

Treasures of Ancient India

古代印度瑰宝



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古代印度瑰宝

Treasures of Ancient India

中国文物交流中心
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印度文化部

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Message

As friendly neighbours bordering each other, China and India have contributed a brilliant chapter to the world history of civilization during their long history of development through mutual absorption, embrace and enhancement of their great civilizations.

Cultural exchanges serve as a bridge for people to communicate their thoughts and aspirations. There has been a long history between the Chinese civilization and the Indian civilization to attract and influence each other. Introduction of Indian Buddhism, dance, astronomical calculation, and architecture into China helped to enrich Chinese culture, while the export of paper, silk, porcelain, tea and music from China to India helped enrich Indian culture. The people of our two nations have not only benefited tremendously from these exchanges, but also prided themselves in having contributed to the harmony and happiness of the world people through their efforts.

The year 2006 has been designated by Chinese and Indian leaders as the Year of Chinese-Indian Friendship, in which the 'Treasures of Ancient India' Exhibition constitutes an important part. Through the exhibition, ancient Indian civilization will be introduced into China, a country with a similarly ancient history. The exhibition is a symbolic handshake between the Chinese and the Indian civilizations across the Himalayas and an extension of the history of friendly exchanges between our two ancient civilizations.

Firmly believing that the exhibition will be applauded by the Chinese audience, I wish it a great success!

Sun Jiazheng

Minister of Culture of the People's Republic of China

December 2006

祝辞

中国与印度是山水相连的友好邻邦，在几千年漫长的历史进程中，中印两大文明交相辉映，以海纳百川、兼容并蓄的胸怀和气度，共同为世界文明史谱写了绚丽的篇章。

文化交流是沟通人们心灵的桥梁，中华文明与印度文明的彼此吸引与相互影响由来已久。印度的佛教、舞蹈、天文历算、建筑传入中国，丰富了中国文化；同样，中国的造纸、蚕丝、瓷器、茶叶、音乐传入印度，也丰富了印度文化。两国人民充分享用着这种交流带来的益处，并为此给世界人民带来的和谐与欢乐而自豪。

2006年是中印两国领导人确定的中印友好年。“古代印度瑰宝展”是中印友好年的重要组成部分。通过展览，古老的印度文明被邀请到了同样古老的中国。这是中华文明与印度文明超越喜马拉雅山脉的握手，是两个古老文明友好交往史的延续。

我相信，这个展览一定会受到中国广大观众的欢迎。衷心祝愿展览取得成功！

中华人民共和国文化部部长

孙家正

2006年12月






Message

I am very happy that the Archaeological Survey of India along with the State Administration of Cultural Heritage of China is launching an Exhibition of 'Treasures of Ancient India' in four cities of China to mark the celebration of the India-China Friendship Year 2006. I hope that the Exhibition will strengthen the relationship between our two countries and will be a tribute to the longstanding friendship between the people of our two countries.

The representation of Indian art in this exhibition is quite unique as the antiquity ranges from 3rd century B.C. to the late medieval period of India. The exhibition from the Buddhist period speak of our shared cultural heritage. The sculptures of Jaina and Hindu pantheons are contemporary and will illustrate how different religions coexisted and were practiced in India at one point of time. The sculpture from Sunga-Satvahana period to Gupta and medieval periods are exquisite for their unique craftsmanship. All the sculptures are masterpieces in their own right.

I extend my good wishes to the people of China on this occasion and am sure that this exhibition would play an important role in bringing the people of the two countries closer.


(Ambika Soni)

Minister of Tourism & Culture Government of India

December 2006

祝 辞

为庆祝2006年“中印友好年”，印度考古局和中国国家文物局在中国的四座城市共同举办“古代印度瑰宝展”巡回展，展览即将拉开帷幕，我十分高兴。我希望此次展览能够加强两国关系，为两国人民的世代友好做出贡献。

这次展出的代表印度艺术的文物十分独特，其时间跨度为公元前3世纪到印度中世纪晚期。佛教时期的展品体现了我们两国共有的文化遗产。耆那教和印度教诸神雕塑同时并存，展示了在印度，在同一时期，不同的宗教如何实现共存。从巽伽 - 萨塔瓦哈纳时期到笈多王朝和印度中世纪时期的雕塑作品，技艺独特精巧，每一件雕塑都堪称杰作。

藉此次活动之际，我向中国人民表达我的良好祝愿，相信此次展览意义重大，将使中印两国人民关系更加紧密。

印度文化部部长
安碧卡·索尼
2006年12月



Message

Upon learning that the 'Treasures of Ancient India' Exhibition will be held in Beijing, I would like to extend my warmest congratulations.

In our great international family that is deeply engaged in globalization, there has developed today a trend of exchange, integration and innovation of civilizations among its different national members. India is one of the ancient civilizations in the world, and its hardworking and intelligent people have created a brilliant culture. The art created and developed in India, with its unique style and taste, enjoys a reputation of its own in world art.

Art and cultural exchanges between China and India, dating back to ancient times and yielding numerous significant achievements, have contributed a brilliant chapter in the exchange and influence among various civilizations, become a fine example of peaceful co-existence and mutual cultural development of different nations and civilizations.

I would like to express my thanks to the relevant cultural institutions from China and India, whose joint efforts have made it possible for the 100 pieces of fine works of ancient Indian culture to be presented to the Chinese audience. These treasures, more than 80 per cent of which have never been displayed outside India, will give Chinese audience a chance to see an India that is ancient and full of Oriental charms, and feel the lasting attractions of ancient Indian civilization.

It is my firm belief that the exhibition will contribute to the further understanding and development of friendship between the Chinese and the Indian peoples, and contribute an important chapter to the dialogue between the great Chinese and Indian civilizations and to the course of cultural exchanges between our two nations.

I wish every success to the 'Treasures of Ancient India' Exhibition!

Sun Yuxi

Ambassador of the People's Republic of China to India

December 2006



祝 辞

欣闻“古代印度瑰宝展”在北京开幕，我谨致热烈祝贺。

在日益全球化的国际大家庭中，各民族文明交流、融合、创新，已经成为当今时代的潮流。印度是世界文明古国之一，勤劳智慧的印度人民创造了灿烂的古代文明。印度艺术有着独特的风格和韵味，在世界艺术之林中独树一帜。中印文化艺术交流源远流长，硕果累累，为人类文明的交流和借鉴谱写了重要篇章，成为不同民族、不同文明和睦相处、相互借鉴的典范。

感谢中印两国文化、文物部门的共同努力，使得100件代表古代印度文化的精品文物能和中国观众见面。这些珍贵展品80%以上从未走出印度国门，它们把一个古老而充满东方魅力的印度呈现给中国观众。从这些精美的文物中，我们感受到印度古老文明的隽永魅力。

我深信，这次展览必将有助于增进中国人民同印度人民之间的了解和友谊，在中印两大文明对话和两国文化交流进程中写下重要的一页。

祝“古代印度瑰宝展”圆满成功！

中华人民共和国驻印度大使

孙玉玺

2006年12月



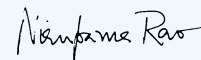
Message

Art is the soul of civilization. Ancient civilizations like India and China have their glorious and continuing artistic traditions. Indian and Chinese artistic traditions have evolved over several millennia through the creative genius of their artisans and masters, and established their unique and inimitable identity in the process. Today, their works are not only the source of aesthetic delight, but also represent mankind's indomitable urge to immortalize the beauty of creation. They have stood the test of time. They are the common heritage of mankind.

The 'Treasures of Ancient India' Exhibition brings to China a total of one hundred rare specimens of ancient Indian art. They are presented in different art media and represent different periods of Indian history; they were discovered and are being preserved in different corners of our country. It is the exquisite craftsmanship of their anonymous creators, however, that binds these different objects from various phases of our history together. This carefully selected collection of art objects epitomizes the glorious heights attained by ancient art of India.

Exhibitions like this act as a bridge between peoples of different nations by highlighting the keynote of unity running through art. This exhibition also offers for Chinese visitors a microcosmic introduction to the rich world of Indian art. The mutual understanding and friendly sentiments generated through such exchanges provide the basis for further development of our relations. The inauguration of the Exhibition will mark the culmination of the 2006 India-China Friendship Year celebrations. I have no doubt that it will bring our nations and our peoples even closer. The Exhibition has been made possible through the excellent cooperation that has been established between the Archaeological Survey of India and the State Administration of Cultural Heritage of China. It provides an excellent example of what we can achieve through such synergies of dialogue and collaboration.

I wish the exhibition a complete success!


(Nirupama Rao)

Ambassador of India to China
December 2006

祝 辞



艺术是文明的灵魂。印度和中国的古代文明都有着辉煌灿烂和延绵不断的艺术传统。印度和中国的艺术传统凝聚着手工艺人和艺术大师们的创造才华，历经长达数千年的发展演化，形成了独一无二、无与伦比的特征。今天，这些璀璨的艺术宝藏不仅是审美愉悦之源，更表现出人类不断追求探索、创造永恒不朽的艺术精品之强烈愿望。这些艺术珍品历经悠悠岁月的考验，成为人类共同的宝贵遗产。

“古代印度瑰宝展”向中国观众展示的是精选的 100 件古代印度艺术珍贵文物。这些展品代表了印度不同历史时期的艺术形式与风格，它们发现并珍藏在印度各地的博物馆中。这些汇聚了印度各个历史时期的异彩纷呈的艺术瑰宝，体现出那些无名可考的创作者的精湛技艺。这批精心遴选的艺术珍品，集中体现了印度古代艺术达到的辉煌顶峰。

通过贯穿在这些艺术珍品中突出的主题，搭建了一座沟通不同国度人民之间情感的桥梁。这次展览也为中国观众展现了一个介绍丰富多彩的印度艺术宝库的缩影。通过这种交流所产生的相互理解和友好情谊，奠定了进一步发展我们之间友好关系的基础。“古代印度瑰宝展”的开幕式将把“2006 印中友好年”的庆祝活动推向新的高潮。我深信，它将使我们两国和两国人民走得更近。本次展览的举办是印度考古局与中国国家文物局杰出合作的成果。它为我们提供了一个通过密切对话与协同合作获得成功的范例。

衷心祝愿“古代印度瑰宝展”获得圆满成功！

印度驻中国大使
尼鲁帕玛·拉奥
2006 年 12 月



Message

Both China and India have a long history and a splendid culture. Both are ancient civilized countries that have made outstanding contributions to human civilization.

According to records, the two great civilizations first encountered one another 2,000 years ago.

In 138 B.C., Emperor Han Wudi sent Zhang Qian on a diplomatic mission to the Western Regions and then heard about India. At that time, the large country to the southwest of China was called 'Shendu'. In 68 A.D., two Indian monks named Kasyapa Matanga and Dharmaraksa came to Luoyang, then China's capital, their white horses carrying Buddhist scriptures. They established the first Buddhist temple in Chinese history – White Horse Temple. In 627 A.D., Buddhist master Xuanzang (Huen-Tsang) traveled to the west alone to study Buddhism in India. In 19 years, he traveled more than 25,000 kilometers to India and back. Xuanzang brought back 657 Sanskrit classics, wrote *Records of Western Travels in the Tang Dynasty*, a great book of travel notes, and changed the old name 'Shendu' to 'India' for the first time.

As good neighbors, China and India have never stopped cultural exchanges and friendly contacts in the long history. Chinese people are very familiar with many outstanding historical figures, great philosophers, thinkers and poets of ancient India.

As the activities of the Year of India-China Friendship unfold, the 'Treasures of Ancient India' Exhibition has come to China as scheduled in 2006. This is the first time that the State Administration of Cultural Heritage has held an exhibition of ancient Indian cultural relics in China. Over 100 exquisite works of art including ancient Hindu, Jain and Buddhist sculptures will be exhibited in Beijing, Zhengzhou, Chongqing and Guangzhou. These exquisite, romantic and mysterious exhibits made of rocks, bronze, ceramics and wood are provided by 13 Indian museums and cultural institutes in New Delhi, Orissa, Andhra Pradesh, Bihar, Uttar Pradesh and Madhya Pradesh. These exhibits come from Bodh Gaya where Sakyamuni attained enlightenment, from Sarnath where Buddha preached his first sermon, from Khajuraho where the world-famous Hindu temples are located, and from Nalanda Monastery which is Great Thunder Monastery familiar to many Chinese people. I believe that they will certainly shake the hearts of Chinese visitors and be warmly welcomed.

I wish the exhibition every success!

Shan Jixiang

Director General of State Administration of Cultural Heritage of the People's Republic of China

December 2006

祝 辞

中国、印度都拥有悠久的历史与灿烂的文化，都是为人类文明做出过卓越贡献的文明古国。
两大文明相识、相知历史已有两千年之久。

公元前 138 年，汉武帝派遣张骞出使西域，第一次知道了有关印度的消息，那时的印度被称为“身毒”，是与中国西南毗邻的大国。公元 68 年，来自“身毒”的两位僧人摄摩腾、竺法兰，带着白马驮载的佛经来到了当时中国的首都洛阳，建立了中国历史上第一座佛教寺院——白马寺。公元 627 年，高僧玄奘法师只身西行，求法天竺，往返十九年，行程五万余里，取回了梵文经典 657 部，并撰写了一部伟大的游记——《大唐西域记》。第一次用“印度”代替了“身毒”的旧称。

作为友好邻邦，在漫长的历史岁月中，中印两国之间的文化交流和友好往来不断，印度古代的杰出历史人物、伟大的哲学家、思想家和诗人在中国更是耳熟能详。

公元 2006 年，随着中印友好年活动的展开，“古代印度瑰宝展”如期来到了中国，为中国观众带来了百件精美的古代印度教、耆那教、佛教雕塑艺术品。这是国家文物局首次举办的印度古代文物展览，将要在中国北京、郑州、重庆、广州巡回展出。这些艺术精湛、风格浪漫而神秘的展品是由印度新德里、奥里萨邦、安得拉邦、比哈尔邦、北方邦及中央邦的十三个博物馆及文博机构提供的。展品有石质、青铜、陶质及木质等各种材质。当这批来自菩提伽耶——那里是释迦牟尼悟道之地、来自萨尔纳特——那里是佛祖最初传法的鹿野苑、来自卡朱拉霍——那里有蜚声海内外的印度教神庙、来自那烂陀寺——那里是中国人熟知的大雷音寺……的展品呈现在中国观众面前时，相信一定会引起观众心灵的震撼，受到热情欢迎。

预祝展览获得圆满成功！

中华人民共和国国家文物局局长

单霁翔

2006 年 12 月



Message

This Exhibition 'Treasures of Ancient India' is representative of the cultural relations between India and China since time immemorial. Though the cultural contacts of India with China is often seen in terms of the advent of Buddhism and its influence in different countries of which China was the most important, the relation between India and China is much older than that. It is a historical fact that the followers of Buddhism in India went to China to spread the teachings of Buddha, while the travelers like Fa-hian, Huen-Tsang and It-sing came to India and saw cultural and religious diversities including Buddhism, Jainism and Brahmanical faiths followed by various communities in India. The travelogues of the Chinese travellers do mention about these religious sects and they seemed to be impressed about them.

The present exhibition showcases the antiquities right from third century B.C. till the 18th century A.D. and truly represents some of the best 'Treasures of Ancient India'. The specimens, selected for the exhibition cover a wide range from sacred Buddhist spaces to the masterpieces of Brahmanical and Jaina art and then to late medieval period.

The holding of this exhibition will bring the two countries with common cultural interests closer and open up more avenues for mutual collaboration and exchange in the fields of art, culture and heritage.

I would like to place on record my appreciation for the excellent work done by Dr. Amarendra Nath, Curator of the Exhibition and his team of officers in the Archaeological Survey of India.

(C. Babu Rajeev)

Director General of Archaeological Survey of India

December 2006

祝 辞



此次“古代印度瑰宝展”展示了印度和中国源远流长的文化联系。提到印度和中国的文化接触，人们会更多地联想到佛教的传播和佛教对中国的巨大影响。然而，印中两国的联系却远早于此。在历史上，印度佛教信徒到中国传播佛教，而中国的法显、玄奘和义净也曾到过印度，看到了印度人民信奉佛教、耆那教和婆罗门教等不同的宗教，了解了印度文化和宗教的多样性。中国旅行家的游记也提到了这些宗教派别，他们对此印象深刻。

此次展览展示了公元前3世纪到公元18世纪的文物，是真正的“古代印度瑰宝展”。选出参展的展品十分丰富，包括佛教、婆罗门教和耆那教艺术的杰作，以及印度中世纪晚期的文物。

此次展览将把我们这两个有着共同文化兴趣的国家更紧密地联系起来，为两国在艺术、文化和文化遗产领域的交流与合作开创新的途径。

在此我要感谢此次展览的负责人，阿马兰德拉·纳特博士，以及和他一起工作的印度考古局的同事们。

印度考古局局长
C·巴布·拉吉夫
2006年12月



Message

After more than two years of hard work, the 'Treasures of Ancient India' Exhibition, sponsored by the State Administration of Cultural Heritage of China and the Archaeological Survey of India, and undertaken by Art Exhibitions China, Capital Museum, Henan Museum, Chongqing China Three Gorges Museum and Museum of the Western Han Dynasty Mausoleum of the Nanyue King in Guangzhou, will open soon in Capital Museum in Beijing. Visitors from all over China will experience the mysterious, charming and exotic Indian culture through 100 ancient cultural relics from India, one of the birthplaces of world civilization.

The Himalayas, towering into the clouds, lie between the two great nations; the Yangtze River, Yellow River, Indus River and Ganges River flow ceaselessly, nourishing the two ancient civilized countries in the East. In the past thousands of years, Chinese and Indian civilizations have profoundly influenced Asia and even the world and have made outstanding contributions to the progress of human society. The economic, trade and cultural exchanges between China and India since the Qin Dynasty prove that the friendly exchanges between the two countries have a long history. In 2006, the Year of India-China Friendship, the 'Treasures of Ancient India' Exhibition has come to China. This is the first time that the State Administration of Cultural Heritage of China and the Archaeological Survey of India have jointly held an exhibition of ancient Indian cultural relics in China. These 100 precious cultural relics are exquisite ancient Hindu, Buddhist and Jain sculptures carefully chosen from 13 museums and cultural institutes in New Delhi, Orissa, Andhra Pradesh, Bihar and Uttar Pradesh by officials and experts at the Archaeological Survey of India as well as Chinese delegations and investigation teams. The images of these gods in Western Paradise are carriers of the splendid ancient Indian civilization and culture as well as the friendship between Chinese and Indian people. They convey a mysterious message from the ancient country and demonstrate the diligence and wisdom of the great Indian people. I believe that Chinese visitors will welcome and love them from the bottom of their hearts.

On behalf of Art Exhibitions China, I thank the Chinese embassy to India and the Indian embassy to China for their warmth and assistance. I also thank Capital Museum, China, Henan Museum, Chongqing China Three Gorges Museum and Museum of the Western Han Dynasty Mausoleum of the Nanyue King in Guangzhou for their concerted cooperative efforts.

I wish the 'Treasures of Ancient India' Exhibition a great success!

Luo Bojian
Director of Art Exhibitions China
December 2006

祝 辞

由中国国家文物局和印度考古局主办，中国文物交流中心、首都博物馆、河南博物院、重庆中国三峡博物馆、广州西汉南越王博物馆承办的“古代印度瑰宝展”，经过两年多的艰苦努力，即将在首都博物馆拉开帷幕。来自世界文明发祥地之一——印度的 100 件古代文物精品，将把充满神秘、富于魅力的异国文化，展现给我国的广大观众。

高耸入云的喜马拉雅山脉连接着中国和印度两个伟大的国家；奔腾不息的长江、黄河、印度河、恒河，养育了中国和印度两大东方文明古国。数千年来，中印两大文明给予亚洲乃至世界十分深刻的影响，为人类社会的不断进步做出了卓越贡献。中印两国自秦代以来的经贸往来和文化交流，印证了两国友好交往的悠久历史。“古代印度瑰宝展”来华巡展，恰逢 2006 中印友好年，是国家文物局与印度考古局共同合作，第一次在华举办的印度古代文物展览。这 100 件珍贵文物是由印度考古局官员和专家与中国代表团和考察团从新德里、奥里萨邦、安德拉邦、比哈尔邦、北方邦的十三个博物馆及文博机构中精心挑选的古代印度教、佛教、耆那教的雕塑艺术珍品。这些来自西天的诸神形象，传递着古老国度的神秘信息，承载着古代印度的灿烂文明与文化，揭示了伟大印度民族的勤劳与智慧，携带着印度人民对中国人民的友好情谊。相信中国观众一定会由衷地欢迎和喜爱他们。

在此，我谨代表中国文物交流中心，感谢中国驻印使馆和印度驻华使馆的热情协助；感谢首都博物馆、河南博物院、重庆中国三峡博物馆、广州西汉南越王博物馆同仁的通力合作。

预祝“古代印度瑰宝展”获得圆满成功！

中国文物交流中心主任

罗伯健

2006 年 12 月



Message

After the Exhibition of 'Treasures of the World Cultures' from the British Museum, 'Arab Art Exhibition' from Arabic countries, 'the City of the Sun:Triumph of the Socialist Realism' from Russia, and 'Jaguar Worship: Exhibition of Mexican Ancient Civilization' , the 'Treasures of Ancient India' Exhibition will be declared open soon in the Capital Museum. As the last exhibition the Capital Museum will hold in its new exhibition halls in 2006, it has attracted much attention.

