western style, with both legs pendant and with the feet resting on a lotus blossom or, as in the case of this sculpture, with each foot resting on a separate lotus blossom. Inscriptions identify a few images of the

此尊鎏金銅像流光熠彩，彌勒作僧人打扮，身着袈裟，其頂有肉髻、法相祥和，加上長耳螺髮、手有網縵，凡此種種皆為佛相。佛頂突起的肉髻，意味着證悟菩提後佛智圓滿，因為僅見於佛祖，故被視為佛陀的身份標識。鎏金表面既與神祇地位相稱，亦代表佛經中形容佛體煥發的身光。

彌勒佛右手施無畏印，此乃說法印，即右手上舉，掌心向外，象徵「無所畏怖」（手印或印相是用手結成特定的佛教手勢，喻指某位神祇的特定行為、法力或態度。）；左手結與願印搭於左膝之上，掌心對外。諸佛（包括釋迦牟尼佛、阿彌陀佛、彌勒佛、毘盧遮那佛或大日如來）雙手常結無畏印和與願印，這組手印並非某位佛陀專屬，但俱代表佛祖正在講經說法。

據其坐姿看來，本尊應是彌勒佛（「彌勒」的梵文意指「慈氏」），又名未來佛。¹ 雖無明確的經文記載，但彌勒佛以佛身出現時，泰半結善跏趺坐，其雙腿垂下，跣足踏蓮花一朵，或像本尊般，雙足各踏一蓮。也有若干結善跏趺坐的佛像，其銘文註明為釋迦牟尼佛，² 但同類型造像大多在銘文中註明為彌勒佛。於公元四世紀至

Buddha with legs pendant as the Buddha Sakyamuni,² but the majority of such images, when named by inscription, are identified as Maitreya. In fourth- to early sixth-century China, Buddhist artisans used the names Sakyamuni and Maitreya somewhat interchangeably, indicating both that the distinction between the two had not yet been clearly drawn and that their respective iconographies had not yet been firmly set.³

Religious beliefs about Maitreya apparently developed around the third century, about the same time as those of the Buddha Amitabha 阿彌陀佛, the Buddha of Boundless Light 無量光, who presides over the Sukhavati Pure Land Paradise, often called the Western Paradise 西方極樂淨土.⁴ By the fifth and sixth centuries, Maitreya worship was flourishing in China as evinced by the proliferation of monumental sculptures and numerous smaller carvings of Maitreya at major Buddhist sites like Yungang 雲岡 (in Shanxi province)(fig. 1), Longmen 龍門 (in Henan), and Dunhuang 敦煌 (in Gansu). And by the mid-sixth century, Maitreya had been clearly differentiated from other Buddhas and his iconography firmly established.

Maitreya's position in the Buddhist pantheon is unique. He is worshipped both as a bodhisattva in this age and as the Buddha of the next age, that is, as the Buddha of the Future. (A bodhisattva 菩薩 is a benevolent being who has attained enlightenment but who has postponed entry into *nirvana* 涅槃 in order to assist other sentient beings in gaining enlightenment.) Whether depicted standing or, more often, sitting "Western style" on a throne with legs pendent and ankles sometimes crossed, Maitreya presents a pose strikingly different from the more typical images of the Buddha. While his characterization, his role, and his popularity have varied, sometimes significantly, from text to text, culture to culture, and century to century, his basic position in the Buddhist pantheon has been consistently anchored in his identification as the anticipated successor to Sakyamuni, the Historical Buddha.

六世紀初，在中國佛教藝術工匠眼中，釋迦牟尼佛與彌勒佛大致相通，可見當時兩者尚未明確區分，其特有的造像儀軌亦未確立。³

與彌勒有關的信仰，蓋發端於公元三世紀，與阿彌陀佛（即無量光佛，號稱西方極樂淨土教主）興起之時間相若。⁴到了五、六世紀，中原供奉彌勒之風大熾，以山西雲岡（圖一）、河南龍門、甘肅敦煌等佛教重地為例，大型彌勒造像隨處可見，小型雕像亦多不勝數。及至公元六世紀中葉，彌勒已與其他佛陀有明顯的區別，其造像儀軌業已清楚訂立。

彌勒在諸佛之中身份特殊。他既是現世菩薩（菩薩慈悲為懷，雖已證菩提，但誓要渡盡眾生始入涅槃），亦被尊為未來世之佛陀（即未來佛）。彌勒像無論呈立姿，或採用較常見的善跏趺坐姿（又稱「倚坐」，即雙腿從寶座垂下，有時雙足相交），其姿態皆與典型的佛陀形象大異其趣。彌勒佛的形象、地位和受歡迎程度，常因經文、文化和歷史背景而異，甚或有天壤之別，但在佛教諸神中，他被尊為現世佛釋迦牟尼的未來繼任者這一核心概念，卻始終如一。



fig. 1 Cave 3 of Yungang Grottoes, Datong
圖一 雲岡第三窟坐佛

The earliest images of Maitreya as a bodhisattva, in both India and China, characteristically present him standing and draped in the robes of an Indian prince of old. Richly attired, he is represented with his hair arranged in a tall chignon, or bun, atop his head and with long strands of hair cascading over his shoulders. He also wears ornamental scarves, a *dhota* of rich silk brocade, and a wealth of jewellery that includes earrings, necklaces, armlets, bracelets, and anklets, and he typically holds a small jar known as a *kumbha* 甕 in his lowered left hand.⁵ The small stupa 偷婆 or pagoda 塔 that appears at the front of his chignon or headdress emblemizes the repository in which the Buddha Sakyamuni's relics were interred, thus firmly associating him with Sakyamuni and identifying him as the Bodhisattva Maitreya 彌勒菩薩, the Buddha of the Future who will succeed the Sakyamuni. By the fifth and sixth centuries in China, the Bodhisattva Maitreya often sits with legs pendant and ankles crossed, as seen in many representations in the Buddhist cave temples at Yungang⁶ 雲岡石窟 and Longmen 龍門石窟; by the sixth century in China, but earlier in India, sculptures of the Bodhisattva Maitreya occasionally also portray him in contemplative mode, sitting with the left leg pendant, the right ankle resting on the left knee, the head bent slightly forward, and the fingers of the right hand gently touching the right cheek.⁷

By contrast, the combination of *ushnisha*, monastic robes, seated pose with legs pendant, and preaching *mudra* indicates that the present gilt bronze sculpture represents Maitreya in his role as earthly Buddha of the next age. When he finally descends from the Tushita Heaven 兜率天, where he and other bodhisattvas currently reside, Maitreya will become a Buddha and will preside over the Ketumati Pure Land Paradise (雞頭摩 or 翅頭末). According to the sutras, the world will be in a blissful and peaceful state when Maitreya finally appears as the presiding Buddha: there will be no thieves or robbers, no disease or danger of fire, and no famine because rain will come in due season and crops will be plentiful.

