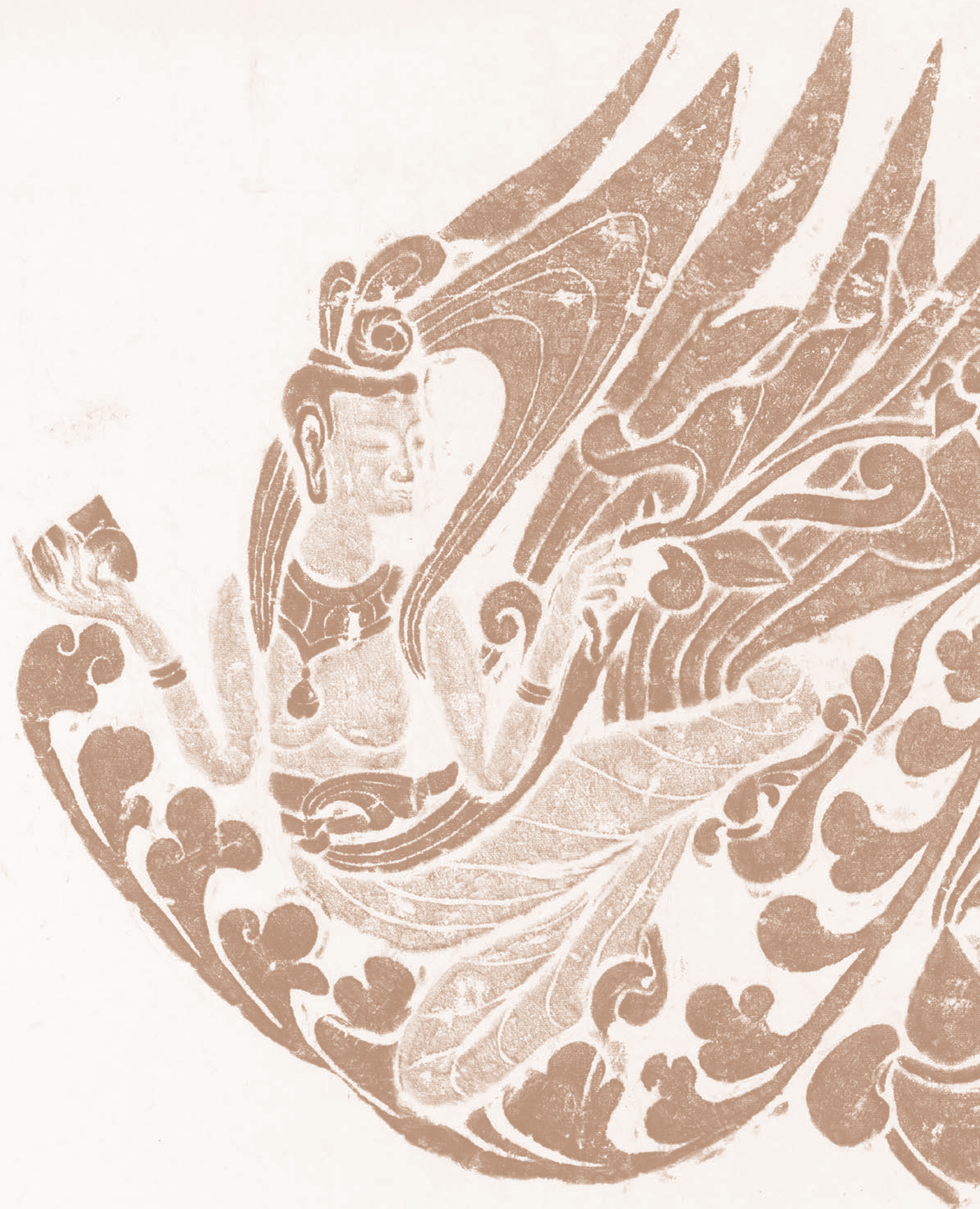


BUDDHIST SCULPTURE
FROM ANCIENT CHINA



J. J. LALLY & CO.
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CATALOGUE

1. AN EARLY BRONZE FIGURE OF BUDDHA

Northern Wei Dynasty, 5th Century

shown standing with right hand raised in *abhaya mudra* and holding the hem of his garment in the left hand, his robe draped over both shoulders in Gandharan fashion, falling in deep pleated folds in front and flaring in layers above his bare feet resting on the circular platform top of a tapered base ending in a thick stem, the rounded face with elongated almond-shaped eyes set in a serene benevolent expression, the head tilted forward slightly and the hair cast in faceted knobs arranged in neat rows rising over the rounded *usnisa* on top of the head and continuing down behind the ears with long pendulous lobes, the back flattened and with two thick pierced tabs for attachment of a *mandorla*, the smooth olive-green patina showing brighter in some areas and with widely scattered areas of encrusted corrosion.

Height: 10³/₄ inches (27.3 cm)

Exhibited Kuboso Memorial Museum, Izumi City, Japan, 1991

Published *Rikuchō Jidai no Kondōubutsu: tokubetsu tenji* (Six Dynasties Gilt Bronze Sculpture: a Special Exhibition), Izumi-shi Kubosō Kinen Bijutsukan (Kuboso Memorial Museum, Izumi City), Japan, 1991, p. 3, no. 3

Compare the Northern Wei gilt bronze standing figure of Buddha with hands in *abhaya* and *varada mudras* in the Shanghai Museum, illustrated in *Zhongguo gudai diaosu guan* (Ancient Chinese Sculpture Gallery), Shanghai, 1997, no. 10.

北魏 青銅佛立像 高 27.3 厘米

展出 日本和泉市久保惣記念美術館 1991 年

出版 六朝時代の金銅仏 和泉市久保惣記念美術館 日本 1991 年 第 3 頁第 3 號



2. A PAINTED SANDSTONE HEAD OF VIMALAKIRTI (WEI MO)

From the Yungang Buddhist Cave-Temples, Shanxi
Northern Wei Dynasty, *circa* 465–494

carved in three-quarter relief, the wise layman shown with confident expression, his eyes narrowed in a steady gaze beneath incised eyebrows, his lips pursed in a gentle smile, wearing a close-fitting headdress painted in red, the hairline and the close-cropped beard ending in a goatee painted in black, the surface of the face weathered to pale tan color with traces of pigment remaining on the eyes and lips.