One hundred exhibits, many of which are Buddhist art treasures, come from thirteen museums and cultural institutes including the Indian National Museum. The Chinese audience may have a good chance in appreciating Indian Buddhist art directly. They will also be able to learn the relations between the original state of Buddhist art and the Chinese Buddhism as well as the Tibetan Buddhism.

However, it is not an isolated religious fine arts or visual art exhibition only for the sake of antiquarianism. The exhibition cannot be called practical if we ignore the inner relations between the exhibition itself and the ancient and modern Indian civilization.

Experts in the academic and media fields prefer to associate China with India constantly since both countries are with the identity of ancient civilization and develop quickly. The prominent difference between Chinese civilization and Indian one is that the former one is secular while the latter religious. Although Buddhism was once very popular in China and various kinds of gods have been worshipped by us, the basic spirit of our great civilization has always been the Confucianism which advocates keeping respectfully aloof from gods and ghosts and devoting oneself to more practical things. This tradition may also serve as one of the cultural reasons why the historical materialism and dialectical materialism of Marxism take root and even become prosperous in China.

Quite different is the case of Indian civilization which, no matter old or new, is closely related to religion. From the original primitive religion to Aryan Brahmanism, from Hinduism and Transition period when Buddhism flourished for its most solemn and systematic interpretation system to later when Hinduism succeed completely, the Indians have been devoting themselves to religion although the gods worshipped by them may vary. English colonists who are Christians have ruled India for more than two centuries. Even so, they failed to convert the Indians to their religion or to persuade them to give up their own religion. The life-power of Indian civilization and the evolution process of Indian society have been closed related with religion itself. The religion is the starting point for us to understand Indian civilization as well as today's Republic of India. In mid-1900s, German historical philosopher Karl Jaspers (1883-1969) has put forward the definition of Axial Age, declaring that from 800 BC to 200 BC, the Old Continent including China, India, Iran, Palestine, and Greece where civilizations have been flourishing have experienced the breakthrough of ideas and culture and the awakening of great spirits, creating far-reaching values, so basic that are still influential till today. This may explain why old civilizations and great peoples will never yield in spite of frustrations and will regenerate again and again. To be more specific, we may find some clues for the new development in the old countries such as China and India. As a gate to Indian civilization, this exhibition is quite limited to cover all. However, if you go further, you will find a new world. As the president of China's Capital Museum, both my colleagues and I feel quite happy to hold such an exhibition.

Guo Xiaoling

Director of Capital Museum, China

December 2006



继大英博物馆“世界文明珍宝展”、阿拉伯诸国的“阿拉伯文化艺术展”、俄罗斯“太阳城——社会主义现实主义的辉煌”展、墨西哥国家文物局“美洲豹崇拜——墨西哥古文明展”等大型国际交流展览之后，“古代印度瑰宝展”即将在首都博物馆开幕了。这是首都博物馆新馆在2006年举办的最后一个展览，可以说是压轴的展览。

包括印度国家博物馆在内的十三家博物馆及文博单位为这次展览提供了一百件展品，其中有不少是佛教造型艺术精品。对于中国观众来说，这是一次直接观赏印度佛教艺术精妙之处、感受原生的佛教艺术与我国汉传佛教、藏传佛教艺术之间的继承变异关系的绝好机会。

但这并不是一次孤立的、好古主义的宗教艺术或视觉艺术展览。如果我们不把它同古代印度文明，以及同现实结合起来，我们的展览就缺少了现实的意义。

中国和印度是当今世界经济高速发展的两个具有古老文明身份的大国，具有高度的可比性，因此常常被学术界与传媒界用来加以比较。纵观中华文明与印度文明，两者之间的一个显著差异就是中华文明基本上是世俗的文明，尽管我们历史上也曾有过佛教盛行的时代，也始终存在着形形色色、大大小小的神祇，但儒家文化传统提倡的“敬鬼神而远之”的务实精神始终是我们这个伟大文明的基本精神。这恐怕是马克思主义的历史唯物主义与辩证唯物主义在我国能够扎下根来，并茁壮生长，直到枝繁叶茂的文化原因之一。

印度文明则不然。无论是昨天的印度文明，还是脱胎于昨天的现代印度文明，都具有浓厚的宗教色彩。从最初的原始宗教到雅利安人的婆罗门教，到列国时代诸子百家、千家以及从中崛起的那个具有最庄严、最宏大、最系统的解说体系的佛教，再到佛教在印度的衰落和印度教的全面胜利，我们看到的是印度人对宗教的一贯虔诚，即使他们崇拜的偶像可以转变。笃信基督的英国殖民者统治印度两个世纪，也没能丝毫动摇印度人对自己的宗教偶像与教义的虔诚。这样一来，印度文明的生命力、印度社会的进化与演变，就必然地与宗教紧密地联结在一起，宗教成为认识印度文明，也是认识今天的印度共和国的出发点。

(Karl Jaspers, 1883—1969)

概念，指出在公元前800年到前200年间，旧大陆包括中国、印度、伊朗、巴勒斯坦和希腊在内的一些古老文明地区，同时经历了思想与文化的突破、精神的觉醒，产生了影响至今的基本价值观。这或许是一个古老文明和一个伟大民族赖以披荆斩棘、百折不挠、浴火重生的精神所系，这也或许是中国和印度这两个古老国家在今天能够笑傲世界的基本原因之一。这次展览是引导观众进入印度文明的门户，尽管只是一个很小的入口，但如果深入进去，内里却是广阔的天地。首都博物馆人为能够举办这样一个展览感到由衷的高兴。

首都博物馆馆长

郭小凌

2006年12月



Message

On the occasion of the opening of the 'Treasures of Ancient India' Exhibition, I would like to extend our sincere congratulations to the Capital Museum and Indian friends for this grand event of Sino-Indian friendship. At the same time, we are also looking forward to this well-prepared show in the Central China so that we would enjoy the traditional Indian culture with our own eyes.

The good-neighborly exchanges between the two countries could date back to nearly 2,000 years ago. In 68AD, two Indian monks Kasyapamatanga and Dharmarakcha and a Han Dynasty envoy, carried Buddhist scriptures on white horses to Luoyang. From these materials, the first Chinese language Buddhist scripture was translated. The White Horse Temple in Luoyang became the first Buddhist temple after Buddhism was introduced into China. It was known as 'cradle of Chinese Buddhism' and 'founder's home'. Tang Dyansty Chinese monk Xuanzang, braving hardships and dangers, traveled more than 25,000 kilometers to today's India to study and gather Buddhist scriptures. He took back 657 Sanskrit scripts.

Our ancestors have opened the way for Sino-Indian friendship and exchanges. Today, the 'Treasures of Ancient India' Exhibition, is tracing the footprints of the ancestors, touring China. It will definitely to receive warm welcome from all walks of life.

We are eagerly anticipating the show of Indian treasures in Henan Museum, and we wish the event a success!

Zhang Wenjun
Director of Henan Museum
December 2006

祝 辞



欣闻“古代印度瑰宝展”开幕，我代表河南博物院向首都博物馆和印度方面的朋友们表示真挚祝贺！同时，我们也殷切地企盼这次精心筹备的瑰宝展能够早日巡展中原，使中原父老得以亲睹印度传统文化的神奇面貌。

中国与印度睦邻交往，已有近两千年的历史。公元 68 年，印度二位高僧摄摩腾、竺法兰与汉代使节以白马驮载佛经到了洛阳，译出了我国第一部汉文佛经，因此，洛阳白马寺成为佛教传入中国的第一座寺院，被中外佛教界誉为“释源”、“祖庭”。更有中原人唐代高僧玄奘，历十九年的千难万险，九死一生，跋涉五万余里，赴天竺诸国（今印度）巡礼求法，带回 657 部梵文佛典，成为中印两国共仰的文化使者。

古圣先贤，为我们开辟了中印两国交好的前路，今天，“古代印度瑰宝展”循先贤足迹而巡展国内，定将以它神秘而散发着芳菲的魅力，受到社会各界的热情欢迎。

我们期待着印度国宝早日来到中原，来到河南博物院。

预祝展览圆满成功！



河南博物院院长

张文军

2006 年 12 月



Message

The ancient Indus-Ganges civilization, Yangtze-Yellow River civilization and Nile civilization together constitute a splendid oriental civilization. Located respectively in South Asia, East Asia and Africa, they belong to River civilization. Together with the ancient Greece-Rome civilization, they were established as four major human civilizations.

Speaking of Indus-Ganges civilization, one could not help thinking of Buddhism. The religion was created in India in the sixth century BC, and introduced into China in the Han Dynasty, greatly affecting the Yangtze-Yellow River civilization, the Chinese history and even the habits of the Chinese people. Master Xuanzang of the Tang Dynasty who went to study and obtain Buddhist scriptures has become a household name after the popularization of the novel “Journey to the West”. He has also been regarded as a role model in cultural exchanges.

We sincerely thank our Indian and Chinese counterparts to bring so many ancient Indian treasures to our city so that we would be able to touch the splendor of Indus-Ganges civilization, and easily experience the feeling Xuanzang had of India after years of hardship — mystery, astonishment, adoring and awe. It must be a valuable and interesting experience.

At this moment, I cannot help but remember T. S. Eliot’s poem — ‘Ganga was sunken, and the limp leaves waited for rain...’

— *The Waste Land* (Part V) *What the Thunder Said*

Let us, the children brought up by the Yangtze-Yellow River civilization and living by the Yangtze, expect the Exhibition ‘Treasures of Ancient India’ and get close to the ancient Indus-Ganges civilization.

Wang Chuanping

Director of China Three Gorges Museum, Chongqing



古老而灿烂的印度河—恒河文明，与同样古老而灿烂的长江—黄河文明和尼罗河文明一道，组成举世瞩目的东方文明。在地理空间和形态上，它们分别位于南亚、东亚和北非，又同属于大河文明。它们与古希腊—罗马文明一道构成人类四大文明，成为屹立于人类历史长河的四座巨大丰碑。

提起印度河—恒河文明，不能不提到佛教。公元前6世纪，佛教诞生于印度，并于汉代传入中国，深远地影响了长江—黄河文明，影响了中国的历史甚至中国人的习性。唐代玄奘法师印度取经的历史典故，经后起的《西游记》小说的渲染，成为东方家喻户晓的故事。这不能不被视为文化传播史上的美谈。

我真诚地感谢印度同行和中国同行们把如此众多的古代印度瑰宝送到我的同城兄弟姐妹面前，使重庆市民在家门口就能近距离触摸印度河—恒河文明的光辉，轻松获得当年唐三藏历尽万苦千辛才体味到的感觉：神秘、惊异、赞美与敬畏。这肯定是一次非常有价值、有意味的体验。

行文至此，我的脑海里突然浮出现代派大诗人艾略特的句子：

恒河的水位下降了，那些疲软的叶子
在等着雨来……

——《荒原》第五章《雷霆的话》

就让我们这些住在长江边，受活脱脱生长着的长江—黄河文明哺育的儿女，怀揣敬畏之心，走进古代印度瑰宝展，走近古老的印度河—恒河文明。

重庆中国三峡博物馆馆长

王川平

2006年12月

 Message

On the occasion of the opening of the 'Treasures of Ancient India' Exhibition, I would like to, on behalf of the Museum of the Nanyue King of the Western Han Dynasty, extend our congratulations and wish the Sino-Indian cultural exchanges a success!

China and India are the twin cradles of human civilizations, each having an ancient history and splendid culture. The two countries are close neighbors. They have exchanged experiences and learned from each other while jointly creating the magnificent oriental culture. The cultural exchanges of the two countries started from the Qin Dynasty, became gradually frequent in the Western Han Dynasty, peaked in the Sui and Tang dynasties, and deepened in the Song and Yuan dynasties. But since the Ming and Qing dynasties, Western thoughts advanced eastward as the oriental culture entered a period of decline. As we entered into the new century the world again cast its look at the east, and a century of Asia is being unfolded. China and India are also joining hands to interact culturally, and push for the rejuvenation of the eastern culture.

The 'Treasures of Ancient India' Exhibition in China is an activity of Sino-Indian inter-governmental cultural exchange program. The exhibits include the relics of Buddhism and Hinduism, which are the witnesses of ancient China-India friendship as well as the bond linking today's cultural exchanges. We regard this show extraordinarily significant.

It is our great honor to take part in the organization of this exhibition. We hope that we would learn and borrow the experience of other museums in holding exhibitions, and strive to make this cultural exchange event a great success.

Li Linna

Director of Museum of Western Han Dynasty Mausoleum of the Nanyue King

December 2006

祝 辞



时值“古代印度瑰宝展”揭幕之际，我谨代表西汉南越王博物馆诸同仁表示衷心的祝贺！并预祝中印文化交流活动圆满成功！

中印同属人类文明的发源地，都拥有古老的历史和灿烂的文化。两国地理上山水相连，文化上相互交流和借鉴，共同造就了悠久辉煌的东方文化。中印文化交流肇始于秦代，到西汉逐渐频繁，在隋唐趋于高潮，至宋元更加深入。明清以降，西学东渐，东方文化进入衰退期。随着新世纪的到来，世界再次眷顾东方，亚洲世纪已经开始，中印两国也在携手加强文化交流与互动，共同推动东方文化的复兴。

“古代印度瑰宝展”中国巡回展，属于中印两国政府间文化交流项目。前来参展的蕴含佛教、印度教文化内涵的文物，既是古代中国、印度友好交往的见证，又是当今中印两国文化交流的纽带，此次巡展意义非凡。

我们很荣幸参与这次“古代印度瑰宝展”中国巡回展，希望学习和借鉴兄弟馆的承办经验，力争为这次文化交流活动划上一个圆满的句号。



西汉南越王博物馆馆长

李林娜

2006年12月

PREFACE

The present exhibition entitled 'Treasures of Ancient India' is going to be mounted on in the Capital Museum, Beijing, Henan Museum, Zhengzhou, Three Gorges Museum, Chongqing and Museum of Western Han Dynasty Mausoleum of the Nanyue King, Guangzhou to mark the year long event of Indo- China friendship year, 2006. The catalogue has been prepared in conjunction with this celebration. There are one hundred exhibits representing Hindu, Buddhist and Jain pantheons. The objective is to provide basic information about the exhibits ranging from third century B.C. to eighteenth century A.D. The exhibits have been arranged in chronological order. The text of the entries and the plate numbers coincide with the display numbers, however, the exhibits are not necessarily mounted in chronological order in the gallery.

Apart from the textual details of each entry, the catalogue provides short title, provenance and name of the museum, chronology, material, size and accession number of each exhibit. The epigraphical inferences and other vernacular words are written in conformity with English transliteration. A few exhibits of Buddhist origin are inscribed with the Buddhist creed which may be read as under:- *ye dharma hetu- prabhava hetum tesham Tathagato hy-avada tesham cha yo nirodha evam vadi Maha-sramanam.* 'Thathagata (i.e. Buddha) has revealed the cause of those phenomena which spring from a cause and also (the means of) their cessation. So says the Great Monk.' In some cases, the text entries of exhibits from Ratnagiri have been transpired from the writings of Dr. Debala Mitra and the description of Yaksha image, Mathura has been drawn after Dr. J.E. Dawson.

I am beholden to Mr. C. Babu Rajeev, Director General Archaeological Survey of India for his inspiration and dynamic guidance. I am thankful to Dr. A.K.V.S. Reddy, Director General, National Museum, New Delhi for sparing exhibits at a short notice for this exhibition. I would also like to place on record the contribution made by Mr. R. K. Verma and Mr. Tejas M. Garge in preparing this exhibition. Ms. Gurvindar Malhotra, Ms. Bubble Jeet and Mr. Ashok Kumar deserve my thanks for assisting in the secretarial work.

To my colleagues Dr. K.P Poonacha, Dr. B.R. Mani, Dr. G.T. Shendey, Dr. R.S. Fonia and Mr. P.B.S. Senger, I record my thanks for their support.

Dr. Amarendra Nath
Curator of the Exhibition

前 言

北京首都博物馆、郑州河南博物院、重庆中国三峡博物馆和广州西汉南越王博物馆将举办“古代印度瑰宝展”巡回展，是2006年“中印友好年”的一件标志性大事。此次展览将展出100件代表印度教、佛教和耆那教诸神的展品。我们预先编写了展览的展品目录，目的是让大家对从公元前3世纪到公元18世纪的展品有基本的了解。展品按年代顺序分类。目录中的展品介绍和编号与展览号一致，但展览并未完全按年代顺序陈列展品。

目录中除有各展品的详细文字介绍外，还有简短的名称、所属博物馆名称、年代、材质、尺寸以及入藏号。铭文和方言用英文翻译。若干佛教展品上刻有以下佛教信条：“-ye dharma hetu- prabhava hetum-tesham Tathagato hy-avada tesham cha yo nirodha evam vadi Maha-sramanam.”意为“大法师说：如来佛已揭示了有因现象之因，揭示了期灭谛（之法）。”对来自拉特纳吉里的展品的文字介绍，有一部分摘自德巴拉·米特拉博士的文章；对出自马图拉的药叉形象的描述，有的则参照了J.E.道森博士的文章。

印度考古局局长C·巴布·拉吉夫先生对这次展览给予了积极鼓励和热忱指导，我不胜感激。我还要感谢新德里国家博物馆馆长A.K.V.S.雷迪博士，他在接到通知后即刻为我们提供展品；感谢R.K.维尔马先生和泰加斯·M·加尔治先生在筹备展览过程中所做的贡献；感谢古尔文达尔·马尔霍特拉女士、布博莱·吉特·阿南德女士和阿肖克·库马尔先生对秘书工作的协助；感谢我的同事K.P.普纳恰博士、B.R.马尼博士、G.T.申德伊博士、R.S.福尼亚博士和P.B.S.森格尔先生对本次展览的支持。

印方展览负责人
阿马兰德拉·纳特博士

INTRODUCTION TO INDIAN ART

Indian Art has created an enduring bondage of shared cultural values between India and China – the two great civilizations of the world. The Exhibition on ‘Treasures of Ancient India’ is a manifestation of shared heritage and would usher a new era of cultural exchanges between the two nations.

Indian art is a subject of creative endeavour which embodies literature, religion, philosophy, cults and culture of India. It is a commentary on their ideas about divine and divinities, creation and creativities, nature and aesthetics. The medium chosen for translating their ideas into images were broadly clay, stone, wood, metal, ivory and bones.

The beginning of Indian art may be traced back to the pre-historic times. The contemporary painted rock shelters and artefacts recovered from the dwellings provide a glimpse to their perception about nature and its value to their life. With the passage of time, urban art centres along the upper Ganga and Yamuna plains had started creating art forms in 3rd millennium B.C., primarily in clay medium sparingly in stone, ivory, bone, shell, gold, silver, copper and wood. The clay figurines are largely hand made with appliqué adornment. The Harappans adopted the lost-wax technique for casting metal images.

A brief lull was noticed during the later-Vedic period, but with the emergence of lord Mahavira and Buddha in 6th Century B.C., the pioneers of Jain and Buddhist pantheons, gave rise to new dimension for the Indian artists to explore and translate their thoughts into form. The process of innovation received maturity with the unification of native states into a unified territory under the aegis of the Mauryas (323 B.C.).

The Mauryas have left behind unique examples of magnificent art and architecture of ‘court’ and ‘folk’ traditions. The free standing pillars with bell capitals and crowing animal figures bearing the edicts of Ashoka the Great, the eighty pillared hall, more than life size images of *Yakshas* and *Yakshis* are a few, admittedly, among the most eloquent representations of the Mauryan ‘court’ art. A detached head shown with a turban is a masterpiece specimen recovered from Sarnath (Acc No. 47.24). The period also witnessed some of the most exuberant ‘folk’ tradition of plastic art in clay medium. Some of the best collections of terracotta art of the Mauryan period are in the museums at Patna, Allahabad, Lucknow and Mathura.