無論是在印度或中國，彌勒菩薩最初是作古代印度王子打扮。盛裝示人的彌勒頂結高髻，髮綰飄垂雙肩。此外，他還身披帔帛，腰繫華美的織錦半裙，身上瓔珞琳瑯，頸項、腕臂和足踝佩飾寶釧，左手垂放，執一小巧寶瓶。⁵ 高髻或寶冠前的小偷婆或寶塔，代表了釋尊的舍利所在，既可彰顯他與釋尊之關係，亦確立了彌勒菩薩在未來世作為釋迦牟尼繼任人的地位。時至五、六世紀，中國的彌勒菩薩通常垂足而坐，足踝相交，姿態與許多雲岡石窟⁶及龍門石窟的佛教造像相同；到了六世紀的中國（印度則更早），彌勒菩薩間或結半跏思惟坐，其左腿垂放，右踝搭於左膝之上，臉微頷，右手指尖輕觸右頰。⁷

相對而言，本尊彌勒頂有肉髻，身着袈裟，垂足而坐，且手結說法印，可見此例鑲金銅像描寫的正是未來世降生娑婆世界的彌勒佛。彌勒從兜率天（他與眾多菩薩目前居於兜率內院）下世之際，將化身為佛，成為人間淨土翅頭末城（又名雞頭摩城）之教主。據經文記載，彌勒下世成佛後，大千世界將一片祥和：因為屆時雲行雨施、五穀豐登，所以世上盜賊盡去，亦無疾厄刀兵、水火災荒。



Fifth- and early sixth-century, Chinese images of Maitreya typically portray him as a bodhisattva, often seated in the “cross-ankle” pose, and waiting in the Tushita Heaven to make his descent to earth to succeed Sakyamuni as the next Buddha. By contrast, the generally slightly later images of Maitreya as a Buddha, characteristically seated in Western fashion, were intended to show that he already has descended, has progressed from bodhisattva to Buddha, and is preaching in the Ketumati Paradise, or Pure Land he will realize on earth.⁸

Two basic trends have significantly moulded the development of Maitreya worship in China: the so-called “ascent” (*Shangsheng* 上生) and “descent” (*Xiasheng* 下生) modes. The ascent mode, which derives from the *Scripture on Contemplating the Ascent to be Born in Maitreya Bodhisattva’s Tushita Heaven* 觀彌勒菩薩上生兜率天經, emphasizes the devotees’ rebirth in the Tushita Heaven, where they will encounter Maitreya in his bodhisattva form and listen to his preaching in his present otherworldly realm. According to the *Scripture on Contemplating the Ascent*, devotees who have acquired sufficient meritorious karma 好業力 will, on their death, be reborn in the Tushita Heaven, Maitreya’s celestial residence, and when the hour arrives, they will descend together with Maitreya into this world to attend the preaching assemblies he will hold. The descent mode is based on the *Scripture on Maitreya’s Descent and Birth* 彌勒下生經, the *Scripture on Maitreya’s Great Attainment of Buddhahood* 彌勒大成佛經, and the *Scripture on Maitreya’s Descent, Birth, and Attainment of Buddhahood* 彌勒下生成佛經. These three sutras describe how Bodhisattva Maitreya will descend to earth from the Tushita Heaven, will achieve full enlightenment and become a Buddha, and will preside over an earthly paradise usually known as Ketumati and traditionally believed to be near Varanasi (ancient Benares 貝拿勒斯), India.⁹

時至五世紀及六世紀初，中原彌勒像以菩薩造型居多，且通常結交腳坐，仿若在兜率天等待下世，以繼承釋尊為人間佛陀。相對而言，年代略晚的彌勒佛像大多結善迦趺坐，藉此突顯彌勒業已下世，並已從菩薩轉化為佛，並於他營造的人間淨土說法。⁸

中國彌勒信仰之演變，深受兩大趨勢影響，即所謂的「上生」與「下生」說。上生說源自《觀彌勒菩薩上生兜率天經》，強調信眾將往生兜率天，除了得見彌勒菩薩，更可在天界聽其說法。根據此經，已積得足夠好業力的信眾，死後可往彌勒所在的兜率內院，將來還能隨彌勒下世人間，親聆彌勒講經說法。下生說則以《彌勒下生經》、《彌勒大成佛經》及《彌勒下生成佛經》為基礎，據三經所述，彌勒菩薩會從兜率天下世，福智圓滿的他將轉化為佛，成為人間淨土翅頭末城之教主，相傳此城位於古印度的貝拿勒斯（今瓦拉納西）。⁹

根據六世紀初僧侶的計算，自現世釋迦牟尼佛（約公元前 563 至 483 年期間）降生以來，世上大約已過千年。鑑於「千年」即滿，佛學家推算釋迦牟尼時代可能行將

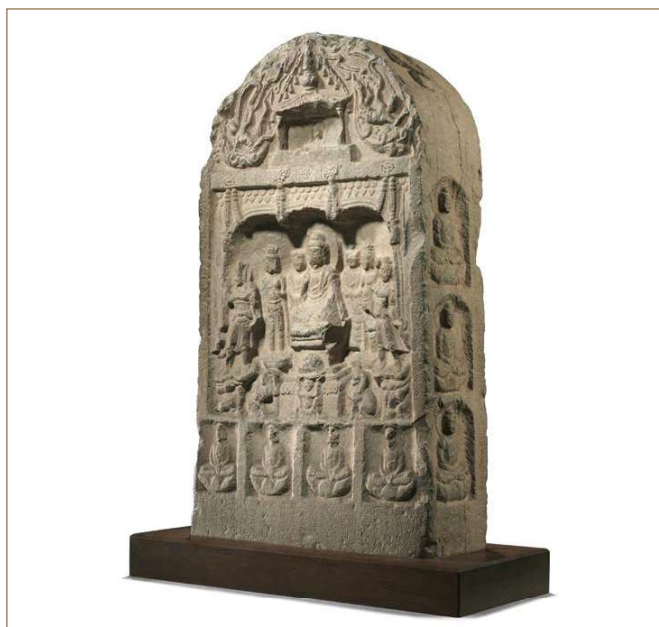


fig. 2 A four-sided stone Buddhist stele, Xianheng Era (670-674 C.E.) of Tang Dynasty
Fujita Museum collection, sold at Christie's New York, 15 March 2017, lot 530
圖二 唐咸亨(670-674) 石灰岩雕四面造像碑
藤田美術館舊藏 紐約佳士得 2017年3月15日 拍品530號

Early in the sixth century Buddhist monks calculated that roughly 1,000 years had passed since the Historical Buddha Sakyamuni had lived (c. 563–c. 483 BC). Realizing that “a millennium” was at hand, Buddhist theologians speculated that the era of Sakyamuni might be coming to an end, which resulted in increased worship of Maitreya as the Buddha of the Future.¹⁰ In that context, Buddhist devotees began to favour the several “descent and attainment of Buddhahood sutras” over the “ascent sutras” that had earlier been popular, with a resulting increase in the production of images of Maitreya as a Buddha in the sixth, seventh, and eighth centuries. Given that Maitreya is to succeed Sakyamuni as the presiding Buddha, stone steles 石碑 of those centuries often pair those two Buddhas, depicting Sakyamuni seated in *yogasana* pose on the stele’s front face and Maitreya seated in Western fashion with legs pendant on the back face, as witnessed by two steles from the Fujita Museum, Osaka 大阪藤田美術館, sold at Christie’s, New York, on 15 March 2017 (lots 530 (fig. 2) and 531 (fig. 3)).¹¹