Height 14 inches (35.5 cm)

Provenance From the Collection of Edgar Worch (1880–1972)
From the Trubner Family Collection
On loan at the Los Angeles County Museum of Art (1949–2016)

Published Sirén, Osvald. *Chinese Sculpture from the Fifth to the Fourteenth Century*, London, 1925, Vol. II, Plate 21-A
Mizuno, Seiichi and Nagahiro, Toshio. *Yün-kang, the Buddhist Cave-Temples of the Fifth Century A.D. in North China*, Kyoto, 1952–1956, Vol. I (text), fig. 10, photograph taken by H. Iwata in the early Taishō period (*circa* 1915)

The present sandstone head comes from the east niche of the south wall of Cave I in the Yungang Buddhist Cave-Temples. In photographs taken early in the 20th century by Sirén and Iwata, the figure of Vimalakirti (維摩 Weimo) is seen at the center of the niche, turning slightly to his left in conversation with Manjusri (文殊 Wenshu), the Bodhisattva of Wisdom.

The story of the Bodhisattva Manjusri visiting Vimalakirti derives from a chapter in the *Vimalakīrti-nirdeśa* sutra (維摩經), written in India *circa* A.D. 150 for teaching of the Dharma. The sutra was first translated into Chinese in the 3rd century, but the most influential version was the translation by Kumārajīva (鳩摩羅什, 344–413), a monk-scholar from the Kucha kingdom in Central Asia.

The imagery of Vimalakirti successfully debating with Manjusri appears in murals and carved reliefs in the Buddhist cave-temples at Dunhuang, Yungang, and Longmen. Compare, for example, the sandstone niche carvings of Vimalakirti at the Yungang grottoes, Caves VI and VII, illustrated by Mizuno in "Archaeological Survey of the Yün-kang Grottoes," *Archives of the Chinese Art Society of America*, Vol. 4, 1950, p. 54, figs. 16 and 17.

北魏 雲岡石窟 第一窟前壁入口東側 彩繪維摩頭像 高35.5厘米

出處 Edgar Worch (1880–1972) 舊藏
Trubner 家族舊藏
1949–2016 年借展於洛杉磯郡博物館

出版 Sirén, Osvald. *Chinese Sculpture from the Fifth to the Fourteenth Century*,
倫敦 1925 年 第二卷插圖 21-A
水野清一、長広敏雄 雲岡石窟：西曆五世紀における中國北部佛教窟院の考古學的調査報告
京都 1952–1956 年 第一卷(文版) fig. 10 大正初年岩田秀則氏攝影



3. AN INSCRIBED RED SANDSTONE BUDDHIST STELE

Northern Wei Dynasty, dated by inscription 500

the principal side of the short quadrangular pillar carved in relief with a figure of the Buddha with right hand held open in *abhaya mudra* seated in a niche backed by flame motifs, between two more shallow niches on the adjacent sides, one carved in relief with the Buddha standing between two bodhisattvas below a pair of *apsaras* with arms outstretched holding a large lotus flower, the other niche carved in relief with the Buddha seated in meditation beneath the arching branches of a tree and with two bodhisattvas in conversation below, the reverse side of the pillar with a flat gridded panel filled with a dedicatory inscription, all surmounted by a four-sided peaked roof with ribs and ridges simulating tilework and raised on a stepped platform base incised with lines to indicate brickwork.

Height 10¼ inches (26 cm)

The carved inscription begins with a date which may be read as 景明元年七月十日 and may be translated as "tenth day, seventh month, first year [of the reign of] Jing Ming," corresponding to A.D. 500.

Compare the Northern Wei stone Buddhist stele of closely related form in the collection of the Taito City Calligraphy Museum, Tokyo, dated by inscription to the 2nd year of Yanxing (A.D. 472), illustrated in *Hokugi seikizō bukkyō chōkkoku no tenkai* (Development of Buddhist Sculpture in Northern Wei Dynasty China), Osaka, 2013, pp. 16–17, no. 02.

Compare also the Northern Wei stone carving of a seated Buddha with very similar treatment of the drapery of the robes, illustrated by Matsubara, *Chūgoku bukkyō chōkokushi kenkyū* (Chinese Buddhist Sculpture: A Study Based on Bronze and Stone Statues other than Works from Cave-Temples), Tokyo, 1966, pl. 54a, with description on p. 238.

北魏 景明元年款 砂岩佛龕 高 26 厘米



4. A LIMESTONE RELIEF HEAD OF A DIGNITARY

From the Longmen Buddhist Cave-Temples, Henan
Northern Wei Dynasty, Early 6th Century

carved in half-profile and foreshortened on one side to allow for both full face and profile viewing, with softly contoured high cheeks, half-closed eyes and small features conveying a devout, respectful expression, the visage covered with white gesso, the hair and high court headdress painted in black.

Height 10½ inches (26.5 cm)

Provenance Collection of D. David-Weill (1871–1952), Paris, no. DW 35/29

Published Grousset, René. *De la Chine au Japon*, Monaco, Documents d'art, 1951, no. 14
(shown reversed in the printed image)

Compare the similar limestone relief head of a dignitary in the Rietberg Museum, illustrated by Sirén, *Chinese Sculptures in the von der Heydt Collection*, Zurich, 1959, pp. 66–67, no. 18.

The Longmen Buddhist cave-temples carved into the rock palisades along the banks of the Yi river, south of the city of Luoyang in Henan province, is one of the most famous ancient Buddhist sites in China. The carving of Buddhist shrines at Longmen was greatly supported by the later Northern Wei emperors, particularly in the early part of the 6th century, after the emperor Xiaowen (r. 471-499) moved the capital to Luoyang in 494.

The style, proportions, and pose of the present carving indicate that it may have been part of one of the large reliefs flanking the entrance to the Binyang cave at Longmen. The reliefs in the Binyang caves represented ceremonial processions of high-ranking members of the imperial court led by the emperor Xiaowen and his mother, the empress dowager Wenzhou. The greater part of these reliefs are now reconstituted and displayed in the Metropolitan Museum of Art in New York and the Nelson-Atkins Museum of Art in Kansas City.

This sculpture of an imperial court official is not a portrait of a particular individual; it is the depiction of an ideal figure seeking spiritual enlightenment. The sublime attitude of a follower of the Buddha and the elegant demeanor of a high court official are here combined in one image.

北魏 龍門石窟 供養人浮雕頭像 高 26.5 厘米

出處 巴黎 大衛威爾舊藏 序號 DW 35/29

出版 Grousset, René. *De la Chine au Japon*, 摩納哥, Documents d'art, 1951年, 14 號



5. A LIMESTONE HEAD OF A BODHISATTVA

From the Gongxian Buddhist Cave-Temples, Henan
Northern Wei Dynasty, Early 6th Century

carved in three-quarter relief with simple features in a gentle introspective expression, the eyes half-closed under arched brows joined at the ridge of the small angular nose, the mouth set in a serene archaic smile, the narrow ears simply carved with elongated lobes, the plain hair defined by a shallow angle above the smooth forehead and gathered into a topknot enclosed by a diadem of simplified plain flowers and large lotus petal motifs, the dense fine-grained pale limestone with a patina of warm beige tone.