After the fall of the Maurya Empire, the Indian art flourished during period of the Sunga dynasty (187-75 B.C.). The stone railings and gateways around the Buddhist stupas at Bharhut and Bodhgaya (Acc. No.46) are attributed to this period. The art of this period is characterized by the simplicity and ingenuousness of indigenous character. The human body forms were marked by bold relief, at times striving for rounded contours.

There are remnants of railing pillars and gateways mounted in the exhibition from Mathura (Acc. No. J.55 & No. 55.28 /2) belonging to the Kushana period, while there are a few from Amaravati (Acc. No.1036) and Sanchi (Acc. No.2679). The *toranas* (gateways) with two upright pillars and three horizontal architraves having scrolled ends are carved with narratives and gracefully flexed figures of Yakshas and Yaskhis. The sculptors of this period had tried to overcome the frontal treatment of art forms of the preceding period and created perspective and pictorial effect.

Contemporary to the Satvahanas in Deccan, the Kushanas played an important role in

印度艺术简介

印度艺术缔造了印度和中国这两大世界文明共有文化价值的永恒纽带。“古代印度瑰宝展”正是两国共有文化遗产的展示，并将开创两国文化交流的新时代。

印度艺术体现了印度人民在文学、宗教、哲学、崇拜仪式和文化等领域的创造力，是印度人民对神和神学、创造和创造力、自然和美学观点的诠释。印度人民选择了黏土、石头、木头、金属、象牙和骨头作为将思想转化为形象的载体。

印度艺术的起源可追溯到史前时代。从带有绘画的石质居所及其中发现的工艺品中，我们可以窥见当时人们对自然的理解，以及自然在他们生活中的地位。随着时间的推移，到公元前3000年左右，恒河上游沿岸和耶木纳平原的一些城市中心开始了艺术创作。使用的材料以黏土为主，有时也会用到石料、象牙、骨料、贝壳、金、银、铜和木料等。当时的黏土小雕像多为手工制作，并有贴花装饰。哈拉帕人已开始采用失蜡技术铸造金属雕像。

在吠陀时代后期，印度艺术创作出现了短暂的停顿，但随着公元前6世纪大雄和佛陀的出现，耆那教和佛教倡导者为印度艺术家探索艺术、将思想转化为形象提供了新的空间。公元前323年，孔雀王朝建立，印度各地统一，艺术革新日臻成熟。

孔雀王朝给我们留下了独特而杰出的艺术和具有宫廷与民间传统的建筑。孔雀王朝宫廷艺术创造出一批杰作，如刻有阿育王法敕的冠有动物雕像的钟形柱头、八十柱大殿、比真人还要大的药叉和药叉女雕像等等。展出的出土于萨尔纳特的戴头巾男性头像（上展文物1号）就是其中的杰作之一。同一时期民间艺术也创造出一批以黏土为材料的优秀艺术作品。现存的孔雀王朝时期赤陶艺术杰作，大多收藏于巴特那、阿拉哈巴德、勒克瑙和马图拉等地的博物馆。

187 75

荣。巴尔胡特和佛陀伽耶的佛塔周围的石栏和石门（上展文物4号）就是这一时期的作品。巽伽王朝时期的艺术特点是简洁质朴。人体形象用粗线条的浮雕体现，常常刻画有圆形轮廓。

在贵霜王朝时期的围栏柱和大门的遗迹展品中，有一些来自马图拉（如上展文物11号、12号），也有一些来自阿马拉瓦蒂（如上展文物3号）和桑奇（如上展文物5号）。大门由两根直立的柱子和三根两端卷起的横梁组成，上面雕有故事和形象优雅的药叉及药叉女。这一时期的雕刻家力图超越前人，不再局限于对艺术形象的正面处理，创造出了透视和图画似的效果。

与德干的萨塔瓦哈纳王朝同一时期的贵霜人，通过借鉴犍陀罗地区的希腊-罗马人、巴克特里亚人、帕提亚人和斯基泰人的艺术，丰富了印度艺术。而在马图拉艺术中心，人们则遵循当地的传统。这一时期也是印度教、耆那教和佛教诸神宗教形象的形成期。此外，雕刻家也试着雕刻异域妓女和商人的形象。这些雕像展示了大量不同的发式和装饰，外部形态更加丰富。

大约在公元4世纪后半期，笈多王朝统一了北印度大部分地区和印度半岛部

nourishing the Indian art with certain amount of imprints borrowed from the Greco-Romans, the Bactrians, the Parthians and the Scythians in the Gandhara region. While autochthonous traditions were practiced at Mathura art centre. The period witnessed formulation of divine images of the Hindu, the Jain and the Buddhist gods and goddesses. Apart from this, the sculptors experimented outlandish figures of courtesans and traders. The sculptures represent enormous variety of hair-styles and ornaments, adding value to the outward form.

Around the second half of fourth century A.D., much of the upper India and part of peninsular India were once again politically unified by the efforts of Gupta rulers, generally regarded as the classical period or golden age of Indian culture. The Gupta monarchs were connoisseur in the matters of art and literature. The art forms of the period assumed different expressions, reckoned with the concepts of aesthetics and emotions. The exhibits from Sarnath, *Dogarh* and Nachana deserve appreciation. Contemporary to the Guptas were the Vakatakas who patronized some of the best rock-cut architecture at Ajanta and temples in Vidarbha region of Maharashtra.

During the post-Gupta period the Western Chalukaya dynasty carried forward the rock-cut cave art and architecture at Aihole and Badami which culminated under the Rashtrakutas at Ellora. On the other hand, the Pallavas patronized the art centre at Mamallapuram, south of Chennai. Their art forms bear impressions of continuity of the Chalukyan art of Deccan. The Pallavas were succeeded by the Chola dynasty. Rajaraja (985-1018 A.D.) and Rajendra (1018-1033 A.D.) were the two rulers who promoted the sculptural art in stone and metal besides paintings on the temple walls at Thanjavur and Gangaikondacholapuram. They also built city of temples at Kanchipuram. The Chola art is, however, best represented through the bronzes, notably the Siva Nataraja. The image exemplifies the cosmic form of dance symbolizing creation, protection and destruction.

Reverting to the art of lower Gangetic plains, the Pala and Sena Schools of art of the post Gupta period, flourished primarily at Nalanda, Kurkihar and its neighbourhood, besides an extension at Vikramsiala. There are few specimens, exhibited here, from the repertoire of Nalanda museum. The images assume a graceful posture together with elegance, emphasizing subtle modeling. At times, the exaggerated tri-flexion posture echoes the sinuosity of the plant.

The Gurjara-Pratiharas remained a dominant political power between the 8th and 11th centuries. Their dominance was challenged by the Rashtrakutas of the Deccan, Palas of Bihar and Bengal, besides the Chandelas of Khajuraho. In the early phase, the aesthetic norms of Gupta period were preferred but in later phase, the postures were exaggerated especially while formulating the images of the celestial nymphs. Human anatomy was removed from naturalism. Other dynasties, succeeding the Cholas in the peninsular India were the Hoyasalas and Vijaynagar (1375-1565 A.D.). The Hoyasala artist displayed their originality with sheer technical skill through decorative exuberance, while the Vijayanagar and their successor, the Nayakas preferred to continue with the norms set by the Cholas. The images were more articulated, yet efforts were made by the artist to create an ideal balance between form and ornamentation.

The above introduction in nutshell provides a vivid outline of the Indian art. The evidence of art is enormous, splendid and littered with diverse expressions. Here an attempt has been made to arouse interest about Indian art through this exhibition.

Dr. Amarendra Nath
Curator of the Exhibition

分地区，建立了一个强大的帝国。笈多王朝的君主是艺术鉴赏家和文学鉴赏家。印度文化在笈多时代极度繁荣，笈多时代被称为印度文化的“古典时代”或“黄金时代”。这一时期的艺术形象表情各异，体现了美学与情感的概念。来自萨尔纳特、德奥加尔和纳切纳的展品很有欣赏价值。同一时期的伐卡塔卡王朝在阿旃陀开凿了几处最优秀的石窟，在马哈拉施特拉邦的维达尔巴地区修建了几座著名的寺庙。

后笈多王朝时期，西遮卢迦王朝在艾霍莱和巴达米大量开凿石窟和建造石砌神庙，而拉什特拉库塔人在埃洛拉开凿的石窟则达到了顶峰。另一方面，帕拉瓦人在琴奈南部的马摩拉普拉姆（即马哈巴利普拉姆）形成了艺术中心，他们延续了德干地区遮卢迦王朝的艺术传统。在南印度，继帕拉瓦王朝之后是朱罗王

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了坦焦尔和亘伽贡达朱罗普拉姆寺庙的壁画，此外他们还在坎奇普拉姆建造了神庙之城。朱罗时代的艺术以铜像成就最高，其中舞王湿婆铜像最著名。这一形象展示了宇宙之舞的舞蹈形式，象征着创造、保护和毁灭。

恒河下游平原地区的艺术，有后笈多时代的波罗王朝流派和塞纳王朝流派，艺术中心主要在那烂陀、库尔吉哈尔及周边地区，并延伸到毗克罗摩始罗。展品中就有几件来自那烂陀地区博物馆的作品。造型优雅高贵，精细微妙。有时还有夸张的三屈式立姿形象，以展示人体如同盘绕的枝藤一样婀娜多姿。

8世纪至11世纪期间，瞿折罗—普拉蒂哈拉王朝取得政治控制权，但他们的主导地位受到位于德干的拉什特拉库塔王朝、位于比哈尔和孟加拉的波罗王朝，以及位于卡朱拉霍的金德拉王朝的挑战。这一时期早期，人们偏爱笈多时代的美学标准，但到了后期，艺术作品造型过分夸张，特别是天女形象的塑造，在人体结构上脱离了自然主义。

在印度半岛，继朱罗王朝之后，兴起了霍伊萨拉王朝和维杰耶纳加尔王朝

1375 1565

们纯技术上的创新；而维杰耶纳加尔王朝及其继承者——纳耶克王朝——则继续着朱罗王朝的规范。这一时期的艺术形象更加清晰，艺术家致力于达到形式和装饰之间理想的平衡。

以上只是对印度艺术简明扼要的介绍，大家可以在展览中感受印度艺术的精美辉煌、形态万千。希望此次展览能够引起大家对印度艺术的兴趣。

印方展览负责人
阿马兰德拉·纳特博士

古代印度文明年表

◎	2500	40	
	2500	1500	
	2000	1500	
	1500	800	
公元前9世纪			婆罗门教兴起
公元前6世纪			耆那教兴起
	599	527	
公元前6~前5世纪			佛教兴起
	565	485	
公元前516年			波斯帝国阿契美尼德王朝征服印度河流域
	327	326	
	321	185	
	273	232	
公元前2世纪			巴克特里亚希腊人征服犍陀罗地区
	185	75	巴尔胡特佛塔 佛陀伽耶围栏雕刻
	70	124	桑奇大塔塔门雕刻
◎	40	320	
	40	241	犍陀罗艺术兴盛 北印度马图拉雕刻兴盛
	78	144	
	124	225	南印度阿马拉瓦蒂雕刻兴盛
◎	320	600	
	320	550	佛教艺术鼎盛 笈多式佛像确立
			印度教神庙与雕刻勃兴 阿旃陀石窟
	376	415	
	395	470	
	399	412	
	400	480	



600 1858

543 753

580 897

630 668

700 728

606 647

606 647

630 644

750 1150

密教艺术兴盛 那烂陀寺、佛陀伽耶大菩提寺增修
奥里萨神庙群

750 1250

1238 1264

753 973

埃洛拉石窟第16窟凯拉萨神庙

788 820

846 1279

南印度铜像繁荣

1017 1137

950 1203

卡朱拉霍神庙群

962 1297

耆那教艺术兴盛

973 1200

1022 1342

1054 1206

1100 1350

1206 1526

1336 1565

维塔拉·斯瓦米神庙

1526 1858

泰姬陵

1565 1700

米娜克希神庙





卡朱拉霍遗址





卡朱拉霍遗址

Sarnath / 3rd Century B.C / Sandstone / 17 × 14 × 16cm
Acc No. 47. 24

This impressive male head possibly was part of a figure in attendance to a larger than life-size image of *Yaksha* (semi-divine being, usually of benevolent disposition). Though an attendee in the folk composition, we can still discern the smiling countenance, the court art tradition of the Mauryan times. The imposing turban of this image has considerably enhanced its majestic effect. The details of the turban are rendered in a rather distinctive and strikingly elegant manner. The hair, parted in the middle, is carefully drawn at the back. A diadem of flowers is seen worn round the head. A conical crest in the centre of the headband adds to its crowning glory. Other notable features rendered carefully are wide forehead, large empty eyes, slightly protruding mouth, fleshy cheeks and short stout neck. His right ear is studded with thick plain ear-disc, while left ear is damaged.

The simplicity in the portrayal of the head with pronounced rendering has classified this image as unique example of court-art of the Mauryan period.

1. Turbaned Head of a Male

1. 戴头巾男性头像

这一给人深刻印象的男性头像可能是属于一尊比真人尺寸还大的药叉(半神,通常性情和善)雕像的一部分。虽然只是民间作品中的一个侍神,但我们仍然可以看到孔雀王朝时代宫廷艺术传统微笑的面容。头巾宽大优雅,为人物增添了几分威严。头发中分后垂,头顶戴一花冠。束发带中心的锥形冠使人物显得更加高贵。宽宽的额头,空白的大眼睛,略微突出的嘴,丰腴的面颊,短粗的脖子等刻画得也十分细致。右耳戴厚而扁平的盘形耳坠,左耳残。

此像刻画简洁鲜明,是孔雀王朝宫廷艺术的一个独特代表。

Acc No. 47.24

萨尔纳特 / 孔雀王朝, 公元前 3 世纪 / 砂石 / 17 × 14 × 16 厘米
国家博物馆(新德里)藏



1. 戴头巾男性头像
Turbaned Head of a Male

Amaravati / 1st Century B.C./ Lime stone / 40 × 28 × 18cm
Acc No. 51

The animal figures form part of early Indian art as object of symbol of royalty, besides decorative elements. The artists have shown keen interest in translating their imagination while formulating composite forms of mythical animals, at the same time resorted to remain realistic. At times such motifs have been compared with the West Asiatic traditions.

Apparently, the fragment seen here is of rail coping which was originally part of a panel depicting forward moving active series of animals, interspaced by male figures wearing knee-length *dhotis*. Here griffin, a fabulous creature, has been composed like a lion with wings and eagle's head. His dexter look adds to the robust nature of the animal and the frontal treatment of the face seen attentively occupied. However, forward moving legs have been drawn majestically with certain amount of pause. Hind portion of the body is damaged, but other end of the slab retains part of right hand holding mace head and leg of a forward moving male figure, partially seen clad in *dhoti*.

The lower border consists of a bead and reel motif. It is carved in the early Amaravati art style.

2. Griffin—a mythical animal

2. 狮身鹰头有翼神兽

动物是印度早期艺术刻画的对象之一，它不仅是一种装饰元素，而且还是王权的象征。艺术家乐于发挥想像力，去塑造综合多种动物特征的复合式神话动物，并在创作中保留了一定的写实性。人们有时将此类主题同西亚的传统相比较。

显然，这块浮雕残片原来是围栏顶部饰带的一部分，该饰带刻画着一连串前行的动物，中间以穿及膝围裤的男性人物相隔。这里展示的神兽是一种神话动物，其外形为鹰头、狮身、有翼。右侧观增加了神兽的威猛性，对面部的正面处理则引人注目。身体后部已残。石板另一端可辨认出杖首、一只持杖的右手、一前行男性人物及所穿围裤。

底部边缘饰有曲线及连珠纹。此浮雕残片体现了阿马拉瓦蒂早期艺术风格。

Acc No. 51

阿马拉瓦蒂 / 公元前1世纪 / 石灰石 / 40 × 28 × 18厘米
阿马拉瓦蒂考古博物馆 藏



2. 狮身鹰头有翼神兽
Griffin—a mythical animal

Amaravati / 1st Century B.C./ Lime stone / 45 × 41 × 9cm
Acc No. 1036

Originally wooden rails were raised around the open air sanctum to maintain sanctity of the locale. Subsequently, it was provided to regulate the circumambulation of devotees around the stupa. The railing components of vertical pillars intersected with lenticular cross bars were extensively used as medium of communication with the community by filling their surface with the narratives, divinities and other decorative elements.

The present exhibit is a terminal fragment of a monolithic railing consisting of coping stone, pillars and cross bars. The two uprights surmounted by blind *chaitya* arch motif depict standing male and female figures. The male figure stands in *tribhanga* or tri-folded body form, holding a leafy plant in right while left is in akimbo. The heavy turban with knot in front, big ear-studs and a *dhoti* tied to waist, represented with thin oblique lines and thick armlets characterize male figure. Similarly, the female figure is also in *tribhanga*, showing gesture of eagerness with raised right hand while left hand is suspended downward along her graceful body contour. She adorns suspended ear-studs, necklace, armlets, bangles and beaded girdle. Like her male counterpart, her lower garment is of diaphanous type, indicated with oblique lines. The profile of terminal upright bears another male figure with his left arm bent up against the shoulder. The entire treatment of the figure is compressed in the frame. The terminal upright also bears sockets for cross bars. Lower part of the railing is damaged. It is reminiscent to Bharhut railing.

3. Miniature Railing (vedika)

3. 阿马拉瓦蒂小型栏杆

最早人们在露天圣地四周竖起木制围栏,以维护圣地的庄严。后来,又用围栏来圈定佛塔周围信徒的活动区域。许多构成围栏的立柱和横梁表面刻有各种故事、神像及装饰图案,成为信徒群体交流的媒介。

这件作品是由一整块石头制成的围栏顶端残件,包括盖石、立柱和横梁。两根立柱各承托一个支提拱,立柱正面分别刻画一男一女人物立像。男子呈三屈式立姿,右手持一带叶植物,左手叉腰。头巾在前方打一个结,耳坠很大,围裤系于腰间用细斜线体现,臂钏很粗,这表明此人是一位男子。女子也呈三屈式立姿,右手做出表示渴望的手势,左手垂在她优雅的身躯旁,佩戴耳坠、项链、臂钏、手镯,腰间系珠带。与男子相似,半透明的下裙也用斜线体现。末端立柱上另刻有一位男子,他的左臂弯向肩头,人物整体刻画得很紧凑。该立柱上面还有承接横梁的槽,围栏下半部分已缺失。

此件围栏杆会令人联想到巴尔胡特围栏。

Acc No. 1036

阿马拉瓦蒂 / 公元前1世纪 / 石灰石 / 45 × 41 × 9厘米
阿马拉瓦蒂考古博物馆 藏



3. 阿马拉瓦蒂小型栏杆
Miniature Railing (vedika)

Bodhgaya / 1st Century B.C / Sandstone / 96 × 29.5 × 37.5cm
Acc No. 46

Among the Indian folk arts, the images of *Yaksha* and *Yakshi* predominate over other forms. These are classed as the earliest Indian statutory consisting of a group of free standing figures, installed under a tree or open sky, at times in round, sometimes conceived frontally. They are symbol of power, proclaiming divine character of tutelary type. Some of the *Yakshi* images from Bharhut bear label inscriptions like *Mahakoka* and *Chulakoka*, attributed to 2nd Century B.C.

Almost contemporary to the Bharhut traditions, the *Yakshi* seen here standing over a semi circular pedestal against an octagonal pillar of a *torana* (gateway). The slight turn in the body posture to right indicate the position of pillar at the entrance, fixed on the left side. Correspondingly, upper portion of her body is leaning towards her left while knee of her left leg is slightly bent forward, thereby putting more weight of her body on the right leg. Her coiffure is wig-like, elaborate and arranged like a puffed knot. She is wearing ornaments like necklace and girdle of three chains around her loins. Lower garment shows longitudinal folds. Both the hands are missing, yet we may suggest that her left hand was in akimbo as there is mark of detachment over the surface on her upper corresponding thigh. The elegantly postured anatomy and charming facial expression suggest that she was performing her role as a non-participating observer at the entrance.