This majestic, gilt bronze sculpture originally sat on a rectangular, plinth-like throne which likely stood at the centre of a gilt bronze altar in the form of a small table with four legs and cusped apron panels. Additional figures, hierarchically scaled and symmetrically arranged, would have accompanied the Buddha, the grouping including an odd number of figures with the Buddha at the centre flanked on either side by a bodhisattva, perhaps with a monk or disciple tucked between the Buddha and each bodhisattva, and perhaps with a guardian figure at each outer edge of the assemblage. Akin to angels, celestial figures termed *apsaras* 飛天 likely hovered above, venerating the Buddha, playing musical instruments, or making offerings of alms or flowers. A late seventh- or early eighth-century, gilt bronze Maitreya altar group in the collection of the Asian Art Museum, San Francisco, suggests the context in which this sculpture originally appeared (B60 B8+).¹²

結束，未來世彌勒佛的信眾因而大增。¹⁰ 在此背景下，佛教徒漸捨之前流行的上生說佛經，而取下生成佛論，致使公元六至八世紀的彌勒佛造像隨之增加。由於彌勒被視為釋迦牟尼佛在人間的繼任者，所以這三百年間的石碑之上，兩者常一同出現，正面為結跏趺坐的釋尊，背面的彌勒則結善跏趺坐，情形正如紐約佳士得於2017年3月15日推出的兩方大阪藤田美術館藏石碑（拍品編號530（圖二）及531（圖三））。¹¹

本尊鎏金銅像端凝大氣，原應坐於台座形長方寶座之上，後者位居鎏金銅壇桌正中，壇桌狀若飾壺門形牙條的四足小几。此佛兩側原應有其他神祇，各按尊卑等級對稱而列，人物組合為奇數，居中為彌勒佛，兩側各有一脅侍菩薩，佛與菩薩之間或加插一名僧侶或尊者，組合外沿各安放一名守護神。此外，可能還有類似西方天使的飛天在群像上方盤旋，她們多以敬拜佛祖、奏樂或獻祭供品花果的形象出現。若證諸舊金山亞洲藝術博物館藏七世紀末或八世紀初的鎏金銅彌勒佛群像，即可一窺本拍品原來的佈局（B60 B8+）。¹²

成像之際，本尊身後應配有鎏金銅頭光或

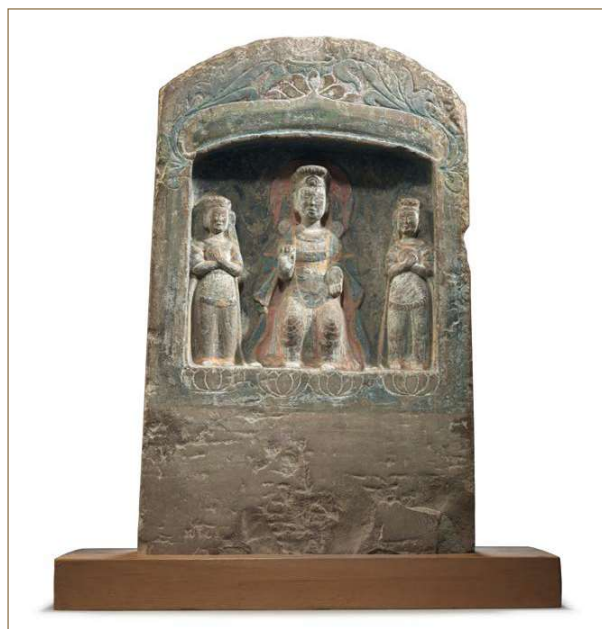


fig. 3 A four-sided stone Buddhist stela (back), Sui Dynasty (581-610 C.E.)
Fujita Museum collection, sold at Christie's New York, 15 March 2017, lot 531
圖三 隋 彩繪砂岩雕四面造像碑（背面）
藤田美術館舊藏 紐約佳士得 2017年3月15日 拍品531號

At the time it was created, either a gilt bronze halo or a gilt-bronze mandorla 背光 would have appeared behind this sculpture, the lotus-petal-shaped aureole 光環 suggesting light radiating from the Buddha's body and thus signaling his divine status. (Symbolizing divinity, a halo is a circle, or disc, of light that appears behind the head of a deity; a mandorla is a full-body halo.) The small interruption in the curls of hair on the back of this sculpture's head indicates the point where the halo or mandorla was secured in place. If not pierced, the aureole would have been engraved with a lotus blossom at its centre and tongues of flame around its periphery (compare Freer Gallery of Art, Washington, DC, no. F1914.21); if reticulated, the aureole likely incorporated openwork floral designs arranged in a scrolling arabesque perhaps with an open lotus blossom featured *en face* directly behind the Buddha's head. The apsaras mentioned above would have been attached to the top of the aureole.

As evinced by the Gupta-period 笈多古時代 sculpture at the front of the stupa 偷婆 within Cave 26 at Ajanta 阿旃陀石窟, in Maharashtra, India, which dates before 480 C.E. (fig. 4),¹³ images of Buddhas with legs pendant were created in India by the fifth century. Such Indian images likely were the inspiration for the Chinese sculptures of the Buddha Maitreya seated with legs pendant that had appeared at Yungang by the second half of the fifth century.¹⁴

Large-scale, even monumental, sculptures of Maitreya as a Buddha were created at several Buddhist cave temple sites during the Sui dynasty (581-618 C.E.), particularly at Maijishan 麥積山石窟 (in Gansu province), and many more during the Tang dynasty (618-907 C.E.), including at Longmen and Tianlongshan 天龍山石窟 (in Shanxi province). Of these sculptures, the one closest in style and general appearance to the present gilt bronze sculpture is that in Cave 5 at Maijishan; though not dated by inscription and variously attributed to the Sui and Tang dynasties, the

背光，蓮瓣形的光環象徵佛體煥發的身光，以示其神聖地位。（頭光是指神祇頭後的圓形或盤狀光輪，以全身為背景的光輪則為背光，兩者皆為神祇標識。）本尊頭後捲髮略有起伏，應是固定頭光或背光之處。若非鏤空，光輪中央應刻一朵蓮花，外緣為火焰，就此可參照華盛頓弗利爾美術館珍藏（藏品號 F1914.21）；若光輪鏤空，則泰半糅合透雕纏枝花紋，或在佛首之後飾一朵正面盛開之蓮花。至於上文提到的飛天，一般固定於光輪頂端。