Height 10¼ inches (26 cm)

Provenance Private Collection, Washington, D.C.

The Buddhist cave-temples in the rock cliffs at Gongxian county, Henan, approximately forty miles east of Longmen, were carved early in the 6th century to commemorate the Northern Wei emperor Xiaowen (r. 471–499) who had selected the site for the establishment of the Xixuan Temple during his reign.

A similar head of a bodhisattva from Gongxian now in the collection of the Osaka Municipal Museum of Art is illustrated in the catalogue of the special exhibition *Chūgoku no sekibutsu: sōgonnaru inori* (Chinese Buddhist Stone Sculpture: Veneration of the Sublime), Osaka, 1995, no. 20. The same head was previously illustrated in *Rikuchō no bijutsu* (Art of the Six Dynasties), Osaka, 1975, p. 24, no. 3–30, together with another similar Gongxian bodhisattva head in the collection of the Ohara Museum, no. 3–31.

Compare also the Gongxian bodhisattva figures in several museum collections: in the Kyoto National Museum, illustrated in *Rikuchō no bijutsu* (Art of the Six Dynasties), Osaka, 1975, p. 25, no. 3–38; in the Harvard University Art Museums, illustrated in *Grenville L. Winthrop: Retrospective for a Collector*, Cambridge, 1969, pp. 82–83, no. 68; in the Freer Gallery of Art, illustrated in the large format Kodansha catalogue, *The Freer Gallery of Art, I China*, Tokyo, 1972, pl. 74; in the Rietberg Museum, illustrated by Sirén, *Chinese Sculptures in the von der Heydt Collection*, Zurich, 1959, no. 17.

北魏 鞏縣石窟 菩薩頭像 高 26 厘米

出處 美國華盛頓特區私人收藏



6. AN INSCRIBED STONE BUDDHIST TRIAD

Northern Zhou Dynasty, dated by inscription 566

carved in three-quarter relief with a figure of the Buddha Shakyamuni seated tranquilly with legs crossed in *padmasana* (lotus posture) and hands held open in *abhaya* (absence of fear) and *varada* (charity) *mudras*, wearing loose robes falling in pleated folds and extending over the edge of the block-form base, flanked by a pair of crowned bodhisattvas carved in smaller scale, shown standing on lotus-petal plinths, all backed by a gently curved petal-shaped *mandorla* carved in relief with a halo of lotus petals behind the Buddha's head encircled by floral vine scroll below a wide border of rising flame motifs, the front of the base with two lions flanking a tall incense burner, all carved in relief, the yellowish conglomerate stone (*huang hua shi*) with remains of original red pigment on the *mandorla* and black pigment on the hair and faces of the Buddha and bodhisattvas, a dedicatory inscription of fifty-two characters carved on three sides of the base.

Height 11 1/8 inches (28.3 cm)

The inscription around the base may be read as: 天和元年歲次丙戌二月戊申朔廿五日壬申 比丘智藏為亡父母敬造玉像一區 父侯稷奴假叔五城太守 母張買女弟寶洛姪万口 and may be translated as: "On the first year of Tianhe, second month, twenty-fifth day, monk Zhizang respectfully made a religious image for his deceased parents: father (name and title); mother (name and title)."

Compare the Northern Zhou stone Buddhist triad dated by inscription to the second year of Tianhe (A.D. 567) unearthed at Xi'an in 1974, illustrated by Juliano in the catalogue of the China Institute exhibition *Buddhist Sculpture from China: Selections from the Xi'an Beilin Museum, Fifth through Ninth Centuries*, New York, 2007, pp. 54-55, no. 11.

Compare also the Northern Zhou stone Buddhist triad with a pair of lions flanking a tall incense burner at the base, in the collection of the Kyoto National Museum, illustrated by Matsubara in *Chūgoku bukkyō chokoku shiron* (History of Chinese Buddhist Sculpture), Tokyo, 1995, Vol. II, pl. 355a.

北周 天和元年款 黃花石三尊佛坐像 高 28.3 厘米



7. A LIMESTONE FIGURE OF BUDDHA ON A LOTUS THRONE

Northern Qi / Sui Dynasty, Late 6th Century

carved in three-quarter relief, shown seated with legs crossed in *padmasana* on a rounded lotus throne, wearing plain monastic robes draped over both shoulders and an under-robe tied with a thin girdle at the front, the face with small features showing a serene expression, the ears with long lobes, the top of the head with a large domed *usnisa*, the right hand raised in *abhaya mudra*, offering reassurance to the faithful, the left hand lowered in *varada mudra*, offering compassion and charity, originally the central figure of a votive group, the thick flat back and underside of the lotus throne roughly truncated, the dense gray stone with smooth mottled surface, showing remains of red and black pigment and traces of earth encrustation.

Height 14¾ inches (37.5 cm)

Compare the Northern Qi dynasty figure of Buddha carved in a very similar style, seated on a rounded lotus throne at the center of an elaborate white marble votive group discovered in 1958 at Liu village, Linzhang county, Hebei province, now in the collection of the Hebei Provincial Museum, illustrated by Matsubara, *Chūgoku bukkyō chōkoku shiron* (History of Chinese Buddhist Sculpture), Vol. II, Tokyo, 1995, no. 424.

Compare also the limestone seated Buddha on a rounded lotus throne in the collection of the Tokyo National Museum, dated by inscription to the first year of Yongchang (A.D. 689) in the Tang dynasty, illustrated by Matsubara, *Chūgoku bukkyō chōkokushi kenkyū* (Chinese Buddhist Sculpture: a Study Based on Bronze and Stone Statues other than Works from Cave Temples), Tokyo, 1966, no. 251 (b).

北齊 / 隋 青石佛坐像 高 37.5 厘米



8. A LIMESTONE HEAD OF BUDDHA

Northern Qi Dynasty (550–577)

with finely carved small features showing a benevolent expression, the eyes half-closed below plain arched eyebrows joined at the ridge of the narrow aquiline nose, the small mouth with pursed lips, the rounded chin defined by a deeply carved shallow arc, the ears with long lobes now truncated, the hair carved as rows of rounded pinwheel curls rising over the domed *usnisa* on top of the head, the dense dark gray limestone lightly encrusted with buff-colored earth all over.