4. Graceful *Yakshi* (damsel)

4. 佛陀伽耶药叉女

在印度民间艺术中，药叉和药叉女像在各种艺术形式中为数最多。它们被归为印度最早的雕像，由一组独立的立像组成，置于树下或露天，有时是圆雕，有时是正面浮雕。它们是权力的象征，表现出守护神的特点。巴尔胡特的一些药叉女雕像带有铭文，如“摩诃科卡”或“丘拉科卡”（树名），是公元前2世纪的作品。

本像基本与巴尔胡特传统处于同一时代，药叉女站在一个半圆底座上，背靠八角形的塔门立柱，身体略向右转，这表明立柱原安放于大门左侧。上半身相应左倾，左膝微向前屈，身体的重量主要放在右腿。发饰像是假发，精心地梳理成一个蓬松的结。佩戴项链，腰间有三排束带。下裙有纵向褶皱。雕像双手缺失，从左大腿上部对应部位的痕迹推测原是左手叉腰。优雅的身姿和迷人的表情说明她是一位站在门口的旁观者。

Acc No. 46

佛陀伽耶 / 公元前1世纪 / 砂石 / 96 × 29.5 × 37.5 厘米
佛陀伽耶考古博物馆 藏



4. 佛陀伽耶药叉女
Graceful Yakshi (damsel)

Sanchi / 1st Century A.D. / Stone / 53 × 26 × 26.5cm
Acc No. 2679

This carved block of stone is part one of the four highly decorative gateways (*torana-dvara*), each facing a cardinal point. The gateways around the railing of the stupas were planned on the principles of cosmic manifestation of a gigantic svastika. These two pillars of each gateway was consisted of abacus, capitals of winged lions, winged bulls, horizontal architrave superimposed by two more beams of similar size separated from each other by carved blocks. The space between these architraves was filled by rectangular balusters which gave the whole framework the appearance of a delicate screen work (*shalaka-vatayana*).

The present specimen is a loose piece of *shalaka-vatayana* representing on one side a *Bodhi*-tree, surmounted by a parasol and overhanging pairs of garlands on the either side, and the other side is carved with a series of lotus medallion, the space between the medallions is filled with lotus leaves. Such elaborate treatment of *Bodhi*-tree symbolically represents the episode of enlightenment attained by the Sakyamuni at Bodhgaya. Both these motifs have been drawn with the borders of triangles.

5. Carved Block of a Stupa Gateway

5. 塔门饰板

这块雕刻石板是桑奇大塔塔门上的饰板之一。大塔四个塔门分别朝向东南西北四个方位，雕饰繁缛。佛塔围栏周围的大门布局按照一个

“ ”

或翼牛柱头、两个大小相同分立于刻板两边横梁之上的楣梁。在楣梁间有矩形的支柱，使整个建筑框架看起来仿佛是一道精致的屏风。

此件是塔门上脱落的一部分，一面刻有菩提树，树上有一顶伞盖，树下两侧各垂有一花环。另一面则刻着一系列莲花圆形雕饰，在圆形雕饰之间用莲叶图案填补。这种刻画细致的菩提树象征着释迦牟尼在佛陀伽耶菩提树下悟道一事。两面的边缘均为连续的三角纹。

（右图，由印度考古局提供照片）

Acc No. 2679

桑奇 / 公元 1 世纪 / 石质 / 53 × 26 × 26.5 厘米
桑奇考古博物馆 藏



5. 塔门饰板

Carved Block of a Stupa Gateway

Sanchi / 1st Century A.D. / Stone / 25 × 17.5 × 21.5cm
Acc No. 142

This diminutive head once was part of a princely figure of donor or cult image of *Yaksha*, probably placed at the gateway (*torana*) of the stupa at Sanchi. The head is an unusual example of a portrait sculpture. Stylistically, it is closely related to the art of the central India. It is a rare example of the early Satavahana period portraiture, wherein the artist has created an ideal image delineated with subtle plasticity. The representation is full of lively expressions mixed with aristocratic and dignified bearing.

The head of a royal donor is wearing elaborate turban-like headgear with two bands running across the forehead and terminating at the back. The prominent bun-like crest in the centre is distinctly puffed up. Below the front edge of the turban is seen crescent like formations of hair spread. The eye-lines have been drawn like beak. Heavy ear studs are typical to the period its represent.

6. Male Head

6. 男性头像

这个小头像刻画的应是一位尊贵的供养人或药叉，原来可能置于桑奇大塔的塔门处。此像在肖像雕刻中独具特色，其造型接近于中印度艺术，是萨塔瓦哈纳王朝早期少见的人物雕像。该像艺术家创造得相当完美，手法细腻，人物表情生动，气质高贵而威严。

尊贵的供养人头戴精美的头巾，两条带子在前额交叉并束在头后，突出的圆髻顶部明显隆起。头巾下的额发呈新月形，眼线形如鸟喙。沉重的耳饰也体现了那个时代的特色。

Acc No. 142
桑奇 / 公元 1 世纪 / 石质 / 25 × 17.5 × 21.5 厘米
桑奇考古博物馆 藏



6. 男性头像

Male Head

Amaravati / 2nd Century A.D. / Lime stone / 25 × 20 × 15cm
Acc No. 52

It is significant to note that the rendering of the story of the pigeon at Amaravati can be seen elsewhere in the works of arts at Gandhara and Ajanta. Interestingly, this story is comparable with the earlier version available in the epic of *Mahabharata*, wherein Indra (rain god) and Agni (fire god) assume the forms of hawk and pigeon for assessing the charitable disposition of King Sibi who had to make a unique bargain while delivering balanced justice. In the process of judgement king cuts down his own flesh equal to the weight of pigeon from his thigh and offers it to the hawk. Similarly, the storyline of the recent past occurring in *the Merchant of Venice* of William Shakespear may remotely be associated with the present story when Shylock demands flesh from the body of his friend Antonio.

The contemporary artists have taken three focal points of the narrative into cognigence wherein depiction of King Sibi with his retinue and discussing the fate of pigeon resting in his shelter has been given utmost care and treatment. Scenes of cutting of the flesh of equal weight of the pigeon from the thigh and ensuring the weight of flesh with that of pigeon in a balance have been given due importance. Invariably, in such representations king Sibi was shown with crown and in befitting attire, wearing elaborate necklace, armlets and wristlets set with jewels.

In the present panel, the face of the kneeling figure has been damaged. It is conspicuous to note that his body is bereft of jewellery hence to identify him as King Sibi may be debated. Behind him is the ‘hawk’ of the story, in human form, holding the pigeon in his left hand and slightly leaning forward to view the kneeling person who is in the act of slicing flesh from his left thigh with a double-edged sword.

7. Story of the Pigeon: Sibi *Jataka*

7. 尸毗王本生故事

值得注意的是，阿马拉瓦蒂作品中刻画的鸽子的故事也出现在犍陀罗及阿旃陀的艺术作品里。可以将这个故事同史诗《摩诃婆罗多》中更早的版本进行比较——史诗中雨神因陀罗和火神阿耆尼分别变成鹰和鸽子来考验尸毗王的仁慈。为确保公正，尸毗王不得不做一场特别的交易。裁决时，国王从自己的大腿上割下了一块与鸽子一样重的肉交给了鹰。类似的情节也出现在莎士比亚的《威尼斯商人》中，夏洛克要求从他的朋友安东尼奥身上割肉，这或许就与该故事有关。

当时的艺术家在描绘这个故事时主要聚焦于三个场景：尸毗王和扈从对避难鸽子命运的讨论、尸毗王从大腿上割肉、确保割下的肉与鸽子等重，其中第一个场景是描绘的重点。尸毗王的形象总是头戴王冠，衣着得体，佩戴着镶嵌珠宝的项链、臂钏和腕饰。

在这块嵌板中，跪着的人物脸部已残。此人身上明显未戴任何珠宝，因而是不是就是尸毗王尚存争议。他身后是故事中的“鹰”，以人形出现，左手捧鸽，身体前倾，注视着跪着的、正要用双刃剑从左腿上割肉的人。

Acc No. 52
阿马拉瓦蒂 / 公元 2 世纪 / 石灰石 / 25 × 20 × 15 厘米
阿马拉瓦蒂考古博物馆 藏



7. 尸毗王本生故事

Story of the Pigeon: Sibi *Jataka*

Amaravati / 2nd Century A.D. / Lime stone / 94 × 32 × 17cm
Acc No. 55

Sakyamuni is one of the many Buddhas who have, from time to time, appeared on the earth to show the way of salvation. The images of the Buddha were earlier conceptualised in Mathura as an ideal yogi with matted hair and semi naked body seated in meditative posture over a lion throne. Almost simultaneously in the Gandhara region, the images under the Greco-Roman influence were moulded after the god Apollo. In Mathura art, the body language remained sublime, relaxed and plant-like limbs, while in Gandhara, the images were created with certain amount of stiff movement, tense expression and articulated limbs. Images of Gandhara idiom, however, were transformed in sublime and supple format at Mathura which, to some extent, influenced the art of Amaravati.

The standing image of Sakyamuni Buddha bears a placid expression with open eyes but unperturbed. His legs below ankle, right hand below elbow and left hand below wrist are missing, while tip of nose and central part of *sanghati* (the upper garment) are abraded and its overhanging pleated portion is damaged. He is standing with certain amount of body weight on the right leg; consequently, the left leg has been softly drawn with a forward bent, indicating a naturalistic treatment. A mark of *urna* on the forehead, elongated ear lobes, uniform treatment of hair curls in clock order gently culminating at the protruding part of *usnisha* and open mode of curvilinear *sanghati* have been contemplated to achieve the inherent divine and spiritual qualities of the lord. In case of open mode of *sanghati*, right portion of the shoulder is left uncovered as is seen here. Below the lower left folds of *sanghati* is visible part of *uttarasanga*, the lower garment. The mutilated right hand indicate that it was displaying the gesture of *abhaya mudra* (assurance of safety and protection) while left holding the pleated portion of overhanging *sanghati* against his shoulder. A mark of impurity incidentally in the lime stone is seen in the centre of chest. Nevertheless, the image is one of the best out products of Amaravati atelier.

8. Standing Image of Sakyamuni Buddha

8. 释迦牟尼佛立像

释迦牟尼是众多佛之一，不时现身人间，普度众生。早期马图拉佛像一般都将其刻画成理想的瑜伽师形象，头发缠结，身体半裸，以沉思的姿态坐于狮子座上。几乎同时，在犍陀罗地区，由于受到希腊—罗马影响，佛像仿照阿波罗像塑造。在马图拉艺术中，人体体态庄严，四肢自然放松。而在犍陀罗艺术中，雕像动作姿态有些生硬，表情紧张，四肢关节清晰。不过，犍陀罗雕像风格在马图拉逐渐向体态庄严而柔和的形式转变，并在一定程度上影响了阿马拉瓦蒂艺术。

此尊释迦牟尼佛立像表情安详，目光平静。腿自踝以下、右臂自肘以下、左手自腕以下缺失，鼻尖及大衣中部有磨损，左边悬垂的衣褶部分有磕缺。人体重心主要落在右腿上，左腿相应微屈，处理自然。额上的白毫、拉长的耳垂、右旋的螺发及头顶的肉髻、右袒的僧衣，表现了佛主的内在神性和精神层次。僧衣左下角的衣褶下，可看到部分外袍下摆。从右臂残存部分推测，佛像原来右手施无畏印，左手置于肩部提着衣褶。在胸前正中部位的石灰石上可见一块杂质的斑痕，尽管如此，此像仍不失为阿马拉瓦蒂的佳作之一。

Acc No. 55

阿马拉瓦蒂 / 公元 2 世纪 / 石灰石 / 94 × 32 × 17 厘米

阿马拉瓦蒂考古博物馆 藏



8. 释迦牟尼佛立像
Standing Image of Sakyamuni Buddha

Uttar Pradesh / 2nd Century A.D. / Terracotta / 23 × 13cm
CAC/Conf/401

Traditionally, Hariti (literally, ‘one who steals’) an ogress was subsequently taken as a tutelary deity. In one of her previous births she used to rob others children for feeding herself and her hundreds of sons. In order to prevent her from stealing others children, Buddha taught her a lesson by hiding her youngest son whom she loved most. She realized the agony of loss of her child. She approached the Master and promised to give up her habit of stealing. Finally, she was brought into the Buddhist fold. Huen-Tsang refers to a stupa attributed to Hariti in the ancient Gandhara region. Her worship in a somewhat modified form can be noticed in China, Korea and Japan. The cult of Hariti, however, was popular in the upper gangetic plains and north-west of India. She has been at times depicted alone with a child in her lap and sometimes with her consort Panchika and her playing children.

Here, the goddess sits in a rigid and straight posture on a hollow cylindrical stool (back view), with legs firmly placed over a platform. She holds a child (head broken) on her left thigh. Her corresponding right hand, now damaged, was placed on the knee, possibly holding a shallow bowl. Here the goddess has a rather stunted body with breasts and encircled nipples, relatively placed high on the torso. Her head is virtually kept over the shoulder, without a defined neckline. Similarly, her navel is marked much too high. She wears rosette type of ear studs, beaded necklace and wristlet. Her facial features are crudely delineated, showing half-closed eyes (right damaged) high cheekbones, recessed mouth with twisted lips and broad chin. The hands and feet are coarsely rendered. Her hair is pulled back and tied with the help of a fillet. She wears a low apron-like skirt.

To some, the image may tentatively remind of the pre-Columbian art.

9. Hariti

9. 鬼子母神诃梨蒂像

在印度神话里,食人女妖诃梨蒂(意为“偷盗者”)后来演变为守护神。为了养活自己和几百个儿子,她偷窃别人的孩子作为食物。为了制止她的这种行为,佛陀将她最小的,也是她最宠爱的一个孩子藏起来,由此使她体会到了失去孩子的痛苦。她来到佛陀面前立下誓言,保证不再偷窃,并最终皈依佛教。玄奘曾经提到古代犍陀罗地区有一座供奉诃梨蒂的塔。在中国、朝鲜和日本也可见到人们供奉诃梨蒂,不过形象稍有变化。对诃梨蒂的崇拜在恒河上游平原地区以及印度西北部曾经十分流行。她的像有时只刻画她自己,膝上坐着个婴儿;有时还有她的丈夫般遮迦相伴,旁边是她正在玩耍的孩子们。

此像中,女神坐在一个空心圆凳上,坐姿笔直,两脚稳稳置于平台之上,左腿上坐着个孩子(头部已残)。她的右手也已不见,不过可以看出是放在膝上,可能还托着一个浅碗。女神身材矮小,乳房和乳头的位置较高;头、肩几乎连在一起,两者之间并没有明显的界限,肚脐的位置同样也显得很高。她戴着花形耳饰、串珠项链以及腕饰。面部雕刻得十分简单,双目半闭(右眼已毁),颧骨高耸,下颚宽阔,嘴巴扁平且嘴唇拧起。女神的四肢表现得也很粗糙,头发梳到脑后,用发带束起,身着一围裙样式的裙子。

对有些人来说,此像似乎可以令人联想起前哥伦比亚艺术。

CAC/Conf/401

北方邦 / 公元 2 世纪 / 赤陶 / 23 × 13 厘米
印度考古局集中收藏 (新德里)



9. 鬼子母神诃梨蒂像

Hariti

Ahichhatra / 2nd Century A.D. / Red Sandstone / 73 × 46 × 20cm
Acc No. 78.522

Kubera, the guardian of the northern quarter and the god of wealth appears to be extremely popular, and one who captured the attention of the Kushana artists. This monolithic image of a corpulent divinity is seated in *bhadrāsana*, on a high but plain pedestal. His pot belly is separate from the fat chest by a thin ripple of flesh visible on either side. The body, hardly able to cope-up with the enormous weight, is bare, except for a short lower garment (*dhōti*). One end of the *dhōti* has been twisted and used as a sort of cloth girdle (*udarabandha*) rounding the stumpy, upright left leg and his belly with a large girth; a personification of obesity and in an attitude of opulence. His right ear shows an earring. The horizontal lines on the forehead (*tripudra*) indicates that the image is perhaps of *Shaiva* affiliation. The hair has been treated more like bunch of leaves partially spared over the forehead in a realistic manner. Both arms are missing, but the position and the angle of the armpits indicate that this figure appears to be a *Patravahaka Yaksha*, with both his arms raised, possibly carried a heavy bowl (*patra*) on his head. The zest for life is indicated by his dreamy eyes, wide and gently parted lower lip and his rich necklace of twisted bands of pearls.

The figure is extremely expressive probably in the prime of his youth, speaks high of the artistic quality of the late Kushana art of Mathura. The pedestal, upper part of the head and upper part of left thigh bear burnishing marks.

10. Kubera

10. 财神俱毗罗像

财神俱毗罗是北方守护神，深受信徒崇拜，是贵霜艺术家们乐于刻画的对象之一。此像由一整块石头雕出，表现了体态臃肿的财神以尊贵的坐姿，坐于高而平的台座上，肥胖的胸脯和滚圆的肚子中间以一条细细的波浪线分割，两侧各一块赘肉，体重仿佛难以为身体所承受。他全身赤裸，只在下身穿一件围裤。围裤一端拧成一股，缠在直立的、敦实的左腿及腰间。这种肥硕的形象是富裕的象征。右耳可见耳环，额上的三道横纹说明此像可能源自湿婆教派。头上是叶形发髻，一部分覆在额前，体现出写实风格。双臂缺失，但从姿势以及肘腋角度看，可能选取的是擎钵者药叉的姿态，即双臂上举、在头顶捧一沉甸甸的碗。朦胧的双眼、微张的阔唇、珠链扭制的华丽项链均流露出他对生活的热爱。

人物貌似壮年，表现力很强，显示出了晚期贵霜马图拉艺术较高的艺术水平。基座、头的上部和左大腿上部都有打磨过的痕迹。

Acc No. 78.522

阿希恰特拉 / 贵霜时代，公元 2 世纪 / 红砂石 / 73 × 46 × 20 厘米
国家博物馆（新德里）藏



10. 财神俱毗罗像

Kubera

Mathura, Uttar Pradesh / Kushana, 2nd Century A.D. / Stone / 65 × 16 × 16cm
Acc No. J.55

A slab carved in bold relief shows a female standing gracefully resting her left leg on the trunk of a tree by gently pushing it. She is shown holding folds of her lower garment with right hand, while left grasps a branch of *asoka* tree. She has been identified as *Yakshi*; female counterpart of the *Yaksha*. The early Indian folk cults associated them with fertility and abundance, usually of benevolent disposition. Here, the *Yakshi* is in the form of a *vrikshadevi* i.e. *asoka dohada* who grasps the branch of the asoka tree. *Dohada* is a Prakrit word that means ‘two-hearted one’ and refers specially to the longings of the pregnant woman, whose body contains her own heart and that of her unborn child. The term is also referred to plants at budding time, which are said to long for a touch of a beautiful woman, as this causes them to bloom. In this relief, the *dohada* might be said to entwine herself around the tree like a vine embracing a tree.

She is marked with lean and slender body type having full breasts. Her upper body portion is bare and she wears a lower garment having waist folds. Her hair is tied up in conical coiled knot. She is wearing ear-rings, necklace, long series of bangles and heavy anklets.

The concept of *ashok-dohada* emphasizes the close relationship between women and nature, each transferring its fecundity to the other. The figure has been modeled with remarkable naturalism. The back view of the slab bears medallions, while its side profiles bears lenticular grooves as attachment to cross bar from either side.

11. Tree Dryad (*Ashoka dohada*)

11. 无忧树精灵

石板上高浮雕一体态优雅女子，左脚向后靠在树上，右手牵裙褶，左手攀着一棵无忧树的枝杈。这里刻画的应为药叉女，男性的称为药叉。在印度早期民间崇拜中，药叉女大多与多产和丰饶相联系，她们性情温和慈善。这里药叉女以树神的形象出现，即一位攀着无忧树的精灵多哈达。精灵多哈达是俗语词，意即“两颗心的”。特指孕妇的渴望——她们一个人的身体里包含自己的和未出世婴儿的两颗心。该词还指发芽时节的草木，据说它们渴望美女的触摸，美女触摸它们才开花。无忧树精灵的概念强调了女人与自然之间的紧密联系，她们互相传递生殖力。

在这件浮雕中，可以说多哈达正把她自己缠绕在树上，就像攀缘的藤条紧紧拥着大树。她的身材清瘦苗条，胸部丰满，上身赤裸，下着衣裙，腰部见褶，头发盘成螺锥形髻，戴耳环、项链、长串的腕钏和沉甸甸的手镯。

此像是以杰出的自然主义风格塑造的。

Acc No.J.55

北方邦马图拉 / 贵霜时代，公元 2 世纪 / 石质 / 65 × 16 × 16 厘米

国家博物馆（新德里）藏

11. 无忧树精灵
Tree Dryad (*Ashoka dohada*)



Mathura / 2nd Century A.D. / Stone / 53 × 20 × 14cm
Acc No. 55.28/2

Around 130 B. C., the Sakas influenced the art of Indo-Gangetic plains. They were branch of the Western Scythian. During this period, the art centers of this region witnessed the concept of combination and assimilation of two different art forms. In this process, a synergy is seen in the present specimen which is the part of a railing pillar. Depicted under the *Chaitya* arch is a standing male figure with his legs apart; portion below knee is missing, he is dressed like a noble man wearing Scythian type of long coat, generally worn by the kings of the Kushana period (1st Century A.D.). A modified version of this type of tunic can be seen in the portrait art of Gupta period (5th-6th Century A.D.).