在印度馬哈拉施特拉邦的阿旃陀第 26 號石窟內，根據偷婆正面的古普塔時代雕像（創作於公元 480 年前）（圖四）看來，¹³ 印度早於五世紀前已有製作垂足而坐的佛像。五世紀下半葉在中國雲岡出現的善跏趺坐彌勒佛像，很可能也曾師法這類印度造像。¹⁴

隋代（公元 581 至 618 年）多個佛教石窟皆有創作大型甚或巨型彌勒佛像，最突出者莫如甘肅的麥積山石窟，而唐代（公元 618 至 907 年）情況更甚，如山西的龍門和天龍山石窟。該批雕像之中，又以麥積山第 5 窟的作品，在風格與整體外觀上最接近本尊鎏金銅像；該像的銘文無



fig. 4 Cave 26, Ajanta, Maharashtra, India
圖四 印度馬哈拉施特拉邦阿旃陀第 26 號石窟

Majjishan Buddha's square face, slender body, and placement of both feet on a single large lotus blossom argue for its probable date of creation in the Sui or first years of the Tang. Even the treatment of this monumental Maitreya's eyebrows finds kinship in the similar treatment of those of the present gilt bronze Maitreya; in both cases the eyebrows' arched edges are chamfered, resulting in a narrow, beveled indentation just above or just below the arch and a concomitant shift of planes.

Ascribed to the Sui dynasty, a painting on the western wall of Cave 405 in the Mogao complex of Buddhist grottoes at Dunhuang (in Gansu province) 敦煌莫高窟 presents the Buddha Maitreya seated in Western fashion with legs pendant and flanked on either side by a standing monk, or disciple, and a standing bodhisattva (fig. 5); the Buddha holds his hands in the *abhaya* and *varada mudras*, indicating that he is preaching 說法.¹⁵ With its squared face, its outward gaze, its hands gracefully posed in the proper *mudras*, and its feet resting on a separate lotus blossoms, the Maitreya in the Dunhuang wall painting exhibits a close affinity to the present gilt bronze Maitreya, suggesting that the two works were produced within a few decades of each other. In neither example are the Buddha's robes so copious that they fall in voluminous folds over the legs or around the feet; moreover, in each case, the Buddha's robes rest lightly on the legs, revealing their presence but not emphasizing their form.

The present gilt bronze sculpture likely dates to the first half of the seventh century, that is, to the end of the Sui or beginning of the Tang. The arrangement of the hair in small, snail-shell curls favors a Tang date for the sculpture as do the three strongly articulated folds of flesh around the neck and the pair of lotus blossoms positioned to receive the Buddha's feet. At the same time, the slightly rectangular face and the slender body with narrow shoulders—as opposed to the full, round faces and fleshy bodies of classic Tang Buddhas—suggest a late Sui to

斷代線索，所以它究竟出自隋或唐代仍無定論，但此佛面型方正，身軀頎長，雙足踏一朵碩大的蓮花，種種跡象顯示，它很可能是隋代或唐代初年的作品。這尊巨型彌勒像的眉毛處理，也與本尊彌勒佛遙相呼應。兩者的眉毛弧線均倭邊，在彎弧上下形成一道細窄的斜凹面，營造出凹凸有致的立體效果。

甘肅敦煌莫高窟第 405 窟西牆有一幅據稱作於隋代的壁畫，畫中的彌勒佛結善跏趺坐，左右各立一名僧侶（或尊者）及菩薩，彌勒雙手結說法所用的無畏印及與願印。（圖五）¹⁵ 敦煌壁畫的彌勒佛臉容方正，雙目平視，手印端莊規整，雙足各踏一蓮，與是次拍賣的鎏金銅彌勒佛如出一轍，足見兩者的製作年代前後不出數十年。二佛均褒衣博帶，佛衣沿腿飄垂而下，下襬及踝；而且兩者的袈裟僅輕裹雙腿，輪廓依稀可見，但並未強調其曲線。

本尊彌勒很可能是七世紀上半葉隋末唐初的作品。觀乎彌勒的螺髮，或是其頸項的三道深紋，以及跏足之下的一對蓮花，皆更為接近唐代風格。但與此同時，典型的唐代佛像面容飽滿、體態豐腴，而本尊卻臉形方正、頎身窄肩，其眉眼描寫和袈裟





fig. 5. Mural depicting the Preaching Maitreya, Sui Dynasty (581-619 C.E.), Cave 405, Mogao Grottoes, Dunhuang
圖五 隋《說法圖》，敦煌莫高窟第405窟，北壁中央





fig. 6 A limestone Maitreya stele, dated by inscription to 687 C.E.
The Avery Brundage Collection, Asian Art Museum San Francisco
圖六 唐垂拱三年（公元 687 年）石雕彌勒佛造像
布倫戴奇捐贈 舊金山亞洲藝術博物館藏品

early Tang date, as do the eyes and associated eyebrows and the elegant presentation of the robe with its few folds asymmetrically disposed. The treatment of the robe finds parallels in a Sui-dynasty, gilt bronze Maitreya seated in western fashion with legs pendant and formerly in the Nitta Collection,¹⁶ though the present sculpture probably is a little later than that Sui example.

Perhaps the sculpture closest in style to the present Buddha is that within a niche in a small stone stele dated by inscription to 687 C.E. and in the collection of the Asian Art Museum, San Francisco (B60 S36+)(fig. 6). The stele depicts the Buddha Maitreya seated in Western fashion with legs pendant and flanked on either side by a monk, or disciple, and a bodhisattva. Both the present gilt bronze Maitreya and that in the stele claim a tall ushnisha, a rectangular face, three clearly articulated folds around the neck, and a slender body with narrow shoulders. Even so, the treatment of the eyes and eyebrows differs significantly in the two sculptures. The 687 C.E. Maitreya on the stele exhibits large, downcast eyes set under bulging lids, and its crisply defined eyebrows result from the sharp intersection of forehead and eye socket planes, all of which anticipate the mature Tang style of the eighth century; by contrast, the eyes of the gilt bronze Maitreya look directly ahead, the eyelids only partially closed, and the more complex eyebrows display the chamfered edges and beveled indentations that accentuate the eyebrows and that embody the Sui to early Tang style. In addition, the arrangement of the present gilt bronze Buddha's robe with just a few folds asymmetrically arranged contrasts with that of sculptures from the second half of the seventh century and later—including the robes of the Maitreya on the San Francisco stele—which typically boast a number of linear folds—sometimes termed “string folds”—that cascade between the figure's legs in a series of descending arcs. The robes of such sculptures from the mid-seventh century and later generally cling tightly to the legs,

樣式（袍褶不多且分佈不均），則較為接近隋末唐初之風格。新田舊藏一尊結善跏趺坐的隋代鎏金銅彌勒像，其袈裟的描寫與本拍品大同小異，¹⁶ 但本拍品的年代可能比該隋代雕像略晚。