Height 9½ inches (24 cm)

Provenance From the Collection of Ronald W. Longsdorf, Columbus, Ohio

A similar Northern Qi head of Buddha with hair carved in the same distinctive pinwheel curls, discovered at the site of Longxing temple in Qingzhou, Shandong province in 1996 is illustrated in the catalogue of the exhibition at the National Museum of Chinese History, *Masterpieces of Buddhist Statuary from Qingzhou City*, Beijing, 1999, p. 126; the same head of Buddha is also illustrated by Wang et.al., eds., *Qingzhou Longxingsi fojiao zaixiang yishu* (The Art of the Buddhist Statuary at Longxing Temple in Qingzhou), Jinan, 1999, no. 119.

北齊 青石佛頭像 高24厘米

出處 Longsdorf 舊藏，哥倫布，俄亥俄州



9. A SANDSTONE HEAD OF A BODHISATTVA

From the Tianlongshan Buddhist Cave-Temples, Shanxi
Northern Qi Dynasty, *circa* 570–580

carved in three-quarter relief with delicate features and pious expression, the eyes half-closed under arched brows joined at the bridge of the angular nose, the mouth with pursed lips and the ears with long lobes, the hair neatly coiffed behind a high diadem carved with flowers and foliate ornamentation, showing traces of original pale green pigment remaining in the recessed lines of the crown, the characteristic stone of pale grayish-buff color.

Height 8 $\frac{7}{8}$ inches (22.3 cm)

Provenance From the Slatkin Family Collection, acquired by Charles Slatkin (d. 1977) at
Mayuyama & Co. Ltd., Tokyo in 1966

The present head comes from one of the bodhisattvas standing in a niche flanking a seated Buddha in Cave XVI of the Buddhist Cave Temples at Tianlongshan. (天龍山) at Taiyuan, Shanxi Province.

The site now referred to as Cave XVI at Tianlongshan originally contained six bodhisattva figures in three large niches each framing an identical arrangement of five figures: comprised of a large seated Buddha in the center flanked by a monk and a bodhisattva standing on each side, all carved out of the rock wall of the cave. Photographs of the three niches in Cave XVI showing all the sculptures *in situ* are published by Sirén in *Chinese Sculpture from the Fifth to the Fourteenth Century*, London, 1925, Vol. III, pls. 225–227. The heads of the figures were removed in the 1930s.

The style of carving, particularly the facial features and elaborate foliate crown of this bodhisattva head, are all distinctly characteristic of the sculptures from Cave XVI at Tianlongshan. Three very similar bodhisattva heads are illustrated by Vanderstappen and Rhie, 'The Sculpture of T'ien Lung Shan: Reconstruction and Dating' in *Artibus Asiae*, Volume XXVII, 1965, figs. 43, 47, and 49a, recorded as formerly Yamanaka Collection. The authors also publish early photographs of Cave XVI with the sculptures intact and identify the three Yamanaka Collection heads as from bodhisattvas standing at the proper left side of the Buddhas in the north, east, and west niches of Cave XVI. Another bodhisattva head now in the Osaka Municipal Museum is illustrated in *Chūgoku no sekibutsu: sōgonnarū inori* (Chinese Buddhist Stone Sculpture: Veneration of the Sublime), Osaka, 1995, p. 48, no. 29, identified as the bodhisattva standing at the proper right side of the Buddha in the niche on the north wall of Cave XVI. One other bodhisattva head from Tianlongshan Cave XVI, formerly in the collection of Edgar Worch, Berlin, is illustrated in the catalogue of an exhibition in New York by Eskenazi Ltd., *Chinese Sculpture and Works of Art*, March 2008, pp. 18–19, no. 4. The present head is the sixth bodhisattva head from Cave XVI at Tianlongshan.

北齊 天龍山石窟 第十六窟 菩薩頭像 高 22.3 厘米

出處 Slatkin 家族舊藏 由 Charles Slatkin (逝於1977年) 1966 年購自東京繭山龍泉堂



10. A LARGE SANDSTONE HEAD OF A BODHISATTVA

Sui Dynasty, late 6th Century

carved fully in the round, with serene expression and gracefully curved downcast eyes, shown wearing an elaborate scrolling foliate diadem which is tied across the back of the head with large ribbons knotted at either side and hanging down behind the ears with characteristic long, pendulous lobes, the coarse pinkish buff sandstone showing extensive remains of gesso and bright blue, green and red pigment.

Height 16¼ inches (41.3 cm)

Provenance C. T. Loo, until the mid 1950s, described as from Shanxi province

Frank Caro, acquired from C. T. Loo

J. T. Tai & Co., acquired from Frank Caro in 1962

J. J. Lally & Co., 1989

Private American Collection, 1989–2016

A very similarly carved stone head of a bodhisattva with ribbon-tied diadem from the collection of Arthur M. Sackler is illustrated by Munsterberg in *Sculpture of the Orient*, New York, 1972, p. 87.

Compare also the standing figure of a crowned bodhisattva similarly carved from reddish sandstone, from the Collection of Eduard von der Heydt, now in the Rietberg Museum, illustrated in the catalogue of the special exhibition at the Museum für Ostasiatische Kunst, Köln, *Das Herz der Erleuchtung: Buddhistische Kunst in China 550–600* (The Heart of Enlightenment: Buddhist Art in China 550–600), Köln, 2009, pp. 98–101, described as late 6th century, from Shanxi province. The same figure of a bodhisattva from the Rietberg Museum was previously illustrated by Sirén, *Chinese Sculptures in the von der Heydt Collection*, Zurich, 1959, pp. 92–93, no. 26, where the author describes it as a “. . . typical example of the Buddhist sculpture which flourished in Southern Shanxi, in the neighborhood of Ping-yang and Lu-an, during the Northern Chi and the beginning of the Sui era.”

隋 砂岩菩薩頭像 高 41.3 厘米

出處 盧芹齋，據稱購自山西，藏至 1950 年代

Frank Caro 購自盧芹齋

戴潤齋購自 Frank Caro, 1962

藍理捷 1989

美國私人收藏 1989–2016



11. A GILT BRONZE FIGURE OF AVALOKITESVARA

Sui Dynasty (581–618)

the bodhisattva shown holding a willow branch in the raised right hand and a water vessel in the left hand held down at the hip, the head turned very slightly to one side and backed by a separate *mandorla* cast with tongues of flame around the openwork halo, the black-painted hair behind a simple diadem decorated with ribbons tied over the ears, wearing long beaded chains hanging from the shoulders and looped below the knees, a loosely pleated *dhoti* tied at the waist and a shawl over the shoulders with long ends draped over the arms and flaring out in pointed folds on either side of the bare feet, raised on a tiered columnar base, all richly gilded, showing traces of original pigment including bright red at the lips and with scattered green malachite corrosion.