Here, full sleeved tunic is worn over a stitched inner garment and trousers. The coat is provided with a button in the centre forming a V-shaped neck. The over turned lower portion of the tunic shows fur-lining. His hair is combed back neatly and tied with a hair band. His eyes are round and bulging whereas the eyebrows are relatively straight. He has bow-shaped moustache with twisted ends. Apparently, the portrait appears to be of an ethnic person wearing a Scythian type of coat. He holds a lotus bud in his left hand held akimbo while his right holds flowers against his right shoulder. The back view of the slab bears medallions, while its side profiles bear lenticular grooves as attachment to cross bars from either side.

12. Railing Pillar

12. 斯基泰人围栏柱

公元前 130 年左右，塞种人影响了印度河—恒河流域平原地区艺术的发展。他们是西斯基泰人的一支。在这期间，两种不同的艺术形式在该地区的艺术中心逐渐融合。在现在这件作为围栏柱的一部分的文物中可以看到这种融合。支提拱下是一位两腿分开站立的男子，膝部以下缺失。从装束上看像一位贵族——他身着一件一般为贵霜时代（公元 1 世纪）国王所穿的斯基泰样式的长袍。经过后世改造的这类长袍也出现在笈多

5 6

此像中，人物的上衣和裤子外套着长袖长袍，中间系扣，V 字形领。长袍下部外翻，露出皮质衬里。头发整齐地梳向后面并用发带扎起。双眼圆睁外突，眉毛相对较直，弓形唇髭两头上翘。显然，这是一个穿着斯基泰长袍的异族人。他左手叉腰，手中持莲蕾；右手靠近右肩，手中持花。

此件围栏柱的背面有些饰牌，侧面有凹槽，用来连接横向围栏柱。

Acc No. 55.28/2

马图拉 / 公元 2 世纪 / 石质 / 53 × 20 × 14 厘米
国家博物馆（新德里）藏



12. 斯基泰人围栏柱

Railing Pillar

Nagarjunakonda / 2nd-3rd Century A.D. / Stone / 87 × 41cm
Acc No. 633

Enriching architectural slabs with undulating meanders of the garland, alternately filled with religious objects like tree, stupa, medallion, *dharmacakra* (Wheel of the Law) etc., were important decorative elements for the artists of the early historical period in India. These garlands, at times, seen issuing out at one end from the gape of a *makara*, (mythological sea-monsters), occasionally with a *Yakshi* seated in front of it.

The slab represented here, is part of rail coping, depicting motif of garland-bearing young men, a rendering of the *maladhari devas*. Relatively in low relief, it shows undulating garland carried by a couple of forward moving *maladharis* to their right. Both the *maladharis* are treated gracefully with their forward moving legs clad in *dhoti*. Both are turbaned, but the one on the left has his left hand akimbo, and the other has his left hand raised up and placed below the garland. The central suspended curve of the garland is embellished with a rosette petalled garlanded medallion having corded cushioned base with obliquely drooping tassels. Above the medallion is seen a three-tiered platform, suggestive of emptied throne, supporting a *Bodhi* tree- the enlightenment. On either end of the slab is seen repetition of half of the medallion device, indicating a panel of *maladharis*. Their slender and soft body forms in animation show sense of flying motion, typifying characteristic features of the Buddhist art of Nagarjunakonda.

The upper border is engraved with a series of petal device; while the reverse part of the slab is plain.

13. Garland Carriers (*maladharis*)

13. 持花环者

对于印度早期的艺术家来说，蜿蜒曲折的花环，具有宗教意义的器物如树、塔、圆形雕饰、法轮等，均是建筑嵌板上重要的装饰元素。花环有时从摩卡罗（神话中的海怪）口中吐出，偶尔前面还会坐着一个药叉女。

此嵌板是围栏盖石的一部分，主题为扛花环的年轻男子，表现持花环的神。浮雕相对较浅，两人正扛着花环向右前行。两个持花环者体态优雅，裹围裤，戴头巾，左边的一位左手叉腰，另一位左手抬起放在花环下。花环的中心两边悬吊曲线形饰物，其中间是一个刻有团花瓣的圆形雕饰，圆形雕饰下有一形如绳索的垫子底座，底座下斜垂流苏。圆形雕饰上方有三层平台，可能是一个空宝座，平台上有一棵菩提树——觉悟之树。石板两边可看到重复的主题——半个圆形雕饰图案，表明整块嵌板都刻画着持花环者。持花环者的身体苗条柔软，造型活泼，飘然若飞。这是纳加尔朱纳康达佛教艺术的典型特征之一。

石板上部雕有连续的花瓣图案，背面无雕刻。

Acc No. 633

纳加尔朱纳康达 / 公元 2 ~ 3 世纪 / 石质 / 87 × 41 厘米
纳加尔朱纳康达考古博物馆 藏



13. 持花环者
Garland Carriers (*maladharis*)

Nagarjunakonda / 3rd Century A.D. / Lime stone / 80 × 15cm
Acc No. 686

Out of the three carved specimens forming a semi circle of *Chandrasila* (moon stone), the one represented here was discovered in a slightly dislodged condition at the entrance of a Buddhist monastic establishment in the course of excavation at Nagarjunakonda. The stupas and monasteries created under the Satvahanas and Ikshvakus were often decorated with richly carved architectural members. The site had reported a few moonstones of plain variety laid at the threshold of monastic establishments; however, the carved one represented here served the purpose of value addition to threshold. The tradition of laying semi circular stepping moonstone at the threshold is considered to be an auspicious sign.

The semicircular slab represented here shows a row of leaping bull, lion and horse, from left to right, inside a pair of plain, beaded lines. The spaces between the animals are tastefully filled with sinuous floral motifs.

This decorative piece shows remarkable sense of dynamism as each figure has been carved in animated form wherein the front legs are bent, displaying leaping gesture.

14. Part of *Chandrasila* (moon stone) Slab

14. 月形石

三块类似的石条组成一个半圆的月形石。这件出土于纳加尔朱纳康达一所佛教寺院遗址门口的月形石，发现时已有一些轻微的位移。萨塔瓦哈纳和伊克什瓦库王朝建造的佛塔和寺院建筑上通常有繁复的雕刻装饰。同一遗址的佛寺门槛外还出土了其他一些素面月形石。然而这件雕凿过的月形石显然已不是门槛前的踏脚石。遵照传统，在门槛前放置半圆形月形石是一种吉祥的标志。

这件月形石外围有连珠纹花边，从左到右依次刻有跳跃的牛、狮子、马，动物之间则刻满了卷曲的蔓藤花草。

这件月形石上面的图案动感十足，每一个动物都是前腿弯曲，呈跳跃姿势，充满生气。

Acc No. 686
纳加尔朱纳康达 / 公元 3 世纪 / 石灰石 / 80 × 15 厘米
纳加尔朱纳康达考古博物馆 藏



14. 月形石

Part of *Chandrasila* (moon stone) Slab

Nagarjunakonda / 3rd-4th Century A.D. / Stone / 42 × 35cm
Acc No. 680

Among the decorative elements of auspicious connotation in Buddhist art of Amaravati, motif of Buddhapada (footprints of the Buddha) is treated with devout artistic flavour. The concept of worship of padapitha remained common with the Hindus and Jains. Generally, padapitha of rectangular shape was preferred over the square. Contextually, these slabs have either served as veneering to drum or dome portion of the stupa architecture, or at times placed separately over a platform in the temple precincts as object of worship. Better specimens of the Buddhapada have been reported more from Amaravati than elsewhere.

The specimen seen here is a small rectangular slab carved with the Buddhapada in low relief. But the design elements on the slab carry the impression of stencil work. At the heel of each of foot is a symbol of dharmachakra (Wheel of the Law) with a plain rim. Below the wheel motif, there are two rows of symbols, the first row shows vase (purnaghata), mouth-to-mouth triratna (representing the three jewels of Buddhism) with a separating element in between and a pair of fish (mina), while the second row depicts srivatsa (mark of divine being), anti clock curling svastika, back-to-back triratna (trident-like symbol), a pair of fish and a fluttering flag. These five symbols are seen before the toes. The lenticular wrinkles at the joints of the toes are clearly shown. The toe nails are also engraved with triratna. The longer axis of the slab bear plain linear border, while the upper shorter axis provide partial impressions of a wheel with hub and spokes. At either corner can be seen 'jack-fruit' type of motif. In the lower segment, a stupa is seen in the centre of a floral surrounding flanked by two lions.

15. *Buddhapada* (footprints of the Buddha)

15. 佛陀足迹

在阿马拉瓦蒂佛教艺术的吉祥装饰元素中，佛陀足迹图案的艺术风格充满虔诚。印度教徒和耆那教徒对足迹座的崇拜观念也很普遍。通常，长方形的足迹座比方形的更多。这些石板有可能原来镶在鼓形塔身即覆钵外，有时也单独放在寺院的平台供人顶礼膜拜。保存状态较好的足迹座在阿马拉瓦蒂出土最多。

此件足迹座为长方形，基座上有浅浮雕佛陀足迹。石板上的图案显出模印效果。两足跟部有一法轮，边缘无雕饰。法轮下方有两行象征图案：第一行为宝瓶、中间用花边隔开的口传的三宝（象征佛教三宝）、一对鱼；第二行为吉祥志（神圣存在的标志）

“ ”

脚趾前也有这五个图案。脚趾关节的褶皱也清晰可见。脚趾甲也刻有三宝。石板的长边用简单的线条装饰，上部有法轮的部分毂和轮辐。两角饰有菠萝形图案。脚的前方中心刻有一佛塔，两边各有一狮子拱卫。

Acc No. 680

/ 3 4 / / 42 × 35

纳加尔朱纳康达考古博物馆 藏



15. 佛陀足迹

Buddhapada(footprints of the Buddha)

Mathura / 4th-5th century A.D. / Red Sandstone / 92 × 31 × 9.7cm
Acc No. 70.1

Among the gods of Hindu trinity namely Brahma, Vishnu and Mahesha, Vishnu has been regarded as the protector of all living beings. Some traditional sources, such as the Vishnudhar mottarapurana and Matsyapurana enumerate his ten incarnations (avatars) of composite personality with numerous aspects and facets. Vishnu, an aspect of Surya, finds reference in the vedic context. In the beginning his iconographic attributes were fluid but during the Gupta period complex formulations were conceptualized. The present image, attributed to the early Gupta art tradition is still holding influence of the Kushana era in terms of fleshy body forms and stiffness in facial expression.

Four-armed standing image of Lord Vishnu, holds in his upper right hand a citrus fruit (chitrafala) that symbolizes the seeds of the universe or symbol of fertility and in the left a conch, while his attributes of lower two hands are personified as chakrapurusha (wheel) and gadapurusha (club), seen on the right and left side of Vishnu respectively. His hands are articulately delineated, lower hands rest on the head of the two diminutives ayudhapurushas, however, the attributes (ayudhas) are not as defined as the upper hands. In contrast to the rigid articulation of figure of Vishnu, the chakrapurusha display a graceful pose with his hands folded in vinayahasta-mudra (gesture of humility) while the gadapurusha is seen with clasped hands.

In this image, Vishnu is shown with a vanamala coming down to his knees, he is wearing a necklace with fine beadings, a srivasta on his chest and upavita coming down from his left shoulder. He is clad in a dhoti sticking to his body with a central pleat.

Elaborate headgear combining circle and triangles joined by scroll formations, plain halo and delineation of drapery ornaments attributes this image to early Gupta period.

16. Vishnu



16. 毗湿奴立像

在印度教梵天、毗湿奴、摩希沙（湿婆）三神组合中，毗湿奴被看作一切众生的保护者。一些传统文献如《毗湿奴往世书》和《灵鱼往世书》等列举了他的十种化身，即灵鱼、神龟、野猪（瓦拉哈）、人狮（那罗辛哈）、侏儒、持斧罗摩、罗摩、克里希纳、佛陀、白马等结合了人兽特点的不同形象。在吠陀神话中，也曾将毗湿奴看作太阳神苏利耶的一种相貌。起初，他的造像特征变动不定，到了笈多时代，其复杂的造像程式逐渐固定化。此像虽属于早期笈多艺术传统，但其肉感的身体、僵硬的面部表情仍保留着贵霜时代的影响。

这尊四臂毗湿奴立像，上面右手捧一象征着宇宙种子和丰产的柑桔果，左手捧一法螺；下面两手手中的标志已被人格化，分别为轮宝和仙杖，分立于毗湿奴左右。四只手刻画细致，下面两只手放在两个较小的人形标志头上，两个标志不如上面刻画得那样明确。与外形僵硬的毗湿奴相反，轮宝姿态优雅，双手合十（谦恭的手势），仙杖则双臂相抱。毗湿奴披一花环，下部垂在膝前，戴宝珠项链，胸前有吉祥志，圣线从左肩垂下。围裤贴在身上，中间露出一条褶。

饰有圆形、三角形及卷曲纹的细致的头饰，素面头光和对织物纹饰的刻画说明此像属于笈多时代早期作品。

Acc No. 70.1

/ 4 5 / / 92 × 31 × 9.7

国家博物馆（新德里）藏



16. 毗湿奴立像

Vishnu

Sarnath / 5th Century A.D. / Sandstone / 92.9 × 51.1 × 18.3cm
Acc No. 347

The present image of the Buddha is one of the classical examples of art created at Sarnath. Lord Buddha delivered the first sermon at this place which emerged as centre of learning and creative art which gave rise to classical traditions. The Buddha images from Sarnath are known for their deliberate emphasis on the inner realm of spirituality clubbed with transcendental bliss. The Sarnath art is recognized for achieving plasticity in stone by creating smooth, elongated, slender, graceful body forms imbued with life and refined execution of the details of the halos, robes, and faces. The stone for the art activity was quarried from Chunar, located in the vicinity of Sarnath.

Image of Buddha stands here with the right knee little flexed, hence his graceful body indicate movement with desired bent of exquisite workmanship, the image of Buddha, with serene facial appearance, is attired in an antarvasa and an uttarasanga. The wet treatment of the drapery clinging to his body reveals smooth body contour. The head and the ushnisha covered by short spiral curls, the down cast eyes, auspicious lines round the neck, elongated ear-lobes adds to the eternal charm of the Buddha. The damaged right and left forearms seems to have been in the abhaya-mudra and holding the hem of his uttarasanga respectively. The knees are characteristically demarcated by circular incisions.

17. Buddha in *Abhaya-mudra*

17. 萨尔纳特佛陀立像

这尊佛像是萨尔纳特艺术的经典范例之一。佛陀在萨尔纳特进行了第一次说法，后来此地成为学术和艺术的中心，古典传统得以在这里兴起。萨尔纳特佛像以有意强调与超验的极乐相结合的内在精神世界而著称。其石造像光滑，体态修长苗条、优雅生动，对背光、僧衣、面部的刻画也十分精细。所用石料均采自萨尔纳特附近的楚纳尔。

此雕像佛陀右膝微屈站立，仿佛正要移动。面部表情安详，内衣和外袍紧贴在身上，仿佛一层湿衣，显露出平滑的身体轮廓。头顶和肉髻上布满细小的螺发，双眼下垂，双耳耳垂拉长，脖颈处有三道吉祥纹，为佛陀增添了永恒的魅力。左右臂已残，推想可能一手施无畏印，一手牵衣角。膝部刻有圆形皱纹。

Acc No. 347

萨尔纳特 / 公元 5 世纪 / 砂石 / 92.9 × 51.1 × 18.3 厘米
萨尔纳特考古博物馆 藏



17. 萨尔纳特佛陀立像

Buddha in Abhaya-mudra

Uttar Pradesh / 5th Century A.D. / Terracotta / 29 × 25.5cm
CAC/Conf/ 297

The Gupta-period witnessed construction of large brick temples adorned with terracotta plaques depicting religious themes and decorative motifs. This terracotta plaque was part of temple veneering fixed either at door-jambs or at elevated plinth mouldings. It depicts a gana with corpulent body with disproportionate legs covered by dhoti treated with incised lines. Such type of ganas occurs as diminutive figures as attendants to Siva. His right hand is mutilated while left is akimbo. His forehead is adorned with a filet while his body an upavita. His oval face has benign with half-closed eyes, bow-shaped eyebrows, sharp nose (mutilated) and prominent thick lips protrude considerably. The upper corners and part of left and lower borders of the frame are mutilated.

18. A Plaque Depicting *Gana*

18. 湿婆神兵浮雕饰板

笈多时期兴建了许多砖砌寺庙，上面装饰着不少刻有宗教教义和装饰性图案的赤陶饰板。赤陶饰板一般固定在门侧柱上或高处的柱基线脚处。塑像里的伽那身躯肥硕，下身很短，所着围裤用细线勾勒。这种形象的伽那多为湿婆身边的小型扈从。他左手叉腰，右手缺失，额头上饰有一条方网眼花边，身上饰有圣线。他双目半闭，脸庞椭圆，面容慈祥，眉弯如弓，鼻梁高耸（已残），两片厚厚的嘴唇十分惹眼。饰板的上角、左边和下部已损毁。

CAC/Conf/ 297

北方邦 / 公元 5 世纪 / 赤陶 / 29 × 25.5 厘米
印度考古局集中收藏（新德里）



18. 湿婆神兵浮雕饰板

A Plaque Depicting *Gana*

Sarnath / 5th Century A.D. / Sandstone / 38 × 22.3 × 12.3cm
Acc No. 4946

The present image is a portable type, representing Buddha in standing posture with certain amount of movement. He is robed in an antarvasa and an uttarasanga, the latter covering both the shoulders. His left hand, with the hem of the uttarasanga, is raised to his marginally tilted shoulder, his right hand palm with damaged fingers being in the varada-mudra. The head is in good state of preservation with its half-closed eyes, full lower lip, finely rendered arched eyebrows, elongated and perforated ear-lobes, broad face and roundish chin. The placid face of Buddha is remarkable for its dignified composure and spiritual absorption. The hair is arranged in rows of spiral curls which cover the ushnisha as well. The gentle swell above the tied portion of antarvasa has been treated delicately. The slab forming an aureole is damaged at the bottom besides upper left portion.

19. Buddha in *Varada-mudra*

19. 施与印佛像

此尊佛像呈有一定动态的立姿。佛陀身着内衣和罩着双肩的外袍，左手在肩头牵衣角，肩部微倾，右手作施与印，手掌残。头部保存状况较好，宽脸，圆下巴，嘴唇饱满，双眼半闭，眉弯如弓，双耳拉长。佛陀面相平和，神态静穆端庄，头顶为螺发肉髻。内衣系带处微微隆起的部分也被细致地刻画出来。背光左上部及下部残。

Acc No. 4946
萨尔纳特 / 公元 5 世纪 / 砂石 / 38 × 22.3 × 12.3 厘米
萨尔纳特考古博物馆 藏



19. 施与印佛像
Buddha in *Varada-mudra*

Sarnath / 5th Century A.D. / Sandstone / 65.5 × 32.8 × 13cm
Acc No. 6697

Maitreya, the future Buddha is supposed to be passing the life of a Bodhisattva in the Tushita heaven and preparing to descend to earth in human form. Asanga is said to have visited Maitreya in the Tushita heaven and took lessons into the mysteries of Tantra (magic). Iconographically, he is differentiated from Padmapani mainly by the figure of a small chaitya or stupa which he bears on his crown.

Bodhisattva Maitreya is clad in a diaphanous antariya secured by a beaded belt with pleated ends falling naturalistically along the left side of the leg. He stands in a graceful flexion and is adorned with deer skin and upavita. His hair is neatly arrayed, matted and tied to string, with few locks falling on the shoulders and contains a chaitya or stupa in the centre. The right hand raised against the shoulder is in vyakhyana-mudra, holding a rosary between thumb and index finger, while the suspended left hand holds the sprinkler.

The upper end of the rectangular back slab is hemispherical in the centre while sides are notched, however, upper left and lower right corners are damaged.