風格最接近本尊之作，也許是舊金山亞洲藝術博物館藏一方小碑龕內的雕像（館藏號 B60 S36+）（圖六），其銘文紀年為 687 年。此碑的彌勒佛結善跏趺坐，左右各有一名脅侍高僧（或尊者）及菩薩。是次拍賣的鎏金銅像與石碑上的彌勒佛均肉髻高聳，臉容方正，頸有三道深褶，且頤身窄肩。然而，兩者在眼睛與眉毛的處理上迥然有別。687 年石碑的彌勒佛大眼垂視，眼瞼微鼓，彎眉線條明快，且恰好位於前額與眼眶交接處，在預示了八世紀唐代成熟期的風格；對比之下，鎏金銅佛雙目平視，眼瞼半闔，眉毛細節更為複雜，用倭邊和斜面凹痕來突出眉形，此乃隋至唐初的典型風格。再者，本尊的袈裟衣褶不多，且分佈不均勻，與七世紀下半葉以降的雕像（如舊金山石碑上的彌勒佛）截然不同，後者通常刻多道弧狀衣紋（英文又稱「string folds（線褶）」），似雙腿之間簇集而下的一組圓弧。七世紀中葉以降，此類雕像的衣袍一



fig. 7 A gilt-bronze Maitreya altar group, approx. 650-750 C.E.
The Avery Brundage Collection, Asian Art Museum San Francisco
圖七 唐 約公元 650-750 年 鎏金銅彌勒佛群像
布倫戴奇捐贈 舊金山亞洲藝術博物館藏品

underscoring their corporeality; by contrast, the robes of the present gilt bronze Maitreya lie delicately on the legs, revealing their presence but not emphasizing their form, suggesting a date for the sculpture's creation earlier than the second half of the seventh century.

Other known gilt bronze images of the Preaching Maitreya Buddha are either earlier or later than the present example. The other gilt bronze Preaching Maitreya formerly in the Nitta Collection and previously mentioned above, clearly dates several decades before the present sculpture.¹⁷ By contrast, with its full, round face, large eyes, well-articulated barrel chest, and clinging drapery that emphasizes the figure's corporeality, the previously mentioned gilt bronze Preaching Maitreya Buddha and associated altarpiece in the collection of the Asian Art Museum, San Francisco, likely dates to the late seventh or eighth century¹⁸ (B60 B8+)(fig. 7), just as the gilt bronze Preaching Maitreya Buddha in the collection of the Capital Museum, Beijing 北京首都博物館, surely also dates to the eighth century.¹⁹

Large in scale for an early Chinese gilt bronze sculpture, this majestic image represents the Buddha Maitreya preaching in his Ketumati Paradise, following his descent to earth from the Tushita Heaven to succeed the Buddha Sakyamuni as the presiding Buddha. Simply yet brilliantly composed, the sculpture focuses attention on the Buddha's face, with its serene countenance and compassionate expression, and on his hands, with their preaching mudras. In perfect harmony, the elegant style and clear statement of purpose—the preaching of wisdom and compassion—combine to make this a great masterwork of Chinese Buddhist sculpture.

般緊貼雙腿，益顯其曲線玲瓏；相反，本尊鎏金銅彌勒佛的袈裟輕裹雙腿，輪廓依稀而未見其形，看來應是七世紀中葉之前的作品。

其他已知的說法彌勒佛鎏金銅像，年代俱比本拍品較早或較晚。上文提及的另一尊新田舊藏說法彌勒鎏金銅像，斷代顯然也比本拍品早數十年。¹⁷ 相較而言，前述舊金山亞洲藝術博物館藏說法彌勒佛鎏金銅像及相關的神祇，無不面如滿月，胸前肌理分明，且薄衣貼體，恍若曹衣出水，看來很可能是七世紀末或八世紀的作品，¹⁸（圖七）而北京首都博物館藏說法彌勒佛鎏金銅像亦屬此列，其斷代亦是八世紀無疑。¹⁹

本尊法相莊嚴，在早期鎏金銅像之中，其造型堪稱敦碩，它呈現了自兜率天下世後，繼釋迦牟尼佛成為住世佛，並於人間淨土翅頭末城說法之彌勒佛。此像的表現手法樸實無華，但卻巧將視線集中於佛陀寧謐慈悲的面容，及其結說法印的雙手。此佛祥和圓融、韻致端莊，且念念分明，諄諄闡說智慧慈悲之法。通而觀之，此作不愧為中國佛教雕像的巔峰之作。