Height 10 inches (25.4 cm)

A gilt bronze figure of Avalokitesvara on tiered base cast in the same style, holding the same attributes, and with a very similar *mandorla*, is illustrated by Leidy and Strahan, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, pp. 86–87, no. 12, dated to the late 6th century by the authors and described as one of the earliest known examples of this unusual iconography. The same sculpture was previously published by several different scholars including Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Centuries*, Vols. I–II., New edition, Bangkok, 1998, pl. 278.

隋 鎏金銅觀音像 高 25.4 厘米



12. A GILT BRONZE FIGURE OF CINTĀMANI AVALOKITESVARA

Tang Dynasty, 7th–8th Century

the bodhisattva shown holding the wish-fulfilling *cintāmani* jewel upraised in the right hand and a willow branch in the pendant left hand, standing in a graceful *tribhanga* pose, wearing a long *dhoti* tied at the waist with a beaded girdle entwined with a long chain hanging down in front, adorned with pectoral chain necklaces, bracelets and armlets, the hair gathered in a high topknot behind a simple diadem centered with a trefoil crest framing a pearl in the center and knotted at the sides of the diadem with long ribbons which fall in symmetrical rippling curls down to the bare feet and over the sides of the circular lotus petal-decorated plinth rising on a short column above a wide openwork cluster of scrolling lotus stems and lily pads, the back of the head cast with a short narrow flange, the surface richly gilded all over, with scattered wear allowing the dark brown patinated bronze to show through.

Height 6⁷/₈ inches (17.5 cm)

Provenance Yamanaka & Co., Ltd., Tokyo

Private Collection, Washington D.C., acquired from the above early in the 1960s

Cintāmani Avalokitesvara responds to every wish and bestows good fortune by the power of the *cintāmani*, a fabulous gem or talisman-pearl said to have been obtained from the Dragon-King of the sea, or the head of the great Makara fish, or from the relics of a Buddha.

Compare the gilt bronze figure of Cintāmani Avalokitesvara in the British Museum attributed to the Sui dynasty, illustrated by Munsterberg in *Chinese Buddhist Bronzes*, New York, 1988, pl. no. 49 with description on p. 66.

唐 鎏金銅真陀摩尼觀音像 高 17.5 厘米

出處 東京山中商會

華盛頓特區私人收藏，1960 年代購入



13. A GILT BRONZE FIGURE OF ELEVEN-HEADED GUANYIN

Tang Dynasty, 7th–Early 8th Century

shown standing in *tribhanga* pose with one hip slightly cocked, wearing a thin *dhoti* loosely tied with a sash at the waist and a pendant on a simple necklace on the chest, holding a *chauri* (fly whisk) in the raised right hand and an *amrita* bottle with a lotus bloom rising from a tall stalk in the left hand, the principal head of the bodhisattva well cast with delicate features set in a compassionate gaze and crowned by a pyramidal arrangement of ten small heads, with long scarves draped over the shoulders and trailing down on either side of the bare feet on an hourglass-form pedestal decorated with radiating lotus petals and raised on a five-tier stepped base resting on a separate hexagonal table-shaped platform with high open sides, the figure backed by a separate openwork petal-shaped *mandorla* bordered by pointed flames rising from the ankles to a curved and pointed tip above the head, and with an inner framework of scrolling lotus centered by a circular halo, the gilding well preserved throughout, with scattered areas of bright green malachite encrustation.

Height 11¾ inches (30 cm)

A similar Tang dynasty gilt bronze figure of Eleven-Headed Guanyin (*Ekadasamukha Avalokitesvara*) on hourglass-form pedestal raised on a table-shaped platform and backed by a petal-shaped *mandorla* in the Shanghai Museum is illustrated in *Zhongguo wenwu jinghua daquan: qingtong juan* (The Compendium of Chinese Art: Bronzes), Hong Kong, 1994, p. 356, no. 1274.

Another similar Tang dynasty gilt bronze figure of Eleven-Headed Guanyin is illustrated by Gabbert in *Bestandskatalog des Museums Für Ostasiatische Kunst der Stadt Köln, Buddhistische Plastik Aus China und Japan*, Wiesbaden, 1972, pp. 304–305, no. 93.

Compare also the gilt-bronze figure of Eleven-Headed Guanyin without *mandorla*, illustrated in *Homage to Heaven, Homage to Earth: Chinese Treasures of the Royal Ontario Museum*, Toronto, 1992, p. 169, no. 97.

唐 鎏金銅十一面觀音像 高 30 厘米



14. A LIMESTONE BLOCK-FORM BUDDHIST STELE

Tang Dynasty, dated by inscription 742

carved with figures in deep niches on two sides, the larger niche with a meeting of the bodhisattvas Manjusri (*Wenshu*) on a lion and Samantabhadra (*Puxian*) on an elephant, and with the Seven Buddhas of the Past seated on lotus pods shown floating in the air between the bodhisattvas, the foreground with a muscular foreign attendant standing beside the lion and a slender female adorant holding a lotus bud standing beside the elephant, all carved in high relief with long dedicatory inscriptions on the vertical borders; with another niche on one narrow side adjacent to the principal niche, carved in relief with a figure of Manjusri (*Wenshu*) on a lion attended by a muscular foreigner, and with a dated dedicatory inscription on one vertical border, the solid block of dense gray stone with weathered surface.

Height $21\frac{7}{8}$ × Width $19\frac{3}{4}$ × Depth $10\frac{1}{2}$ inches (55.6 × 50.2 × 26.6 cm)

Provenance From the Collection of Edgar Worch (1890–1972)

From the Trubner Family Collection

On loan at the Los Angeles County Museum of Art (1949–2016)

The inscription on the side panel may be read as 天寶元年五月廿三日栢思太妻李夫婦二人自為已□敬造文殊普賢菩薩并業造像一區合家供養 The Tang dynasty reign date at the beginning of the dedication may be read as “first year of Tianbao,” which corresponds to 742. Another inscription beside the front panel is largely illegible but appears to have been modified later in the Tang dynasty.

Two very similar block-form Buddhist stele carved with the same iconography, one of which is dated by inscription to the first year of Tianbao (742), in the collection of the Los Angeles County Museum of Art, donated by the Trubner Family, are illustrated on the museum's website, AC1998.83.1 and AC1998.83.2.