20. Maitreya



20. 弥勒菩萨像

在人们的想像中，未来佛弥勒在兜率天过着菩萨的生活，准备以人

在造像上，他与持莲花菩萨有区别，主要是在他戴的宝冠上有一个小支提或塔的形象。

弥勒菩萨身着透明的内衣，饰以珠状腰带，末端沿腿部左边自然垂下。雕像立姿优美，关节自然弯曲，身上饰有珍贵的兽皮和圣线。雕像的头发排列整齐，有几绺垂至肩头，头发中央立有一座支提或佛塔。雕像右手抬至肩部，作论辩印，拇指和食指捏着一串念珠。左手臂微垂，手持净瓶。

长方形背板上端中部呈半球形，两边有凹口，石板的左上角和右下角已损坏。

Acc No. 6697

萨尔纳特 / 公元 5 世纪 / 砂石 / 65.5 × 32.8 × 13 厘米
萨尔纳特考古博物馆 藏



20. 弥勒菩萨像
Maitreya

Nachna / 5th-6th Century A.D. / Stone / 72 × 10 × 45cm
Acc NO. NC-17/02

There are examples of narrative scenes drawn from the Indian Epics for decorating the temple walls. The site at Nachana and its environs has reported some of the best narrative panels from the great epic Ramayana. The panels depict the events after Rama's exile from Ayodhya wherein classified episodes pertaining to Ravana's stealthy visit to Dandaka forest and abduction of Sita have been composed effectively. The content of narrative was conceptualized to focus the key event on a sculptured canvas to communicate with the masses.

The present episode is a part of an event which occurred just before the abduction of Sita, the wife of Rama. Here Sita and Lakshmana are shown seated in the backdrop of Panchvati grove when Rama had gone to prey an illusionary golden deer- Marichi at the behest of Sita. Rama had apprehension of the abduction of Sita, hence he made his brother Lakshmana, to guard her from all eventualities. But the wily deer knew his plan with his conjuring powers. When Marichi was transfixed by Rama's arrow he cried out in the voice of Rama, "Oh, Lakshmana, save me !" Sita heard the cry and entreated Lakshmana to rush to his brother's rescue. Lakshmana was unwilling to leave, knowing the charms of Marichi, but yielded to her earnestness and she was left alone.

The first part of conversation between Sita and Lakshmana can be seen on the left side of the panel. Next to this, Sita is seen pushing Lakshmana with her left hand while Lakshmana in distress has covered his ears when impersonal remarks were uttered by Sita, as he was not willing to leave. Ultimately, Lakshmana is shown moving away reluctantly from the scene, entrusting Sita to the protection of forest deities.

The above narrative has been able to communicate the storyline precisely with sustained elegance and depth of feelings, expressed with utmost simplicity.

21. A Narrative from the Epic *Ramayana*

21. 史诗《罗摩衍那》的一段故事

有些印度教神庙用史诗故事装饰外壁。纳切纳遗址及其周边发现的一批取材于大史诗《罗摩衍那》的故事浮雕嵌板是其中的佼佼者。这些嵌板上分别刻画了罗摩离开阿逾陀被流放后的几个故事，包括罗摩暗访丹达卡森林、悉达被劫持等，表现生动。为能和大众沟通，雕刻画面所表现的故事内容集中在重要事件上。

此作品表现的是在罗摩妻子悉达被劫持前的一个情节。悉达与拉克什曼纳坐在般切瓦蒂树下。罗摩为满足悉达的意愿，前去寻找魔鬼变化的金鹿马里奇。罗摩预感到悉达将被劫持，于是留下弟弟拉克什曼纳保护她。但狡猾多端的金鹿拥有魔力，很清楚罗摩的安排。当罗摩一箭射中他时，他便模仿罗摩的声音大叫：“啊，拉克什曼纳，快来救我！”悉达听到叫声后，催促拉克什曼纳快去救他的兄弟。拉克什曼纳很清楚马里奇的魔力，极不情愿离开，无奈悉达十分坚决，只得离去，留下她一个人在那里。

嵌板左边可以看到悉达正与拉克什曼纳对话。后面，悉达左手推开拉克什曼纳，拉克什曼纳不愿离开，面对悉达的责备，只得捂住双耳。最后可以看到拉克什曼纳将保护悉达的任务委托给森林诸神，十分勉强地离去。

浮雕故事脉络清晰，风格雅致，意味深长，刻画十分简洁。

Acc NO. NC-17/02

纳切纳 / 公元 5~6 世纪 / 石质 / 72 × 10 × 45 厘米
纳切纳考古博物馆 藏



21. 史诗《罗摩衍那》的一段故事

A Narrative from the Epic *Ramayana*

Sarnath / 5th-6th Century A.D. / Sandstone / 13 × 22.5 × 9cm
Acc No. 268

The detached head of Yaksha is almost intact for art appreciation. His face appears to be dwarfish but bold and robust features give it a distinction of its own. The forehead is partially clasped by a linear coif with a flat crest at the centre. The hair has obliquely been combed out to his right. The expression of the face is full of bewitching joy resulting in a chuckle which exposes the realistically treated teeth. The ear lobes are perforated; however, the upper parts of the ears have consciously been copied like that of an animal (Shanku-karna) - a traditional feature of the Yaksha. The eyes are wide open with enchanting joy and the irises are not clearly defined. The upper lip is thin and treated like a bow, while the lower lip is thick and drooping. Either end of the mouth is suitably pierced; it adds glee to the face. There are a few comparable Yakshas reported at sites like Mathura, Sanchi, Kanheri and Pitalkhora.

22. Detached Head of Yaksha

22. 药叉头像

药叉头部基本完整，可供鉴赏。其脸部短而扁，五官清晰粗壮，自成风格。前额缠绕着用线条表现的头巾，中心有一个扁平顶饰，头发向右斜梳。人物表情愉悦迷人，咧嘴微笑，露出如真人一样的牙齿。耳朵下部有耳洞，上部有意仿照动物的耳朵刻画——这是传统的药叉像的特征。双眼圆睁，满含笑意。薄薄的上唇成弓形，厚厚的下唇略下垂。两嘴角深陷，使表情更增加了愉悦感。

在马图拉、桑奇、坎希里、皮塔尔科拉等地，也发现了一些类似的药叉像。

Acc. No. 268

萨尔纳特 / 公元 5 ~ 6 世纪 / 砂石 / 13 × 22.5 × 9 厘米
萨尔纳特考古博物馆 藏



22. 药叉头像
Detached Head of Yaksha

Sarnath / 5th-6th Century A.D. / Stone / 28.5 × 14.5 × 15cm
Acc No. 475

Avalokitesvara is the spiritual emanation of the Dhyani Buddha Amitabha. He imparts knowledge to all his worshippers which helps them in obtaining salvation.

The detached head of Bodhisattva Avalokitesvara with elaborate *jata-mukuta* carries the figure of Dhyani-Buddha Amitabha (defaced). Amitabha is seated in the *vajra-paryankasana* attitude against a flaming aureole. The hair is arrayed on the crown of the head in the form of a large bun, allowing coiled locks to fall on the sides. The crown is further decked with crest bearing foliage motif. Raised eyebrows, wide-open eyes, thick lips and auspicious lines round the neck characterize Avalokitesvara in the contemplative mode. The left ear-lobe, nose, chin and lower lip are damaged.

23. Avalokiteshvara

23. 观世音菩萨头像

观世音菩萨是禅定佛阿弥陀佛的精神放射之物。他向所有崇拜他的信徒传授帮助他们获得超度的知识。

此头像是观世音菩萨石像残存的头部，宝冠刻画细致，上有禅定佛阿弥陀佛像（已残）。阿弥陀佛身后为火焰背光，结金刚座。头发在冠上束成扁圆的高髻，发卷向四周披下，冠上有簇叶纹徽饰。观世音菩萨眉毛扬起，双眼圆睁，嘴唇较厚，脖颈有几道吉祥纹，这些都是观世音菩萨沉思式的特征。左耳垂、鼻子、下巴、下唇残。

Acc No. 475

萨尔纳特 / 公元 5 ~ 6 世纪 / 石质 / 28.5 × 14.5 × 15 厘米

萨尔纳特考古博物馆 藏



23. 观世音菩萨头像

Avalokiteshvara

Nachna / 5th-6th Century A.D. / Stone / 41 × 15 × 47cm
Acc NO. NC-39/02

A couple playing musical instruments or leisurely passing time with endless variations remained a popular theme through the ages for Indian artists. Here the musician couple are seated firmly on their bent right legs while their left legs are relaxed in near crouching position. The faces of the couple are oval with high foreheads, while eyes and relatively thick lips and nose are stylistically in Gupta idiom. The lips of female musician expose the upper teeth in a befitting manner. The male figure holds a string instrument across the chest while the female counterpart a cymbal. In each case the lower part of the body is covered with a thigh-length robe tied with strap and string. They are adorned with plain wristlets, beaded armlets, beaded necklace and *karnakundalas*. The hair of the male figure is arranged in a series of locks falling on the either side of the head, covering ears. The hair of the female musician is matted and tied like a bun and the front part of head-dress is decked with floral strings falling on either side of the shoulders. The slab bears an incomplete label inscription which reads: *achchuta* ..., perhaps the name of the sculptor.

24. A Musician Couple

24. 男女乐师

演奏乐器和以各种方式消磨时光的男女，都是印度历代艺术家乐于刻画的内容。这件作品刻画了一对乐师，他们稳稳地坐着，重心落在蜷曲的右腿上，左腿松弛，自然屈膝。人物的眼睛、较厚的嘴唇和棱角分明的鼻子体现了笈多风格。女乐师上齿微露，表情得体。男乐师怀抱一种弦乐器，女乐师手中持钹。二人均着覆盖大腿的围裤，腰间系带。佩戴素面手镯、缀珠臂钏、项链以及耳环。男子头上布满卷曲的小发卷，从头两侧垂下，覆住耳朵。女子头发缠结，头顶盘髻，额前的花饰从两侧垂向双肩。石板上有不完整的铭文“阿切丘塔……”，可能是雕刻者的名字。

Acc No. NC-39/02

纳切纳 / 公元5~6世纪 / 石质 / 41 × 15 × 47厘米
纳切纳考古博物馆 藏



24. 男女乐师
A Musician Couple

Sarnath / 6th Century A.D. / Stone / 16 × 9.7 × 6cm
Acc No. 86

Visibly, the present specimen is a detached portion from an embellishment to a miniature stupa or part of a larger scene of the miracle at Sravasti wherein Buddha had multiplied his physical form.

He is seated in *vajra-paryankasana* on a delicately delineated lotus with partially projected stem at the base. His right hand is damaged yet the raised elbow suggest the posture of reassurance (*abhaya-mudra*), left hand is placed in the lap. Buddha displays broad face with partially closed eyes, arched eyebrows and elongated earlobes. He is attired in a long *antaravasa* and an *uttarasanga* covering his body. The transparent drapery fully reveals his bodily form. The hair, covering the head and *ushnisha*, is rendered in rows of spiral curls. Around the head is a circular halo with a linear border.

25. Buddha in *Abhaya-mudra*

25. 萨尔纳特无畏印佛像

这尊雕像是一座小型佛塔的装饰，或者是大型的舍卫城神变场景雕刻作品中的局部。佛陀在舍卫城曾变化出无穷法相。

佛陀结金刚座于精致的莲花座上，座底部有突出的花茎。佛陀右手残，但抬起的肘部表明应作无畏印，左手置于膝盖上。佛陀面部较宽，双眼半闭，眉弯如弓，双耳下垂。所着长外衣和内衣覆盖住身体，但衣料透明，将他的身形完全显露出来。头顶和肉髻上布满螺发。佛陀脑后有圆形头光，其边缘刻有弧线。

Acc No. 86
萨尔纳特 / 公元 6 世纪 / 石质 / 16 × 9.7 × 6 厘米
萨尔纳特考古博物馆 藏



25. 萨尔纳特无畏印佛像

Buddha in Abhaya-mudra

Deogarh / 6th Century A.D / Stone / 10 × 13 × 25cm
Acc No: DGH-V-01

The detached head is a typical example of Gupta-period Vishnu images that were popular in a large area of north-central India covering the states of Uttar Pradesh and Madhaya Pradesh. The artistic details are closely related to several well-known images from these regions. The crown over the head is circular at the clasping end while the upper part is faceted, each face within a beaded frame bear triangular ornate designs. On the left side of the head is the projected ribbon.

Quite distinctively treated is the squarish face with half-closed eyes, bow-shaped eyebrows, puffed nose (mutilated) well-fade cheeks, smiling lips and angular chin. There are auspicious lines visible round the neck. The overall delineation make the facial expression more introspective and remote.

26. Head of Vishnu

26. 毗湿奴头像

这件已与身体分离开的头像，原属于一尊典型的笈多时代的毗湿奴神像，这种毗湿奴神像曾流行于印度中北部包括北方邦和中央邦等广大地区。该头像的艺术细节和这一地区出土的一些著名的雕像非常相像。毗湿奴所戴宝冠的底部为圆形，上部呈多面形。上部每一面的四周都用串珠围起，中间饰有三角形的装饰图案。头像的左边突起部分为一条缎带。

神像双眼半闭，眉弯如弓，鼻梁高耸（已残），双颊丰满，嘴角含笑，下颚分明，脸庞略呈方形，特点非常鲜明。颈部有明显的吉祥纹。整个轮廓使面部表情更显得内向而超脱。

Acc No: DGH-V-01

德奥加尔 / 公元 6 世纪 / 石质 / 10 × 13 × 25 厘米

德奥加尔考古博物馆 藏



26. 毗湿奴头像
Head of Vishnu

Deogarh / 6th Century A.D / Stone / 65 × 19 × 70cm
Acc No. DGH-108

Among the incarnations of Vishnu, the theme of Krishna became popular subject of creative art. Krishna has been considered as historical figure and after his deification he was associated with Vishnu. His theme of representation revolves around a pastoral god who looks after his bovine herd and charms the female cowherds by playing melodious flute.

The theme represented here is that of Krishna uplifting the mountain Govardhana, emphasising the pastoral character. According to a legend Krishna upheld the mountain with one hand and gave shelter to all living beings of Vrindavan at the time of fierce storm followed by deluge caused at the behest of rain-god Indra. Krishna stands in *tribhanga* attitude with his left hand uplifting the mount Govardhana while right in *akimbo*. He wears a knee length *dhoti* tied to his waist with an overlapping sash knotted to his left. He is adorned with a wristlets, necklace with circular pendent and ear-ornaments. His hair is matted and tied like a tuft and a couple of hair-loops and coils fall on either side of the head. The subject is carved within a rectangular frame showing mount Govardhana in horizontal formation above the head while the cattle have been seen in the lower segment in a relaxed attitude. Left part of the frame shows pilaster carved with arched motif and faceted mouldings.

27. Krishna Lifting Mount Govardhan

27. 克里希纳擎举戈瓦尔丹山

在毗湿奴的各个化身中，克里希纳是创造性艺术经常刻画的对象。起先克里希纳被看成一个历史人物，随后被神化，与毗湿奴相联。身为牧神，他的传说多是关于牧牛、用美妙笛声迷惑牧女的故事。

这件雕刻的主题是“克里希纳擎举戈瓦尔丹山”，着意刻画了其牧童形象。传说雷雨之神因陀罗降下猛烈暴雨，暴雨又引发了洪水。克里希纳用一只手举起戈瓦尔丹山，让沃林达万的牧人和牲畜们在下面躲避。克里希纳身体呈三屈式，左手托起戈瓦尔丹山，右手叉腰，及膝围裤系在腰间，腰带在身体左侧打了个结。佩戴手镯、带圆坠的项链和耳饰。头发缠结成一束，几个发卷垂在头两侧。整个画面雕刻在一个长方形的框架内，戈瓦尔丹山在人物头顶上方露出一个平底，画面下方刻画有牛，姿态轻松。框架左面刻有壁柱和拱梁，并体现出不同的凹凸线脚。

Acc No. DGH-108

德奥加尔 / 公元 6 世纪 / 石质 / 65 × 19 × 70 厘米
德奥加尔考古博物馆 藏



27. 克里希纳擎举戈瓦尔丹山
Krisna Lifting Mount Govardhan



Bodhgaya / 7th Century A.D. / Sandstone / 28 × 14 × 6cm
Acc No. 152

The images of post-Gupta period carried the imprints of divine elegance set during the golden era of Gupta art.

Here, Buddha stands on a double-petalled lotus, showing gracefully a triple flexion of the body. The stele with plant-like arched formation behind the image serves as an aureole and pointed nimbus imbue the figure with the sense of movement. The right leg of the image is stretched forward to further justify the impact of movement. Coiled hair locks with *ushnisha*, half-closed eyes with arched eyebrows, thin smiling lips; elongated ears have been treated with tender acumen. His right hand is held up against the chest expressing the gesture of exposition (*vyakhyana*) of *dharma* while left hand holds the ends of *sanghati*. The diaphanous *sanghati* without any folds is worn in 'covering mode' revealing the collar and lower part of *uttarasanga*.

Right portion of the stele is broken. The size of the image indicate that it might have served as model for contemporary artists or for pilgrims to carry as souvenirs for use in domestic shrines.

28. Blissful Image of Sakyamuni

28. 佛陀立像

后笈多时代的雕像保留了笈多艺术黄金时期的神圣诞雅。

此佛立于仰覆莲座上，身体呈优美的三屈式。身后植物枝条相交成拱形，构成背光，突出的尖顶将佛像衬托得颇富动感。佛右腿前伸，更强化了动态效果。头顶为螺发肉髻，双眼半闭，眉弯如弓，薄唇含笑，双耳下垂——五官处理细腻准确。右手抬起及胸，作说法手势，左手牵通肩大衣衣角。大衣透明无褶，好像“贴”在佛像身上，显出圆领和上衣的下半部。

石板左边破损。从尺寸上看，此像可能是供当时艺术家所用的模型，也可能是朝圣者携带用于家庭供奉的纪念物。

Acc No. 152

佛陀伽耶 / 公元7世纪 / 砂石 / 28 × 14 × 6厘米

佛陀伽耶考古博物馆 藏



28. 佛陀立像
Blissful Image of Sakyamuni

Kannauj / 7th century A.D. / Stone / 47.5 × 29.5 × 8.5cm
Acc No. 67.114

In the early vedic traditions, Karttikeya , the son of Siva, figures as Kumara, while in the later vedic context as Skanda. The cock as well as peacock are the special emblem of Karttikeya and are associated with various functional aspects of the deity. Some consider Karttikeya as attending divinity of the sun god-Surya. Huvishka, the Kushan king issued coins under various names such as Skanda, Kumara, Vishakha and Mahasena. On the Yaudheya coins, Karttikeya in right hand holds a spear and left resting on his thigh, with his peacock on the left. Kumara Gupta first (415-16 A.D.) also issued coins representing Karttikeya .

The rectangular slab depicting Karttikeya within a niche is part of architectural block for veneering temple's wall. The upper corners of the niche are decked by lotus flowers. The four-armed image of Karttikeya holds a *pothi* (manuscript) and standard in his upper two hands while lower left is resting on his left thigh and feeding a fruit to his mount (peacock) with his lower right. His *dhoti* of knee-length is tied to a girdle (*mekhala*) with hanging beaded tassels. He adorns a tiara and tri-foiled crest. The hair is tri-parted, the sides ones cascades on either shoulders. He is wearing a necklace, *upavita*, armlets, wristlets and ear-ornaments. The diminutive figure to his left is often identified as Shashthi, his consort. His mount peacock is shown prominently to his right.

The upper corners and lower part of the frame are damaged.

29. Karttikeya



29. 战神卡尔蒂凯耶

在早期吠陀传统中，湿婆的儿子卡尔蒂凯耶被称为鸠摩罗，而在晚期吠陀文献中被称为塞建陀。公鸡和孔雀都是卡尔蒂凯耶的特殊标志，与他的种种法力有关。有人认为卡尔蒂凯耶是太阳神苏利耶的胁侍。贵霜王胡维什卡铸造了一批名称不同的钱币，诸如塞建陀、鸠摩罗、维沙卡以及摩诃塞纳。在优德耶币上，卡尔蒂凯耶右手持矛，左手放在大腿上，

415 416

批表现卡尔蒂凯耶的钱币。

这块长方形的石板原是镶在庙墙上的装饰，刻画了立于龛中的卡尔蒂凯耶。龛的上角饰有两朵莲花。四臂形象的卡尔蒂凯耶其上举的两臂各持一经书和一军旗，下面的左手搭在大腿上，右手正给孔雀喂果子，及膝的围裤在腰间用带扎好，上面垂着珠串流苏。他头上戴三叶形宝冠，头发分成三束，边上的两束垂到肩上。他佩戴着项链、圣线、臂钏、手镯和耳饰。左边较小的人物一般认为是他的配偶沙什蒂，坐骑孔雀站在右边。外框上角及下部残。

Acc No. 67.114

卡瑙季 / 公元7世纪 / 石质 / 47.5 × 29.5 × 8.5 厘米

国家博物馆（新德里）藏



29. 战神卡尔蒂凯耶

Karttikeya

Gwalior / 7th century A.D. / Stone / 67 × 41 × 27cm
Acc No. 51.97

The present sculpture is a surviving upper portion of a female figure from Gwalior region. She is notable for her rounded body forms, the heavy hemispherical breasts pushed close together and details of the hairstyle and ornamentation. Her elaborate hairdo is carefully fitted into jeweled ornaments, small curls on the forehead and neatly combed hair on top are carved so carefully that each line is clearly visible. Upper part of her ears is pierced to accommodate small ear-studs; while lower part of the ear lobes are stretched long due to heavy suspended type of ear ornaments. She is wearing necklaces made of pearls and strings, which are twisted around. The elongated half - opened dreamy eyes, elegantly dressed braid decorated with pearls, flowers and tender sprigs, the curls nestling on the forehead, and the diaphanous bodice, small but sharp lips and projected chin add to her beauty.