Endnotes

- For information on Maitreya, see: Lewis Lancaster, "Maitreya" in *The Encyclopedia of Religion*, 2nd rev. edition, vol. 8, edited by Lindsay Jones, Mircea Eliade, and Charles J. Adams (Detroit: Macmillan Reference USA), 2005; Joseph M. Kitagawa, "The Many Faces of Maitreya: A Historian of Religions' Reflections," in *Maitreya, the Future Buddha*, edited by Alan Sponberg and Helen Hardacre (New York: Cambridge University Press), 1988, pp. 7-22; Alan Sponberg and Helen Hardacre, eds., *Maitreya, the Future Buddha* (New York: Cambridge University Press), 1988; Dorothy C. Wong, "Maitreya Buddha Statues at the University of Pennsylvania Museum," *Orientalism*, vol. 32, no. 2, 2001, pp. 24-31; Dorothy C. Wong, *Chinese Steles: Pre-Buddhist and Buddhist Use of a Symbolic Form* (Honolulu: University of Hawaii Press), 2004.
- See the Buddha Seated with Legs Pendant in the collection of the Asian Art Museum, San Francisco, which is identified by inscription as Sakyamuni (B60 S495) illustrated in Rene-Yvon Lefebvre d'Argence et al., *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection* (San Francisco: Asian Art Museum of San Francisco), 1974, pp. 184-185, no. 87.
- Angela Falco Howard et al., *Chinese Sculpture in The Culture and Civilization of China* series (New Haven: Yale University Press; and Beijing: Foreign Languages Press) 2006, p. 228.
- Shi Daoyu, "Early Chinese Belief in Maitreya Focused on [Monk] Dao'an [312-385]," *Zhengguan Zazhi*, no. 20, 25 March 2002, pp. 142-226. 釋道昱, "中國早期的彌勒信仰 – 以道安為主的探討," 正觀雜誌, 第二十期, 二〇〇二年三月二十五日, pp. 142-226.
- See the Chinese, early fourth-century, gilt bronze sculpture of a Standing Maitreya Holding a Small Jar in the collection of the Fuji Yurinkan, Kyoto 京都藤井有鄰館 illustrated in Angela Falco Howard et al., *Chinese Sculpture*, fig. 3.26.
- See the sculpture representing Maitreya Seated with Ankles Crossed in the room-shaped niche on the west wall of the antechamber of Cave 20 at Yungang illustrated in Shanxi Provincial Association for Cultural Relics Work and Shanxi Yungang Grottoes Institute for the Preservation of Cultural Relics, *Yungang Grottoes* (Beijing: Xinhua Shudian), 1977, pl. 69. 山西省文物工作委員會和山西雲岡石窟文物保管所, 雲岡石窟 (北京: 新華書店), 1977, 圖版 69, 第二十窟前室西壁屋形龕; also see the sculpture of Maitreya with ankles crossed in a niche on the east wall of Cave 10 at Yungang illustrated in Dorothy C. Wong, *Chinese Steles*, p. 98, fig. 6.6.
- See the Northern Qi marble sculpture representing the Pensive Maitreya in the collection of the Freer Gallery of Art, Washington, DC, accession number F1911.411; also see the similar sculpture in the collection of the Asian Art Museum, San Francisco, accession number B60 S279.
- Zhiru, "The Maitreya Connection in the Tang Development of Dizang Worship," *Harvard Journal of Asiatic Studies*, vol. 65, no. 1, June 2005, p. 111.
- Zhiru, "The Maitreya Connection in the Tang Development of Dizang Worship", pp. 106-107.
- For information about the increased interest in Maitreya in the sixth century, see: J. Leroy Davidson, *The Lotus Sutra in Chinese Art: A Study in Buddhist Art to the Year 1000*, (New Haven: Yale University Press), 1954.
- Also see the Northern Zhou stele, dated by inscription to 573, with an image of the Buddha Sakyamuni on the front face and an image of Maitreya with legs pendant on the back face illustrated in Matsubara Saburo, *Zhongguo Fojiào Diaoke Shilun* [The Path of Chinese Buddhist Sculpture], vol. 2 *Nanbeichao houqi · Sui* [Later Six Dynasties and Sui] (Tokyo: Yoshikawa Kobunkan), 1995, p. 363. 松原三郎, 中國佛教雕刻史論, vol. 2 南北朝·隋 (東京: 吉川弘文館), 1995, p. 363.
- See: Rene-Yvon Lefebvre d'Argence et al., *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, (pp. 192-193, no. 92.
- Walter M. Spink, *Ajanta: History and Development in the Handbook of Oriental Studies* series, Section two, *South Asia*, v. 18 (Leiden and Boston: Brill, 2005), p. 6.
- See the two sculptures representing Maitreya Seated with Legs Pendant in Cave 20 at Yungang; one sculpture appears on either side of the Maitreya Seated with Ankles Crossed mentioned in note 6, above: Shanxi Provincial Association for Cultural Relics Work and Shanxi Yungang Grottoes Institute for the Preservation of Cultural Relics, *Yungang Grottoes* (Beijing: Xinhua Shudian), 1977, pl. 69. 山西省文物工作委員會和山西雲岡石窟文物保管所, 雲岡石窟 (北京: 新華書店), 1977, 圖版 69.
- See National Research Institute on Dunhuang Art (now, Dunhuang Research Academy), *Chinese Cave Temples: Mogao Caves at Dunhuang*, vol. 2 (Beijing: Wenwu Chubanshe), 1984, pl. 97. 敦煌文物研究所, 中國石窟敦煌莫高窟, 第二卷 (北京: 文物出版社), 1984, 圖版 97.
- See National Palace Museum, ed., *The Crucible of Compassion and Wisdom: Special Exhibition Catalog of the Buddhist Bronzes from the Nitta Group Collection at the National Palace Museum* (Taipei: National Palace Museum), 1987, pp. 172, pl. 75. 國立故宮博物院, 金銅佛造像 展圖錄 (台北市: 國立故宮博物院), 民國 76 [1987], p. 172, 圖版 75.
- See note 16, above.
- See note 12, above.
- See Mei Ninghua and Tao Xincheng, compilers, *Buddhist Statues I in Gems of Beijing Cultural Relics Series* (Beijing: Beijing Publishing House), 2001, p. 58, no. 20 and text, p. 3, no. 20. 梅寧華, 陶信成, 佛造像卷上, 北京文物精粹大系 (北京: 北京出版社), 2001, pp. 3, 58, no. 20.
- 關於彌勒佛的詳情, 請見: Lewis Lancaster 所撰〈Maitreya〉, 載於 Lindsay Jones、Mircea Eliade 及 Charles J. Adams 合編的《The Encyclopedia of Religion》修訂版第二版第八冊 (底特律: Macmillan Reference USA, 2005); Joseph M. Kitagawa 所撰〈The Many Faces of Maitreya: A Historian of Religions' Reflections〉, 載於 Alan Sponberg 與 Helen Hardacre 合編的《Maitreya, the Future Buddha》頁 7-22 (紐約: 劍橋大學出版社, 1988); 王靜芬所撰〈Maitreya Buddha Statues at the University of Pennsylvania Museum〉, 載於《Orientations》雜誌 2001 年卷 32 第 2 期頁 24-31; 王靜芬所撰《Chinese Steles: Pre-Buddhist and Buddhist Use of a Symbolic Form》(檀香山: 夏威夷大學出版社, 2004)。
- 請見舊金山亞洲藝術博物館藏結善跏趺坐佛像, 銘文註明為釋迦牟尼像 (館藏號 B60 S495), 圖見 Rene-Yvon Lefebvre d'Argence 等合著的《Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection》頁 184-185 編號 87 (舊金山: 亞洲藝術博物館, 1974)。
- Angela Falco Howard 等合著的《Chinese Sculpture in The Culture and Civilization of China》系列頁 228 (紐黑文: 耶魯大學; 北京: 外文出版社, 2006)。
- 詳見釋道昱所撰〈中國早期的彌勒信仰: 以 [高僧] 道安為主的探討 [公元 312 至 385 年]〉, 全文載於《正觀雜誌》2002 年 3 月 25 日第 20 期頁 142-226。
- 參見京都藤井有鄰館藏中國公元四世紀初鑄金銅彌勒佛立像, 其手持一小瓶, 圖見 Angela Falco Howard 等合著的《Chinese Sculpture》圖 3.26。
- 請見雲岡第 20 窟前室西壁屋形龕內結交腳坐的彌勒佛像, 載於山西省文物工作委員會和山西雲岡石窟文物保管所編著的《雲岡石窟》圖版 69 (北京: 新華書店, 1977); 另外, 可參見雲岡第 10 窟東壁龕內結交腳坐的彌勒佛像, 圖見王靜芬所撰《Chinese Steles》頁 98 圖 6.6。
- 請見華盛頓特區弗利爾美術館藏北齊雲石半跏思惟坐彌勒佛像 (登錄號 F1911.411), 以及舊金山亞洲藝術博物館藏近似例 (館藏號 B60 S279)。
- Zhiru Ng 所撰〈The Maitreya Connection in the Tang Development of Dizang Worship〉, 全文載於《Harvard Journal of Asiatic Studies》2005 年 6 月卷六十五第一期頁 111。
- 詳見 Zhiru Ng 前述著作〈The Maitreya Connection in the Tang Development of Dizang Worship〉頁 106-107。
- 關於公元六世紀彌勒信仰日漸流行的資料, 請見 J. Leroy Davidson 所撰《The Lotus Sutra in Chinese Art: A Study in Buddhist Art to the Year 1000》(紐黑文: 耶魯大學出版社, 1954)。
- 請見北周石碑 (銘文所示為公元 573 年作品), 其正面飾釋迦牟尼像, 背面飾垂足而坐的彌勒像, 圖見松原三郎所著《中國佛教雕刻史論》卷二之「南北朝後期·隋」頁 363 (東京: 吉川弘文館, 1995)。
- 請見 Rene-Yvon Lefebvre d'Argence 等合著的《Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection》頁 192-193 編號 92。
- 請見 Walter M. Spink 所著《Ajanta: History and Development in the Handbook of Oriental Studies》系列之二「南亞」頁 6 (萊登及波士頓: Brill, 2005)。
- 請見雲岡第 20 窟內兩尊結善跏趺坐的彌勒像; 以及上述附註 6 提到結交腳坐的彌勒像, 圖見山西省文物工作委員會和山西雲岡石窟文物保管所編著的《雲岡石窟》圖版 69 (北京: 新華書店, 1977)。
- 詳見敦煌文物研究所 (現稱敦煌研究院) 編著的《中國石窟: 敦煌莫高窟》卷二圖版 97 (北京: 文物出版社, 1984)。
- 詳見國立故宮博物院編著的《金銅佛造像特展圖錄》頁 172 圖版 75 (台北: 國立故宮博物院, 1987)。
- 參見附註 16。
- 參見附註 12。
- 詳見梅寧華、陶信成合編的《北京文物精粹大系: 佛造像卷 (上)》頁 3 及 58 編號 20 (北京: 北京出版社, 2001)。