The “Buddhas of the Past,” representing Buddhas pre-dating the historical Buddha Sakyamuni, may be shown in groups of three, five, or seven in the halo of a Buddha or as part of an assemblage of sacred images in a shrine. Two similar arrangements of the Seven Buddhas of the Past included in Tang dynasty gilt bronze groups are illustrated by Munsterberg, *Chinese Buddhist Bronzes*, New York, 1988, pl. 36, in the Museum of Far Eastern Art, Cologne; and pl. 37, in the St. Louis Art Museum, with a discussion of the origins and various examples of the iconography, *op. cit.* pp. 59–62.

唐 天寶元年款 青石佛龕 高 55.6 寬 50.2 深 26.6 厘米

出處 Edgar Worch (1880–1972) 舊藏

Trubner 家族舊藏

1949–2016年借展於洛杉磯郡博物館





15. A PAIR OF PAINTED LIMESTONE FIGURES OF BODHISATTVAS
Tang Dynasty, 8th Century

the tall slender deities each shown standing in a graceful swaying *tribhanga* pose on a waisted pedestal carved with lotus petals and lappets, leaning slightly towards one another, wearing a *dhoti* tied at the waist and a shawl draped over the shoulders with long ends trailing down to the bare feet, the hair coiled into a high topknot bound by a simple band and adorned with jewelry, the faces well carved with delicate features in quiet contemplative expressions, one bodhisattva with a lotus bud in the right hand held down at the hip, the other with left hand down at the side holding a vase supporting a stem of lotus curling up the arm, carved from dark gray limestone showing extensive remains of original red and green pigment and traces of gilding applied over white gesso.

Heights 24 $\frac{7}{8}$ inches (63 cm) and 24 $\frac{1}{2}$ inches (62 cm)

The two figures may be identified as Avalokitesvara (*Guanyin*), the bodhisattva of compassion, holding the vase, and Mahasthamaprapta (*Dashizhi*), the bodhisattva of wisdom, holding the lotus bud. In the imagery of Pure Land Buddhism, which flourished in China in the 8th century, these two bodhisattvas frequently are shown standing on either side of the Buddha as his divine attendants in the Western Paradise.

A similar pair of Tang stone bodhisattvas from the Grenville Winthrop Collection is illustrated by Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*, Vol. III, London, 1925, pl. 372A-B; and a larger pair, in the University Museum, Philadelphia, is illustrated by Sirén, *op. cit.*, pl. 378A-B. Another similar pair of Tang stone bodhisattvas in the National Museum of History, Taipei is illustrated by Howard, *Chinese Buddhist Sculpture from the Wei through the T'ang Dynasties*, Taipei, 1983, pp. 150-151, no. 22.

Three Tang dynasty stone relief carvings from the Hayasaki Collection, each showing a triad of the Buddha with the bodhisattvas Avalokitesvara and Mahasthamaprapta standing on either side, and each bearing an inscription including an early 8th century date, are illustrated by Sirén, *op. cit.*, pl. 396A-B and pl. 397.

唐 青石彩繪脇侍菩薩一對 高 63 和 62 厘米



16. A LIMESTONE BLOCK WITH DANCER IN A NICHE

Tang Dynasty, 8th Century

the celestial nymph shown in a lively dancing pose with a peaceful expression on her face, as if entranced by divine music, wearing a pleated *dhoti* tied around her swaying hips and a knotted sash across her chest, twirling with one foot resting on a large lotus blossom and the other foot kicked back, her arms extended and draped with long scarves loosely curled behind her back and swirling out to either side gracefully filling the background of the deep niche with bracket-lobed arch at the top, the wide flat frame around the niche finely incised with cloud scrolls populated with fantastic beasts and a bird man playing a set of pipes, the surface of the grayish-white stone partially obscured by encrusted earth on the front, the back and sides roughly hewn.

Width 20½ × Height 18 × Depth 10 inches (52 × 45.7 × 25.4 cm)

Provenance From the Collection of Ronald W. Longsdorf, Columbus, Ohio

A very similar Tang dynasty limestone block carved in relief with a celestial musician in a deep niche of the same distinctive shape is illustrated in a monograph by Mizuno, *Chinese Stone Sculpture*, Mayuyama & Co., Tokyo, 1950, pl. 35, with description on pp. 27–28.

Compare also the Tang dynasty limestone block carved with a seated Buddha in a niche with finely incised figural decoration on the surrounding frame illustrated in *Ōsaka shiritsu bijutsukan shozō sakuhinsen* (Selected Works from Osaka Municipal Museum of Art), Osaka, 2006, pp. 108–109, no. 44, with a comment by the author translated as “There are several known examples with similar features, with one example said to have been found in the Kaiyuan temple in Xi’an, Shaanxi province, the site of Chang’an, the capital of the Tang dynasty. Given that reference, it is possible that this niche also originated in the same region.”

唐 白石舞伎龕 寬 52 高 45.7 深 25.4 厘米

出處 Longsdorf 舊藏，哥倫布，俄亥俄州



17. A PAIR OF MARBLE GUARDIAN BEASTS

Song Dynasty, 12th–13th Century

the muscular feline beasts shown crouching in a menacing pose with heads raised and turned to one side with ears pinned back, staring intently with bulging eyes, their jaws clenched with fangs exposed, their clawed feet set on a thick rectangular bases, their long forked tails ending in triple scrolls curled onto opposite flanks, the micaceous stone with weathered surface.

Length 14½ inches and 15 inches (36.8 cm and 38.1 cm)

Compare the large stone seated figure of a feline guardian beast from the collection of Baron Eduard von der Heydt, now in the Rietberg Museum, Zurich, illustrated by Sirén in *Chinese Sculptures in the von der Heydt Collection*, Zurich, 1959, pp. 38–39, no. 10.

宋 白石瑞獸 長 36.8 和 38.1 厘米



18. A PAINTED MARBLE FIGURE OF AN ATTENDANT DEITY

Liao/Jin Dynasty, 10th–11th Century

shown standing in a solemn attitude with heavily lidded eyes set in an intense gaze, wearing long court robes with deep sleeves tied in front with a long sash, the hair gathered into twin buns tied at the back, the ears with florette ornaments in the long lobes, the hands clasped at the chest and covered with a pleated cloth and supporting an offering, the thick stone showing traces of pale flesh-colored pigment on the face and worn layers of red, green and black pigment on the robes, the slightly domed solid base carved at the front with knobbed cloud scrolls.