This is a fine example of work, revealing the art heritage of the upper Deccan. Although the carving dates back to 7th century A.D., it is prior to the rise of Gurjar-Pratiharas. A greater crispness to the features of the face creating a more linear and sharply defined effect, and the greater elaboration of jewelry are prelude to high ornate forms produced in the later period. The far-reaching effects of the upper Deccan styles of the Vakatakas and Kalchuries on development of art in the rest of India can also be emphasized.

30. Female Bust

30. 女性胸像

此件是发现于瓜廖尔地区的女子像的上半部残件，因其浑圆的身躯、硕大而紧紧相贴的半球形乳房、刻画细致的发型和头饰而著名。精致的发型外装饰着珠宝头饰，细小的发卷覆在额前，头顶精心梳理的头发雕刻得十分仔细以至每条线都清晰可辨。双耳上半部穿孔佩戴较小的耳钉，耳垂被沉甸甸的耳坠拉长，戴着珠串缠绕的项链。细长而半睁的如梦似的双眼、小而清晰的嘴以及突出的下巴更增添了她的美丽。

这是北德干艺术遗产的杰作，创作年代在公元7世纪——早于瞿折罗—普拉蒂哈拉王朝。更加简洁的五官创造出了线性的、轮廓清晰的效果。对饰物更加细致的刻画可看作即将兴起的高度华丽风格的序曲。值得强调的是，这种伐卡塔卡王朝和卡尔丘里王朝的北德干风格对印度其他地区的艺术发展有着深远的影响。

Acc No. 51.97

瓜廖尔 / 公元7世纪 / 石质 / 67 × 41 × 27 厘米
国家博物馆（新德里）藏



30. 女性胸像
Female Bust

Udayagiri / 7th-8th Century A.D. / Khondalite / 61.5 × 41 × 32cm
Acc No. 355/1986 ~ 87

Vasudhara is the consort of Jambhala and bears the image of either Akosbhya of Ratnasambhava on her crown. According to *Sadhanamala*, the deity in her left arm holds ears of corn in a vessel showing gem while the right exhibits the *varadamudra*. At times she is represented with six arms seating in the *lalitasana*.

The present image was discovered at the entrance of a shrine in the course of excavations. The image is in high relief. Vasudhara wears sari and adorned with plain anklets, a beaded girdle, a beaded necklace of the *chhannavira* (cross-belt) type, a beaded *hara*, bangles, beaded armlets with ornate projections, beaded *kundalas* and a short *mukuta* with three ornate projections at the base of the bun-shaped coiffure tied by a cord. She is seated in *lalitasana* attitude above a double-petalled lotus set over a footed pedestal with her hanging right foot resting on a smaller cushion. With half-closed eyes, she carries in her left hand ears of corn and right palm holds a round object (citron or *mani*) resting on the thigh. On either side of the elongated halo is a garland-wearing flying *vidyadharas* floating towards the central figure. Below the footed pedestal are seen *nidhi* (treasures) *patra*.

This is one of the best works of art representing the iconography of Vasudhara on the lines of description available in the *Sadhanamala*.

31. Vasudhara



31. 乌达耶吉里瓦苏达拉像

记载，她右手作施与印，左手持一根谷穗，置于宝瓶中，瓶中满盛珠宝。有时候瓦苏达拉以六臂形象出现，结游戏座。

此像是发掘一座神殿时，在神殿门口发现的。像为高浮雕。瓦苏达拉身着纱丽，佩戴简朴的脚镯、饰珠腰带、在胸前交叉的项链式饰珠肩带、饰珠项圈、手镯、饰有华丽突起物的饰珠臂环以及饰珠耳饰。头发用头绳束成结，头上戴一顶有三个华丽突起物的短宝冠。她结游戏座于仰覆莲座之上，莲座下方是一个带脚底座。垂下的右脚踩在一个较小的垫子之上。此像瓦苏达拉双目半闭，左手手持谷穗，右手搁在腿上，掌中托有一个圆形物体（香橼或宝珠）。光环两边各有一位飞向瓦苏达拉的持花环飞天。带脚台座之下还可见宝瓶。

是其中最好的作品之一。

Acc No. 355/1986 ~ 87

/ 7 8 / / 61.5 × 41 × 32

乌达耶吉里考古博物馆 藏



31. 乌达耶吉里瓦苏达拉像

Vasudhara

Udayagiri / 7th-8th Century A.D. / Khondalite / 64 × 44 × 22cm
Acc No. 360/1986 ~ 87

Bodhisattva Manjushri confers wisdom, retentive memory, intelligence and eloquence to the worshippers. He finds reference in the *Sukhavati-Vhuya* or the *Amitayusa-Sutra*, besides in the accounts of Chinese travelers. He has been associated with Dhyani Buddha Amitabha and Akshobhya. In his simplest form Manjushri carries a sword in his right hand and the manuscript in the left.

This image was unearthed in the course of excavations at the vestibule of a Buddhist shrine. Manjushri is draped in a short *dhoti*, held by a band with flower-shaped clasp, and adorned with beaded anklets, a beaded necklace studded with pendants, three stringed beaded *upavita*, beaded bangles, beaded armlets with ornate projections, elaborate *patra-kundalas* and a short *mukuta* with three ornate projections at the base of the bun-shaped coiffure tied by a cord. He is seated in *lalitasana* attitude over a footed pedestal with his hanging right foot resting on a smaller lotus. With half-closed eyes, his hands are seen against the chest in the *dharmachakra-mudra*, which is an unusual hand gesture associated with Manjushri. The manuscript as an attribute is perched on the lotus while its stalk is seen emerging from the left hand. To the left and right side of the elongated halo can be seen, Dhyani Buddha Akshobhya in the *vajra-paryankasa* showing *dhyana* and Amitabha in the earth-touching attitude with his right hand.

The pedestal bears foliage motif. There are two couchant lions in juxtaposed position on either end of the pedestal.

32. Manjushri

32. 文殊菩萨像

文殊菩萨可以赐给崇拜者智慧、持久的记忆力、聪明和雄辩之才。在《阿弥陀经》、《无量寿经》以及中国旅行家的描述中 经常提到文殊菩萨。

手持剑，左手持经。

这尊像是在挖掘佛殿门廊时发现的。文殊菩萨身着短围裤，腰间用一条带子固定，带扣的形状如花朵。身上佩有饰珠脚镯、挂满垂饰的珠链、三弦饰珠圣线、饰珠手镯、带有华丽突起物的饰珠臂钏和制作精美的卷叶形耳环。菩萨的头发用头绳束成结，头上戴有一顶有三个华丽突起物的短宝冠。他呈游戏座坐姿，坐在一个带脚的台座上，垂下来的右脚踩着一朵小莲花。菩萨双眼半闭，两手置于胸前，作转法轮印。文殊菩萨很少使用这一姿势。作为文殊菩萨特点之一的经书置于莲花之上，莲花的花茎与菩萨的左臂相连。菩萨背后光环的左右两边各有一位金刚乘中

雕像的底座上刻有植物图案，两端各蹲伏着一只狮子。

Acc No. 360/1986 ~ 87

/ 7 8 / / 64× 44× 22

乌达耶吉里考古博物馆 藏



32. 文殊菩萨像

Manjushri

Rajasthan / 8th Century A.D. / Black Stone / 46 × 29 × 9cm
CAC/Conf / 699

Surya, the Sun god, is being worshipped since Vedic times. Initially, he was adorned by means of symbols, but with the emergence of the cult of Sun-worshippers the iconography of Surya was formulated as a regal figure like Vishnu with two arms. Surya stands erect on a lotus pedestal holding two full-blown lotuses which rise just above the shoulders. He wears a protective armour, trousers and high boots, generally the attire of the inhabitants of north-western India and central Asia. In the peninsular Indian art he wears only a *dhoti* without boot. He rides a chariot drawn by seven horses symbolizing the rays of the sun. Arun is the charioteer of the Surya. He is attended by female divinities Usha and Pratyusha and male divinities Dandi and Pingala.

In the present image Surya stands erect on a lotus pedestal, holding in his two hands the stems of two full-blown lotuses seen on either side of his shoulders. He has a smiling countenance on his face which bears mark of third eye on the forehead. The elongated crown (*kirita-mukuta*) bears beaded band with ornamental crests over his head. He is wearing very few ornaments like ear-studs and necklace. In place of armour and trousers, the upper part of the body is covered by an *antarvasa* and *uttarasangh*, girdled by beaded strings with clasps. A fluttering sash covering his shoulders terminates on either side of the arm. The gum-boot bears floral borders and geometrical designs. He is flanked by Danda and Pingala both standing on a lotus pedestal in tri-flexion posture behind a beaded aureole. Pingala holds conch in his right hand while left is placed on his thigh. Dandi holds palm-leaf in his left hand and a pen in the right. Both are wearing knee-length *dhoti* tied to girdle, crested diadem over the bun-shaped coiled headgear, *karna-kundala*, necklace, *upavita*, armlets and wristlets. The upper part of stele and part of right lotus are damaged; the stele bears a border of twisted rope and flames.

33. Standing Surya Image

33. 太阳神苏利耶立像

自吠陀时期起，太阳神苏利耶就一直是人们崇拜的对象。起初，苏利耶只有一些象征性的简单装饰，但随着太阳崇拜的膜拜仪式的出现，苏利耶逐渐被刻画成王者形象，仿佛双臂的毗湿奴。一些艺术作品中，苏利耶直立站在莲座上，双手各托一朵盛开的莲花至肩头。他身着盔甲和长裤，脚蹬高筒靴，这是西北印度和中亚居民的典型装束。在印度半岛的艺术作品中，苏利耶则仅穿围裤，不穿靴子。他乘坐一驾由七匹马拉着的神车，象征太阳的光芒。阿鲁那是苏利耶的御者，他由两名女神乌莎和普拉丢莎、两名男神丹迪和宾加拉陪侍。

此尊像苏利耶直立站在莲座上，双手各托一朵盛开的莲花至肩头。他面带微笑，前额长有第三只眼。高冠上有镶珠饰带。身上饰物不多，只佩戴耳饰、项链等。苏利耶身上并未着盔甲和长裤，而是在上身披了一件内衣和外衣，用一条饰珠腰带系住。他的肩头披着一条披帛，披帛两端搭在手臂上。长靴上有一些花朵图案和几何图形。丹迪和宾加拉站在苏利耶两旁，身后各有一轮光环，均呈三屈式立姿，站在莲花座上。宾加拉右手持法螺，左手放在大腿上。丹迪左手持贝叶，右手持笔。二人身穿及膝围裤，头戴饰章王冠，头发卷曲，佩有项链、圣线、臂钏和腕饰。石板上部和右边莲花的一部分已损毁。石板上刻有狭长的拧绳花纹和火焰纹。

CAC/Conf/699

拉贾斯坦 / 公元8世纪 / 黑石 / 46 × 29 × 9 厘米
印度考古局集中收藏（新德里）



33. 太阳神苏利耶立像

Standing Surya Image

Bihar / 8th Century A.D. / Stone / 49 × 31 × 8.5cm
Acc No. 72.120

In order to carry out his supreme task of preservation, lord Vishnu took incarnation of in the form of Narsimha in which human body had head of lion. According to *Kurampurana*, lord Vishnu took this form to destroy the demon Hiranyakasipu who was blessed with invincible boons from Brahma that he would not be killed either by man or by beast, either in the day or by night, either inside house or outside and no weapon would cause him any injury. Another version available in *Padmapurana*, refers to Pralhada, son of Hiranyakasipu, wherein Pralhada was subjected to torture by his father as he was a devout worshipper of lord Vishnu. Vishnu in view of the boons granted to demon king took the form of half man and half lion, dragged him to the threshold at twilight time and tore his belly with his claws.

The present image of the Narsimha is standing in *alidha* posture trampling appasmar (ignorance) with his left leg and holding Hiranyakasipu against his thigh and tearing apart his belly with his normal two hands. The upper left hand holds conch while the right hand is held in the thrashing attitude. He stands under an arched entrance decorated with lotus petals. He is adorned with a *tiara*, necklace, *vanamala*, *upavita*, armlets, wristlets and anklets. He wears loin-cloth decorated with parallel lines and series of incisions. The demon king holds in his right hand a sword and a shield in his left. He wears a knee-length *dhoti* tied to his waist. The appasmar is in crouching position with his left leg bent to his thighs while right leg is raised up. The left hand below elbow is placed on the surface while right holds a sword half of it pierced in the ground.

34. Narsimha: Incarnation of Vishnu

34. 毗湿奴人狮化身像

为了完成保护世界这一最高使命，毗湿奴化身为狮头人身的那罗辛哈。根据《神龟往世书》的说法，毗湿奴这次化身是为了消灭魔王希兰亚卡悉布。后者从梵天那里获得了特殊的恩赐，即他不会被人或兽杀死，也不会白天或黑夜、在屋内或屋外被杀死，而且任何武器都不能伤害他。《莲花往世书》记载的另一个版本则是，希兰亚卡悉布的儿子普拉哈达由于虔诚地崇拜毗湿奴而遭到父亲的迫害。毗湿奴清楚这位魔王所获得的允诺，于是化身为半人半狮，在傍晚时分将魔王拖到门槛边，用利爪撕破了他的肚子。

此像中，那罗辛哈左脚踹着阿帕斯马拉（无知），两手正在撕扯顶在腿边的希兰亚卡悉布的肚子。上面左手举着法螺，右手做抽打状。他站在装饰着莲瓣纹的拱门下，头戴宝冠，身上佩戴项链、花环、圣线、臂钏、手镯、脚镯，腰上缠布，布上有平行纹装饰。魔王右手举剑，左手持盾，及膝的围裤在腰间扎好。阿帕斯马拉呈单腿跪姿，左手小臂着地，右手中握的剑一半戳在地里。

Acc No. 72.120
比哈尔 / 公元 8 世纪 / 石质 / 49 × 31 × 8.5 厘米
国家博物馆（新德里）藏



34. 毗湿奴人狮化身像
Narsimha: Incarnation of Vishnu

Patansheru, Medak / 8th Century A.D. / Stone / 96 × 46.5 × 24.5cm
Acc No. 4122

The *chauri* bearer is generally attending figures, carrying a fly-whisk. It was a common practice to depict fly-whisk carrier in the early phase of Indian art. Such images were carved out to meet the subsidiary requirements within the temple precincts and were placed either at the entrance or in the shrine.

The present image of *chauri* bearer is of a charming male, standing in tri-flexion (*tribhanga*) posture. The portions below thigh are missing and both the hands are mutilated. He is holding the whisk in his left hand raised against his shoulder. This figure is remarkable for its smooth, tender and fleshy body contours. He is wearing *dhoti*, tied with a waist-band decorated with a *kirtimukha*. His upper body is bare and an *upavita* is running across his left shoulder. He is wearing a headgear with diadem and central crest. His hair is combed back and a part of it hangs on either side of the shoulder. He is adorned with necklace, beaded ear-ornaments and armlets.

His face is round having elongated eyes, bow-shaped eyebrows, fleshy cheeks, smiling lips and projecting chin. It is one of the well rendered images of *chauri* bearer of Western Chalukyan origin.

35. *Chauri* Bearer

35. 持拂尘者

这是一位手持拂尘的侍者。印度早期艺术中，持拂尘者是常见人物，通常是为了满足补充寺庙区的需要，常放在神庙的入口处或殿堂中。

这位持拂尘者是一位可爱的男子，身体呈三屈式站立。胯以下缺失，双手残，左手持拂尘。其身体光滑、细腻，富有肉感。身穿围裤，腰间系带，上面饰有天福之面。上身赤裸，一条圣线跨过左肩。他戴着有冠带和盔饰的帽子，头发后梳，部分从两侧垂下披在肩头。佩戴项链、缀珠耳饰和臂钏。

人物面庞较圆，双眼较长，眉弯如弓，面颊丰腴，唇角含笑，下巴突出，是西遮卢迦王朝持拂尘者像中的佳作。

Acc No. 4122
梅达克 / 公元 8 世纪 / 石质 / 96 × 46.5 × 24.5 厘米
国家博物馆（新德里）藏



35. 持拂尘者

Chauri Bearer

Sarnath / 8th-9th Century A.D. / Sandstone / 29.2 × 53.5 × 13.5cm
Acc No. 519

Buddha's life scenes, including the Great Decease or *Mahaparinirvana* has been integral part of themes depicted in Buddhist art since the early centuries of Christian era. It is reported that soon after taking the meal, offered by Chunda, the smith, he had an attack of dysentery. In this condition, he traveled to the suburbs of Kushinagara, the capital of the Mallas. There, Ananda at his behest, spread a couch between the two sala trees on which Buddha laid himself down on his right side and passed away in the last watch of the night at the age of eighty in 483 B.C. His last watch words were 'decay is inherent in all component beings. Work out your own salvation with diligence'.

In the present stele Buddha is shown in reclining towards his right on a couch, his head rests over his right hand. He is clad in a diaphanous *antarvasa* and an *uttarasanga* covering both the shoulders. A striking peculiarity of this and most other *parinirvana* reliefs is the rendering of the Buddha's drapery folds. Instead of the fold's falling straight to the couch, they curve towards his feet just as they would if he were standing. Human beings are represented on the pedestal in profound grief, on the right is a male figure, stretching his right hand on head, while his left hand holds some offerings. Next to him is a female figure moving forward, hands raised against her face in sorrow. There are four seated male figures in grief, and one standing on the extreme left is standing in composed attitude with his right hand raised against chin and the left resting on his thigh.

About the mourners, the *Maha-parinirvana-sutra* refers, "when the blessed one died, of those of the brethren who were not yet free from the passions, some stretched out their arms and wept and some fell head long on the ground rolling to and fro in anguish at the thought. But those of the brethren who were free from the passions bore their grief collected and composed".

36. *Mahaparinirvana* Scene

36. 大涅槃图

之一。据说，佛陀吃过铁匠纯陀奉上的饭食就闹了痢疾。尽管如此，他继续前行，直到末罗国都俱什纳加尔附近。在那里，阿难奉他的旨意，在娑罗双树之间摆上了一张卧榻，佛陀朝右侧躺下，于公元 483 年——
懈怠”。

即它们处理衣褶的方式很特别：衣褶不是竖直垂下来，而是围着脚，仿佛站立时一样。基座上浮雕的人物都极度悲伤，右边是一个男子，右手举过头顶，左手持供品；他旁边是一个前行的女子，双手捧脸，极度悲哀；旁边坐着四位忧伤的男子；最左边站着一人，右手扶着下巴，左手搭在腿上。

臂痛哭，倒地翻滚，而那些已经离欲的比丘保持清醒，守住意念。”

Acc No. 519
/ 8 9 / / 29.2 × 53.5 × 13.5 厘米
萨尔纳特考古博物馆 藏



36. 大涅槃图
Mahaparinirvana Scene

Nalanda / 8th-9th Century A.D. / Stone / 25.5 × 15 × 6cm
Acc No. 00074

It is an interesting image carved in bold relief, depicting Buddha in the *vajraparyankasana* attitude on a *vishva-padma* (double-petalled lotus) with his right palm in the *bhumisparsha-mudra*. The stele at the back is tapering and supporting an ovalish nimbus carved with branches of Bodhi tree. Attired in a long *antaravasa* (with a portion spread like a fan on the seat) and an *uttarasanga* worn in an *upaviti* fashion which leaves his right chest, shoulder and arm bare. A circular *urna* on the forehead, half-closed eyes and benign meditative expression indicate serene contemplative mode. The soles of his feet and visible left palm bear lotus-shaped marks. The hair is arranged like pellets, with gentle *usnisha* projection. Elongated ear-lobes, auspicious lines round the neck and luxuriant leaves of *Bodhi* tree deserve mention.