CHRONOLOGY OF EARLY SCULPTURAL REPRESENTATIONS OF MAITREYA BUDDHA

早期彌勒佛造像簡表

NORTHERN WEI DYNASTY XINGAN 3RD YEAR (454)

北魏興安三年 (454)



● CAVE 3 OF YANGANG
GROTTOES
雲岡坐佛 (第3窟)

EARLY SUI DYNASTY (CIRCA 604)

隋初 (約 604 年)



● CAVE 3 OF MAIJISHAN
GROTTOES
麥積山彌勒佛 (第五窟)

SUI-TANG DYNASTY (CIRCA 618)

隋/唐 (約 618 年)



● CURRENT LOT
本拍品

NORTHERN ZHOU DYNASTY BAODING 2ND YEAR (562)

北周保定二年
(562)

COLLECTION OF
BEILIN MUSEUM,
XI'AN

僧賢佛造像
西安碑林博物館藏品



C.E.

(450)

446

北魏太武帝太平真君七年 武帝滅佛
Emperor Taiwu of Northern Wei ordered
the abolition of Buddhism

452

北魏文成帝興安元年
文成帝復興佛教
Emperor Wencheng of
Northern Wei ended
the prohibitions against
Buddhism

(500)

504

南朝梁武帝天監三年
梁武帝重衍大興佛寺、佛塔，廢道觀
Emperor Wu of Liang strongly
advocated Buddhism

(550)

534

東魏孝靜帝天平元年
山西太原天龍山石窟開鑿
Construction of the
Tianlongshan Grottoes
began

(600)

581

南朝陳宣帝太建十三年
隋文帝復興佛教
Yang Jian, the later Wen
Emperor of Sui, revoked bans
on Buddhism and Daoism

574

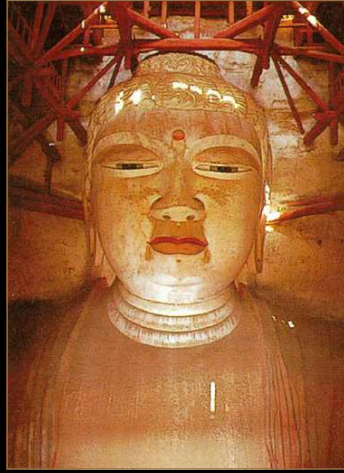
北周武帝建德三年
周武帝下詔禁佛道二教
Emperor Wu of Northern Zhou ordered the
abolition of Buddhism and Daoism

ZHOU DYNASTY
(WU ZETIAN)
TIANSHOU 1ST YEAR (690)
天授元年 (690)



THE THREE MOYA BUDDHA,
LONGMEN GROTTOES,
LUOYANG
龍門摩崖三佛

ZHOU DYNASTY
(WU ZETIAN)
YANZAI 2ND YEAR (695)
延載二年 (695)



NORTHERN GIANT BUDDHA,
CAVE 96, MOGAO GROTTOES,
DUNHUANG
AFTER DUNHUANG JIANSANG, NANJING,
2009, P. 76
敦煌莫高窟第 96 窟北大像
《敦煌壁畫》，南京，2009 年，頁 76

TANG DYNASTY ZHENYUAN 19TH
YEAR (803)
貞元十九年 (803)



LESHAN GIANT BUDDHA
樂山大佛

TANG DYNASTY
KAIYUAN 9TH
YEAR (721)
開元九年 (721)

SOUTHERN GIANT
BUDDHA, CAVE 130,
MOGAO GROTTOES,
DUNHUANG
AFTER CHINA DUNHUANG, NANJING,
2000, P. 49
敦煌莫高窟第 130 窟南大像
《中國敦煌》，南京，2000 年，頁 49



(650)

(700)

(750)

(800)

627
唐太宗貞觀元年
玄奘法師自長安出發
往天竺取經
Monk Xuanzang
began his
pilgrimage to India

641
唐太宗貞觀十五年
唐太宗答應吐蕃松贊干
布的請求，從宗室中選
文成公主與之聯姻
Emperor Taizong
granted Princess
Wencheng to King
Songtsen Gampo of
Tibet for marriage

644
唐太宗貞觀十八年
玄奘法師自天竺回國
Xuanzang returned from India

685
唐武則天垂拱元年
修東都洛陽白馬寺
Renovation of the Luoyan
White Horse Temple began
during the reign of Wu
Zetian

713
唐玄宗開元元年
四川樂山大佛開鑿
Construction of the Leshan
Great Buddha began

754
唐玄宗天寶十三年
鑑真東渡日本成功
Monk Jianzhen reached
Japan

764
唐代宗廣德二年
蓮花生入藏弘法
Padmasambhava
reached Tibet

806
唐肅宗元和元年
空海返日本，號曰弘法大師
Kūkai returned to Japan

THE NITTA MAITREYA

新田舊藏鎏金銅彌勒佛

PROPERTY FROM THE BILLOWING PINE ART CENTER COLLECTION

松濤園珍藏

2801

晚
隋
／
初
唐

鎏
金
銅
彌
勒
佛
坐
像

A HIGHLY IMPORTANT GILT-BRONZE FIGURE OF MAITREYA BUDDHA

LATE SUI-EARLY TANG DYNASTY, EARLY 7TH CENTURY

The figure is seated in an unusual posture of *bhadrāsana* with legs pendent and each foot resting gently on an individual lotus plinth. The hands naturalistically cast with the right hand raised in *abhaya mudra*. The benevolent, oval face is finely modelled to provide a gentle expression with eyes downcast, a well-defined nose, full lips and pendulous ear lobes. The neck with triple grooves above a well-proportioned body that is gowned in a gossamer robe with crisp fluent folds falling around the body and above the bare feet.