Height 31 ½ inches (80 cm)

遼 / 金 白石彩繪侍從 高 80 厘米



19. A GILT BRONZE FIGURE OF SOUTH SEA GUANYIN

Song Dynasty (960–1279)

the compassionate bodhisattva shown wearing long robes and a simple crown, seated in a languid posture of royal ease with one foot resting on a lotus pod at the front of the stepped dais, within a stylized grotto of pierced rockwork rising in rippling pointed layers, the figure and shrine covered with thick gilding over gesso, the black patinated metal showing through in several places including the face with small features well cast in a benevolent gaze.

Height 8 $\frac{5}{8}$ inches (22 cm)

A similarly modelled gilt bronze figure of Guanyin on a stepped four-legged dais in the collection of the Freer Gallery of Art in Washington D.C. is illustrated by Munsterberg, *Chinese Buddhist Bronzes*, Tokyo, 1967, pl. 69.

Another bronze figure of Guanyin in the same pose but lacking both the rockwork back and the dais is illustrated in *Gugong bowuyuan lidai yishuguan chenliepin tumu* (Illustrated Catalogue of the Art Displayed at the Palace Museum), Beijing, 1991, p. 293, fig. 805. The same figure is also illustrated in *Wenwu cangpin dingji biao zhun tuli: zaixiang juan* (Illustrated Important Chinese Cultural Relics Ranking Standard: Religious Sculptures), Beijing, 2011, p. 220, no. 170.

The stylized rockwork grotto and the posture of royal ease are associated with the avatar of Guanyin known as the South Sea (*Nanhai*) Guanyin, also referred to as the Water-Moon (*Shuiyue*) Guanyin. The cult of the South Sea or Water-Moon Guanyin arose in China in the Tang dynasty and became widely popular in paintings, literature and sculpture during the Song dynasty. Mount Potalaka, Guanyin's mountain home described in the *Avatamsaka* sutra, became identified in China with Mount Putuo, on a small island at the mouth of Hangzhou Bay, near Ningbo, Zhejiang province. Mount Putuo is known as one of the Four Sacred Mountains of Buddhism.

宋 鑲金銅南海觀音像 高 22 厘米



20. AN EARLY CAST IRON FIGURE OF AMITĀBHA

Song Dynasty (960–1279)

hollow cast in the round, the Buddha with head slightly bowed and eyes half closed in meditation, a small round *urna* on the forehead, the hair arranged in swirling parallel curls parting to reveal an *usnisa* at the front, shown seated with legs crossed in *padmasana* and hands clasped in *dhyana mudra* resting in his lap, wearing long robes draped loosely from the shoulders, with full sleeves spread over the knees and gathered in thick folds at the front, the back simply modelled, the base with a shallow flange slightly inset from the edge, with smooth dark brown patina all over, worn through in some areas to reveal a reddish rust layer.

Height 10 $\frac{7}{8}$ inches (27.5 cm)

Compare the large stone seated Buddha with the hair and *usnisa* depicted in very similar style, in the collection of the Shanxi Provincial Museum, illustrated by Matsubara in *Chūgoku bukkyō chōkoku shiron* (History of Chinese Buddhist Sculpture), Vol. III, Tokyo, 1995, no. 798, described as Five Dynasties (907–960).

Compare also the stone figure of Amitābha shown seated in *padmasana* on a lotus throne, discovered in 1956 in the *digong* (dedication chamber) under a Buddhist stupa dated to the Northern Song dynasty at the site of Wanfo temple, Jinhua, Zhejiang province, illustrated in *Zhongguo meishu quanji: diaosu pian 5, Wudai Song diaosu* (Compendium of Chinese Art: Sculptures, Vol. 5, Sculpture of the Five Dynasties and Song Dynasty), Beijing, 1988, p. 61, no. 59, with description on p. 23.

宋 鐵鑄彌勒坐像 高 27.5 厘米



21. A BRONZE SEATED GUANYIN WITH A DRAGON

Song-Yuan Dynasty, 12th-14th Century

the bodhisattva shown seated in the posture of royal ease on a rustic throne, with eyes half-closed and serene expression, the left elbow resting on a stack of books and holding a small vial of the elixir of mercy in the extended left hand, the right arm resting on the raised right knee and the right hand extended in *vitarka mudra*, wearing a *dhoti* loosely tied at the waist, adorned with elaborate jewelry including bracelets, armlets, heavy earrings, multiple necklaces, beaded girdles, and a high openwork crown surmounted by three Buddhas seated on lotus, the hair dressed in braids trailing down over the shoulders and entwined with long scarves draped over the arms and hanging down onto the roughly combed base on either side of a horned dragon leaping up with jaws open and holding a 'pearl' over its head, the surface with dark brown patina overall.

Height 11½ inches (28.3 cm)

宋 - 元 銅觀音坐像 高 28.3 厘米



22. A BRONZE FIGURE OF THE SIMHANADA AVALOKITESVARA
(*SHI HOU GUANYIN*)

Yuan–Early Ming Dynasty, 14th–15th Century

the ‘Bodhisattva of the Lion’s Roar’ shown seated in the posture of royal ease on the back of a plump recumbent lion, wearing loose robes cast with floral borders, draped with scarves and adorned with jewels and beaded chains on the chest, and with more beaded chains down the back, on the shins and on the arms, the ears with heavy earrings in long lobes, the hair pulled up into a topknot behind an elaborate crown centered with a small figure of Amitābha Buddha and falling in plaits over the shoulders, the separate original base with three rows of lotus petals on the rounded sides above a border of swirling waves cast on the recessed foot, with lustrous black patina and scattered remains of pigment and gilding all over.

Height 20¾ inches (52.7 cm)

Provenance From the Collection of Captain S.N. Ferris Luboshez, U.S.N. (1896–1984), acquired by him in Shanghai before 1949.

The Simhanada Avalokitesvara can be identified by the small seated Buddha at the center of the crown and the bodhisattva’s royal ease posture sitting on the recumbent lion. Compare the painted wood Simhanada Avalokitesvara illustrated by Leidy and Strahan in *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, pp. 156–157, no. 40, described as Ming dynasty, late 15th–early 17th century, where the author infers that this rare iconography may have been introduced to China around the twelfth century.

A gilt bronze seated figure of the ‘Water-Moon Guanyin’ with similar long braids and jewelry, in the collection of the Royal Ontario Museum, Toronto, is illustrated by Watt (ed.) in the catalogue of the special exhibition *The World of Khublai Khan: Chinese Art in the Yuan Dynasty*, New York, 2010, p.115, figure 149, where the author describes it as 14th century based on the characteristic “. . . high and complicated headdress with long matted braids more typically seen on contemporaneous Nepali and Tibetan works.”

Another gilt bronze figure of the ‘Water-Moon Guanyin’ with similar long braids and elaborate jewelry, from the Avery Brundage Collection, is illustrated by Lefebvre d’Argencé (ed.) in *Chinese, Korean and Japanese Sculpture: the Avery Brundage Collection, Asian Art Museum of San Francisco*, San Francisco, 1974, pp. 292–293, no. 154, described as late Yuan or early Ming (14th century A.D.).

Compare also the large Yuan dynasty Qingbai porcelain bodhisattva figures with very similar elaborate braids and jewelry, in the Metropolitan Museum of Art, illustrated by Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, p. 127 with description on pp. 125–126; in the Rietberg Museum, Zurich, illustrated by Brinker and Fischer in the catalogue, *Treasures from the Rietberg Museum*, Asia Society, New York, 1980, pp. 143–145, no. 54; in the Capital Museum, Beijing, discovered in 1969 at the ancient site of Yuan dynasty capital near Beijing, illustrated in *Zhongguo taoci quanji: Yuan xia* (The Complete Works of Chinese Ceramics: Yuan II), Shanghai, 2000, p. 31, no. 1; and in the Victoria and Albert Museum, London, illustrated in the same volume, *ibid*, p. 33, no. 3.

元 - 明初 銅獅吼觀音 高 52.7 厘米

出處 海軍上校 Luboshez 舊藏，1949 年以前購於上海



23. A MASSIVE LIMESTONE GUARDIAN LION

Ming Dynasty (1368–1644)

with plump rounded body, shown crouching on short muscular legs in a lively pose with clawed feet clutching the rough rectangular base, the large head with blunt muzzle turned slightly to one side with bulging eyes set in a fierce gaze under thick brows, the forehead knobbed and the short pointed ears pinned back, the prominent nose deeply furrowed, the open jaws bordered by a scalloped beard radiating to repeating points, framed by a ribbed mane under the chin and continuing around the back of the neck, the segmented tail rising to six plumes splayed across the rump, the dark gray stone striated all over to simulate fur.

Height 33 × Depth 25½ × Width 18½ inches (83.8 × 64.8 × 47 cm)

明 青石瑞獅 高 83.8 深 64.8 寬 47 厘米



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Cover: Cat. no. 5

Endpaper: Ink Rubbing of an *Apsara* (detail),
Gongxian Buddhist Cave Temples,
Northern Wei Dynasty, 6th Century

Frontispiece, p. 2: Cat. no. 13

Frontispiece, p. 4: Cat. no. 16

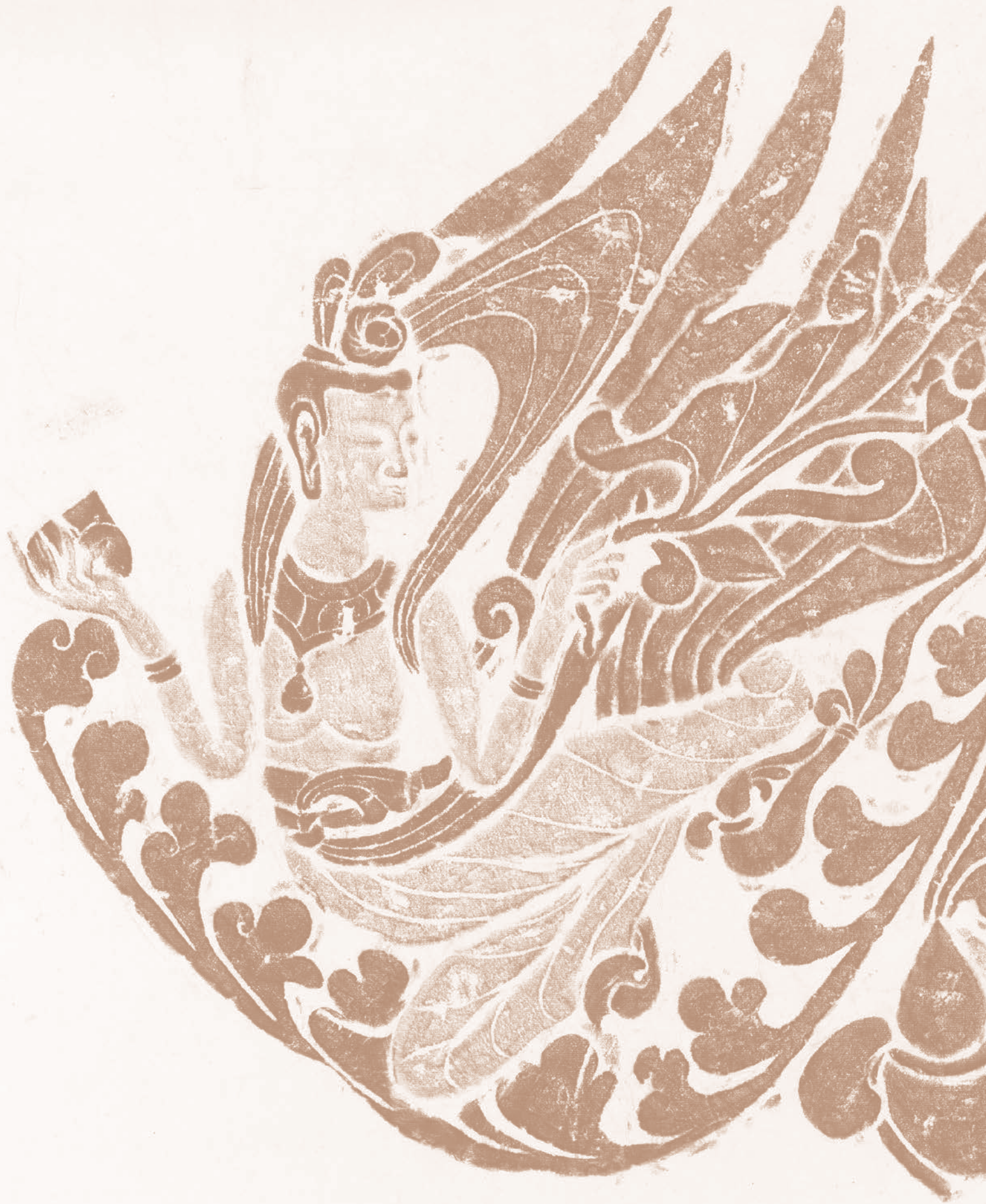
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