12 ¾ in. (32.4 cm) high

Estimate on Request
估價待詢



2801 Continued

PROVENANCE

The Nitta Collection, sold at Christie's Hong Kong, 26 April 1998, lot 601

EXHIBITED

The National Palace Museum, *The Crucible of Compassion and Wisdom*, Taipei, 1987, Catalogue, pl. 725

LITERATURE

Zhongguo Siguan Diaosu Quanji - 5- Jintong Fojiao Zaoxiang, Heilongjiang, 2006, no. 101

Jin Shen, *Haiwai ji Gangtai cang lidai foxiang*, Shanxi, 2007, p. 486

Ching Wan Society Twentieth Anniversary Exhibition: Works of Art, Taipei, 2012, p. 231, no. 2

佛雙腿著地成賢王坐，兩足踏蓮花，右手施無畏印。肉髻螺髮，面頰豐滿，眉眼細長，鼻樑高挺，唇形秀美，頸部有三道吉祥紋，神情祥和，面貌端莊。身穿通肩式袈裟，衣褶流暢自然，袈裟呈薄身貼體風格。

來源

彭楷棟（新田棟一）珍藏；香港佳士得，1998年4月26日，拍品601號

展覽

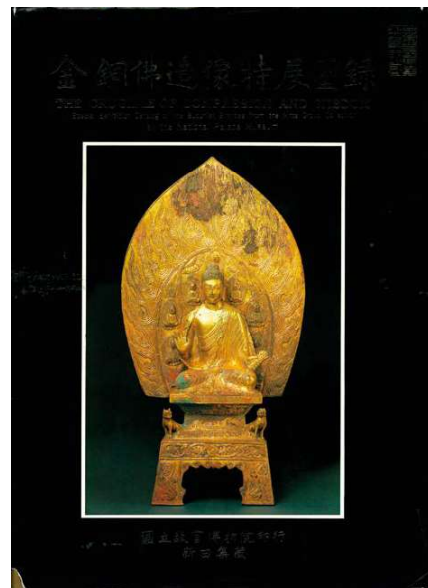
國立故宮博物院，《金銅佛造像特展圖錄》，台北，1987年，圖錄圖版725號

著錄

《中國寺觀雕塑全集-5-金銅佛教造像》，黑龍江，2006年，圖版101號

金申，《海外及港台藏歷代佛像》，山西，2007年，486頁

《清翫雅集廿周年慶收藏展：器物》，台北，2012年，頁231，圖版2號



The Crucible of Compassion and Widsom, Taipei, 1987 (cover)
1987年《金銅佛造像特展圖錄》封面



Illustration of lot 2801 in *The Crucible of Compassion and Widsom*, pl. 725
拍品 2801 於《金銅佛造像特展圖錄》中之著錄









HISTORIC BUDDHIST ART OFFERED BY CHRISTIE'S

CURRENT LOT

Previously sold at
Christie's Hong Kong
April 1998, lot 61



PALA BLACK STONE FIGURE OF LOKANATH AVALOKITESVARA

Christie's New York
March 2017, lot 233
Price realised:
US\$24,663,500



NORTHERN WEI BUDDHIST MARBLE TRIAD

Christie's New York
March 2017, lot 529
Price realised:
US\$5,847,500



LIAO GILT-BRONZE VAIROCANA

Christie's Paris
December 2016, lot 53
Price realised:
€13,570,500

C.E. (500) (600) (700) (800) (900)

**YONGLE EMBROIDERED
THANGKA**

Christie's Hong Kong
November 2014, lot 3001
Price realised:
HK\$348,440,000



**JAPANESE KAMAKURA
PERIOD (DATED 1223)
WOODEN FIGURE OF
DAINICHI NYORAI**

Christie's New York
March 18, 2008
lot 200
Price realised:
US\$14,377,000



**NEPALESE 13 TH
CENTURY
GILT-BRONZE FIGURE
OF AVALOKITESVARA**

Christie's New York
March 2015, lot 25
Price realised:
US\$8,229,000



**NEPALESE 13TH
CENTURY
GILT-BRONZE FIGURE
OF SAKAYMUNI**

Christie's Hong Kong
December 2015, lot 2902
Price realised:
HK\$80,200,000

(1000)

(1100)

(1200)

(1300)

(1400)

「願以所修福慧迴施有情，

共諸有情同生兜率天彌勒內眷屬中，奉事慈尊。
佛下生時，亦願隨下廣作佛事，乃至無上菩提。」

— 玄奘法師 (602-664 C.E.)

*'I offer the merits I have accumulated to all sentient beings,
so that all sentient beings can be reborn together
in Tusita Heaven amongst the followers of Maitreya,
to be of service to the Benevolent One.*

*When he descends on earth,
I will willingly accompany him to carry out Buddhist works,
to attain the highest perfect awakening.'*

— XUANZANG (602-664 C.E.)



THE NITTA MAITREYA 新田舊藏鎏金銅彌勒佛

Hong Kong, 30 May 2018 | 香港 2018 年 5 月 30 日



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Dai Dai



Felix Pei



Harriet Yu

CHINESE CERAMICS AND WORKS OF ART

HONG KONG

Pola Antebi,
International Director
Tel: +852 2978 9950
Chi Fan Tsang,
Specialist Head of
Department
Tel: +852 2978 9954
Ruben Lien, Senior Specialist
Tel: +852 2978 6735
Liang-Lin Chen,
Specialist Head of Sale
Tel: +852 2978 6725
Sherese Tong
Tel: +852 2978 6733
Joan Ho
Tel: +852 2978 6810
Timothy Lai
Tel: +852 2978 9943
Fax: +852 2973 0521

BEIJING

Dai Dai, Senior Specialist
Felix Pei, Specialist
Tel: +86 (0) 10 8583 1766
Fax: +86 (0) 10 8572 7901

SHANGHAI

Harriet Yu, Specialist
Tel: +86 (0) 21 6279 8773
Fax: +86 (0) 21 6279 8771

SALE CO-ORDINATORS

Stephenie Tsoi
stsoi@christies.com
Tel: +852 2978 9955
Priscilla Kong
pkong@christies.com
Tel: +852 2978 9958
Fax: +852 2973 0521

REGIONAL MANAGING DIRECTOR

Nicole Wright
Tel: +852 2978 9952
Fax: +852 2525 8157

HEAD OF SALE MANAGEMENT

Yanie Choi
Tel: +852 2978 9936
Fax: +852 2973 0087

SERVICES

WRITTEN AND TELEPHONE BIDS & CHRISTIE'S LIVE

Tel: +852 2978 9910
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