37. Buddha in *Bhumisparsh-mudra*

37. 触地印佛像

这尊粗浮雕的佛像很有意思，刻画佛陀结金刚跏趺座坐于仰覆莲座上，右手作触地印。身后背板呈梯形，托起一个椭圆形的头光，头光上面雕有菩提树枝。佛陀身穿长长的内衣（其中一部分成扇形铺在座位上）和袒右式的上衣，右胸、右肩和右臂袒露。前额有一圆形白毫，双眼半闭，表情慈祥安宁，作沉思状。双脚脚底和摊开的左手掌有莲花形标志。头发梳成球状，顶上肉髻微凸。下垂的双耳、颈部的吉祥纹和茂盛的菩提树叶十分引人注目。

Acc No. 00074
/ 8 9 / / 25.5 × 15 × 6
那烂陀考古博物馆 藏



37. 触地印佛像

Buddha in *Bhumisparsh-mudra*

Madhya Pradesh / 9th Century A.D. / Stone / 67 × 28cm
CAC/Conf/381

Dvarapalas (the guardian figures) are integral part of the temple architecture. They protect the shrine and its environ from evil forces. The present image gracefully stands in tri-flexion (*tribhanga*) pose over a plain pedestal. The figure with dignified bearing with elongated bodily features and expressive robust look through his eyes holds in his right hand a bunch of flowers while left is holding an indeterminate object covered against the thigh. He wears a knee-length *dhoti* held by a girdle with a clasp. The central pleat of *dhoti* is adorned with suspended chain with a leaf shaped pendant flanked by strings of bells showing movement. There is a sash running across the thigh, tied on the left side. He is bedecked with anklets, *valayas*, an armlet round his right arm, a broad necklace, *karna-kundalas*, *upavita* and matted hair tied with a string terminating into tastefully drawn bunch of coils. A part of coils falls on either side of the shoulder.

38. *Dvarapala*

38. 门神像

门神是印度寺庙建筑雕刻中必要的组成部分，起驱魔镇邪的作用。此像身体呈三屈式，优雅地站在台座之上。其面相威严，身材修长，双目炯炯有神。右手持花束，左手所持之物因被腿部挡住，无法辨认。身着及膝围裤，用一条腰带系住。围裤中间褶皱部分饰有吊链，链子上挂有树叶形状的垂饰物，链子两边挂着几串铃铛，颇具动感。两条大腿上围着一一条饰带，系在左边。身上佩有脚镯、臂钏、宽项链、耳环和圣线，右手臂上有臂钏。头发缠结，发卷集中束于头顶，部分垂在两肩。

CAC/Conf/381

中央邦 / 公元9世纪 / 石质 / 67 × 28厘米
印度考古局集中收藏（新德里）



38. 门神像

Dvarapala

Tamil Nadu / 9th Century A.D. / Granite / 91.5 × 40.5 × 28cm
Acc No.67.105

Among the blissful images of Siva, the form of *Dakshinamurti* finds reference in the various Saiva texts. Etymologically, it is believed that Siva was seated facing south when he taught the sages. This type of image of Siva as a teacher is placed in a niche on the southern wall of a temple in Tamil Nadu. Literally, *Dakshinamurti* connotes 'the southern or south-facing image', imbued with the elements of grace and wisdom.

Siva is seated on a throne in *lalitasana* attitude. His upper-right hand holds a battle axe while the principal right is displayed in teaching gesture. The lower left hand is placed on the corresponding thigh while the upper one holds a bowl. The head is decked with a central crest, attached to fillet; hair locks are pasted in the centre and cascade on the either side over the shoulders. He is adorned with ear-studs, necklace, beaded *upavita*, *udarabanda* and wristlets. He wears a *dhotti* tied to waist, and a sash runs below his left leg and hang over the throne. His youthful face is benevolent and contemplative.

39. *Dakshinamurti* Siva as the Supreme Teacher

39. 湿婆南面像

南面相是湿婆的吉祥形象之一，在湿婆教经典中有许多相关描述。从词源上看，人们认为湿婆说法时面南而坐。因而在泰米尔纳杜的神庙中，说法者湿婆像被放在南墙的壁龛中。南面像的字面意义为“面向南方的或南面像”，暗含优雅和智慧之意。

湿婆结游戏座坐于宝座上，里侧的右手持一战斧，左手捧一碗；外侧的右手作说法势，左手放在左腿上。头上正中戴一宝冠，发卷在头顶扎成一束，从上面散下披在肩上。他戴着耳饰、项链、串珠圣线、宝锁以及腕饰。下身围裤，扎在腰间，左腿下一条饰带从宝座上垂下。年轻的面庞显得十分慈善，似在沉思。

Acc No.67.105

泰米尔纳杜 / 公元 9 世纪 / 花岗石 / 91.5 × 40.5 × 28 厘米
国家博物馆（新德里）藏



39. 湿婆南面像

Dakshinamurti Siva as the Supreme Teacher

Bharatpur / 9th Century A.D. / Stone / 103 × 68.5 × 23.5cm
Acc No.69.134

A famous Saiva legend narrated in *Mahabharata* refers to the story of marriage of Siva. He was earlier married to Sati, daughter of King Daksha, who burnt herself in havan-kunda (fire-alter) at the time of performing rituals by her father to vindicate her husband's honour. She was reborn as Parvati, the daughter of Himalaya and got married to lord Siva. The episode of Siva-Parvati wedding is known as *Kalyanasundara vivaha*.

The present representation of *Kalyanasundaramurti* consist the images of Siva and Parvati in the central part of the composition surrounded by several subsidiary images. The standing four-armed Siva is holding the right hand of Parvati with his principal right hand (though broken) which is a ritual of marriage (*panigrahana*). The other lower arm is also broken and the remaining portion shown in akimbo. He holds *trishula* (trident) in the upper right hand; and snake in the upper left, part of which is damaged. His hair locks (*jata*) are coiled above his head and a portion of it let fall on the either side of the shoulder. Marked with smooth and fleshy body forms, he is shown in a short lower garment tied with a beaded waistband. He adorns a necklace, an *upavita*, ear ornaments and small snakes are seen coiled as armlets.

The two-armed Parvati standing gracefully in tri-flexion- *tribhanga* posture is holding a mirror in her left hand; and holding the hand of Siva with the right (broken) . She is adorned with a proper hairdo combed and tied back in bun shape with beaded ornate head gear. She wears ear-studs, necklace, decorated armlets, waist-band and anklets. A sash is over hanging from either side of the shoulder.

Between Siva and Paravati is the image of Brahma at the bottom, performing the marriage ceremony before a fire altar where Agni is personified in *anjali-mudra*.

To the right of Parvati three figures are depicted in a row on the margin of stele. The lower most is a mutilated female figure, the middle one is a standing male figure and the upper most is elephant headed god- *Ganapati*. Besides Agni, other seven *dikpalas* (guardian of directions)- Kubera, Indra, Vayu, Yama, Nirutti, Isana and Varuna are depicted in the upper part of the stele shown as if they are floating on the clouds.

The theme of marriage of Siva and Pravati has been effectively sculptured in Gurjara-Pratihara style. The treatment of the clouds with celestials above is reminiscent of earlier traditions of the Guptas and Vakatakas.

40. The Marriage of Siva & Parvati

40. 湿婆与帕尔瓦蒂的婚礼

《摩诃婆罗多》中有个著名的故事描述了湿婆的婚礼。湿婆早先与国王达克沙的女儿萨蒂结婚。在其父主持的一场羞辱湿婆的祭典上，萨蒂自焚于火祭坛。她再生为喜马拉雅山的女儿帕尔瓦蒂，并与湿婆结婚。湿婆与帕尔瓦蒂婚礼的这段插话被称为“美满婚姻”。

这幅“美满婚姻”中间是湿婆和帕尔瓦蒂，几个从属人物环绕旁边。站立的四臂湿婆按照婚礼习惯，下面的右手（已残）拉着帕尔瓦蒂的右手。左手已残，但保留着叉腰的姿势。上面的右手持三叉戟，左手（残）举着蛇。发髻盘在头顶，一部分从上面垂下披在肩头。他身体光滑、丰满，下衣用镶珠腰带束紧，佩戴项链、圣线、耳饰和小蛇充当的臂饰。

双臂的帕尔瓦蒂呈优雅的三屈式立姿，左手持镜，右手（残缺）拉着湿婆的手。头发在脑后盘成扁圆的髻，用华丽的珠串装饰，戴耳钉、项链、臂钏、腰带、脚镯。一条饰带从两肩垂下。

湿婆与帕尔瓦蒂中间下方是梵天，正在火祭坛前主持婚礼。火神阿耆尼呈现为双手合十的人形。

帕尔瓦蒂右边的石板边缘刻画着一列三个人物。最下面的一个女子像已残，中间是一个男子立像，最上边是象头神伽纳帕蒂。除火神阿耆尼外，石板上方还刻画着其他七位各方守护神，即俱毗罗、因陀罗、伐由、阎摩、尼鲁蒂、伊萨纳和伐楼那，他们仿佛浮在云中。

这件“美满婚姻”作品体现了瞿折罗-普拉蒂哈拉风格，而浮云上边站有天神的雕刻形式，让人想到早期的笈多和伐卡塔卡传统。

Acc No. 69.134
帕拉特普尔 / 公元9世纪 / 石质 / 103 × 68.5 × 23.5 厘米
国家博物馆（新德里）藏



40. 湿婆与帕尔瓦蒂的婚礼

The Marriage of Siva & Parvati

Bodhgaya / 9th-10th Century A.D. / Stone / 59 × 44 × 17cm
Acc No. 1533

There is a legend that during one of his visits to Vaishali, Sakyamuni was offered a bowl of honey by a devout monkey. It is said that after offering the honey, the monkey, while walking backwards, fell into a pit and was drowned. However, as a reward for his good deeds, he was reborn as a Brahmana. Buddhist sources reveal that Sakyamuni occasionally visited Vaishali, the capital of the Lichchhavis, and stayed at shrines and *chaityas* located in the vicinity. This incident was reckoned as one of the eight important events of Buddha's life. According to Huin-Tsang, the spot marking the event was honoured with a stupa. The recent excavations near the lion capital at Vaishali has brought to light a terracotta monkey figure holding a cup, thus tentatively confirming the association of the site with the legend. An elaborate depiction of *the offering of the monkey* can be seen at Sanchi, Stupa I, over the western pillar of the north gate, belonging to the second century B.C. A couple of representation of later date of this legend can be seen in the sculptured panels of Gandhara region.

Buddha is depicted in *dhyana-mudra* seated in *padmasana* on a double-petalled lotus pedestal supported by lions facing opposite side. He is portrayed with typical short curls and *ushnisha* on the top, an *urna* on the forehead, elongated eyes and arched eyebrows, long earlobes and articulated body contours reminds a Jina (Jain Tirthankar) image. He wears *sanghati* in covering mode and *uttarsanga* as lower garment. Both the hands are placed on the lap, but palm portion is broken. In the lower central part is seen the monkey in profile, with right foot forward, holding an incurved globular bowl of honey. Instances of depicting the narrative elements at the throne base are relatively common with the art of Gandhara region. The back rest of the throne shows decorative elements and tying of festoons on either side of the moulded upright. Above the coping and on either side of the flaming nimbus can be seen elongated stupa mouldings in relief.

41. Devout Monkey Offering to Sakyamuni

41. 猕猴奉蜜

传说在吠舍离城，一只虔诚的猕猴向来访的释迦牟尼奉献了一碗蜜。据说猕猴奉献过蜜后，退走时跌进水坑淹死了。为褒奖其善举，猕猴再生为婆罗门。佛教文献表明，释迦牟尼偶至利伽维首府吠舍离城，曾在城郊的神殿和支提停留。这被看作是佛陀一生中八大重要事件之一。根据玄奘的记述，原址曾筑塔以示纪念。最近在吠舍离狮子柱头附近出土了一尊捧杯陶猴，在一定意义上证实了该地与这一传说之间的联系。桑奇大塔北门西侧柱子上雕有《猕猴奉蜜》故事，作于公元前2世纪，详细地刻画了这一故事。犍陀罗地区的雕刻嵌板上也有对这一传说的刻画，年代要更晚一些。

佛陀手作禅定印，结莲花座于仰覆莲座上，座由两头背对背的狮子驮负。此像刻画出了佛陀的典型特征：螺发肉髻，前额有白毫，双眼细长，眉弯如弓，双耳下垂。棱角分明的身体轮廓使人联想起耆那教祖师雕像。佛陀披通肩大衣，下边穿外衣。双手置于膝上，手掌残。中间下半部有猕猴的侧像。它右脚前伸，手持一盛满蜂蜜的球形敛口碗。宝座的刻画手法与犍陀罗艺术比较一致，后部立屏的两边都有装饰性物 and 垂花饰。在火焰头光两侧有拉长的浮雕佛塔。

Acc No. 1533

/ 9 10 / 59 × 44 × 17

佛陀伽耶考古博物馆 藏



41. 猕猴奉蜜

Devout Monkey Offering to Sakyamuni

Ratnagiri / 9th-10th Century A.D. / Stone / 67.3 × 42 × 12cm
Acc No. 35

Seated in the *lalitasana* attitude on a double-petalled lotus, the two-armed and pot-bellied (*lambodara*) Jambhala, with a circular mark on the left sole, holds in his right hand, placed in the *varada-mudra* against his knee, a matulunga. His left hand is placed on a mongoose disgorging pearls. Clad in an *antariya* with a folded part spread on the seat, he is adorned with plain rounded anklets, an *udara-bandha*, thick *valayas* (one around each wrist) with a central floral piece, beaded armlets with an ornate triangular projection, a necklace with a flower-shaped central piece, a garland having *utpalas* or *champakas* at intervals, large ear-studs and a high conical *mukuta*. On the *mukuta* are six seated figures -- five Dhyani-Buddhas in their characteristic *mudras* and a sixth figure (Namasangiti?) in the *vajra-paryankasana* attitude with hands in the *mudra* of *kshepana*. There is a raised circular mark on the forehead. Coiled locks of hair fall on the shoulders. Over the head is spread an umbrella. On either side of the head is a female figure rushing through clouds, the one on the dexter carrying a pot and the other on the sinister a banner. The back- slab has a central upward projection at the top.

Below the seat are four *nidhi-kumbhas*; the one below his right foot is fallen on its side and from it have issued several *nidhis*. Also below the seat are two seated figures, the one on the dexter holding a bowl of fire (?) and the other on the sinister a bowl of offering (?).

On the back side of the sculpture is incised a *mandala* diagram which successively contains two concentric circles at the centre, the rough outline of an eight-petalled lotus beyond the circles and two more larger concentric circles. Between the last pair of circles are depicted seventeen lotus-petals. On the top of the diagram is the Buddhist creed inscribed in characters of the ninth-tenth century A.D. and bordered by an oblong. Above this is an inscription, recording a *mantra*, the text of which is *om a hum svaha*. At the centre of the innermost circle is the inscribed letter Jam, and around the edge the inscription reads *om Jambhala-Jalendr[a]ya svaha*. Between the innermost circle and the next outer circle is an inscription, the text of which is *om Vasudhare madavasuvrishtimipatini vasu svaha*.

Beyond this circle and enclosed by rough outlines of eight petals of the lotus are eight inscriptions, all in two lines except (vi) and (viii), which are each in three lines. These inscriptions read clockwise as follows:

- | | |
|---|--|
| (i). <i>om Purnbhadrīya svaha</i> ; | (ii). <i>om Chilikundali svaha</i> ; |
| (iii). <i>om Vaisrama(va)naya svaha</i> ; | (iv). <i>om Kelimali svaha</i> ; |
| (v). <i>om Danadaya svaha</i> ; | (vi). <i>om Jambhala-Mukhendraya svaha</i> ; |
| (vii). <i>om Manibhadrāya svaha</i> ; and | (viii). <i>om Jambhala Charanendra svaha</i> . |

42. Jambhala

42. 财神金巴拉像

双臂鼓腹的财神金巴拉结游戏座于仰覆莲座上，左脚底有一个圆形标记，右手置膝上作施与印，手中有一柠檬。

腕饰（每个手腕各有一只）、有三角形突起的缀珠臂钏、有花形坠饰的项链、由莲花和金香木相间串起的花环、大耳饰以及一个锥形高冠。冠上装饰有六个坐像——五个作各自标志性手印的禅定佛及结金刚跏趺座、双手作抨击印的第六个人物（纳马桑吉蒂？）。金巴拉额头上有一个凸起圆形标记发卷落在肩头。头顶有一伞盖。头部两侧都各有一女子穿云而来。右边的手捧罐子，左边的手举旗帜。背板顶端中心有一个向上的突起。

莲花座下有四个宝瓶。其中，在他右脚下的宝瓶向一边倾倒，并散发出光辉。在神像的莲花座下，还有两个坐着的人物。右边的人物手持一碗火（？），左边的人物手持一碗贡品（？）。

这件雕刻的背面刻有一曼荼罗图案，图案中心包含两个连续的同心圆，同心圆之外是一朵八瓣莲花，八瓣莲花

9 10

由一长方形框框住。上方记录着密咒，其经文是“*om a hum svaha*”，在最里面的圆的中心刻有字 Jam，边缘铭文为“*om Jambhala-Jalendr[a]ya svaha*”。该圆外面的铭文为“*om Vasudhare madavasuvrishtimipatini vasu svaha*”。该圆以外的八朵莲瓣内均刻有铭文，除第五瓣和第八瓣为三行外，其余均为两行。铭文按顺时针方向依次为：

- | | |
|---|---|
| 1. <i>om Purnbhadrīya svaha</i> ; | 2. <i>om Chilikundali svaha</i> ; |
| 3. <i>om Vaisrama (va) naya svaha</i> ; | 4. <i>om Kelimali svaha</i> ; |
| 5. <i>om Danadaya svaha</i> ; | 6. <i>om Jambhala-Mukhendraya svaha</i> ; |
| 7. <i>om Manibhadrāya svaha</i> ; and | 8. <i>om Jambhala Charanendra svah</i> . |

Acc No. 35

/ 9 10 / 67.3 × 42 × 12

拉特纳吉里考古博物馆 藏



42. 财神金巴拉像

Jambhala

Ratnagiri / 9th-10th Century A.D. / Stone / 17 × 10.5 × 4cm

Acc No. 137

Tara, also known as Tarini, remains one of the most popular female divinities amongst the Buddhist pantheon. Buddhist text *Advayavajrasangraha* records that she is the spiritual consort of Dhyani-Buddha Amoghasiddhi and in the simplest form she carries a lotus in her left hand and exhibits the *varada-mudra* with the right. Some of them may bear the effigy of Amoghasiddhi in their crowns. However, according to other sources there are forms of Tara where at times she bears the image of Dhyani-Buddha Akshobhya and sometimes Amitabha.

The goddess Tara is seated in *lalitasana* attitude on a double-petalled lotus. Robed in a lower garment, the two-armed goddess, with a placid facial expression and a mark on the forehead, is bedecked in bangles, armlets, a girdle, a necklace of strings, ear-studs and a *mukuta* with projections in the form of half-flowers. With her right palm in *varada-mudra*, resting on the knee, she carries in her left hand the stalk of an *utpala*. The semicircular halo behind her head is edged by diamond-shaped motifs, each alternating with roundel, both the top corners have a flower. Below the lotus-seat there is a devotee with folded hands.

43. Tara in *Varada-mudra*

43. 施与印多罗像

多罗，又名多里尼，是佛教诸神中最受爱戴的女神之一。佛教典籍《无二金刚和合摄持品》记载她是禅定佛北方不空成就佛的精神伴侣，她最简单的形象就是左手持莲花，右手以施与印示人。一些造像顶部有不空成就佛小像。而在其他文献中，多罗头冠上的肖像有时是禅定佛之不动金刚佛或阿弥陀佛。

此像多罗女神结游戏座于仰覆莲座上。面目祥和，着下裙，额头上有一个标记，佩戴脚镯、臂环、腰饰、项链、耳饰、一个有突出半花形装饰的头冠。女神右手置膝上，作施与印，左手持莲茎。脑后的半圆形头光边缘有带状的菱形、圆形交替纹。顶端两角各有一朵花。莲花座下有一个双手合十的信徒。

Acc No. 137

/ 9 10 / / 17× 10.5× 4

拉特纳吉里考古博物馆 藏



43. 施与印多罗像
Tara in Varada-mudra

Madhya Pradesh / 9th-10th Century A.D. / Sandstone / 74 × 45cm
CAC/Conf/635

Siva, one of the trinity gods, functions as the destroyer. He has been depicted as ferocious god while illustrating stories connected with his specific acts of destruction. Siva is said to have eliminated demons like Gajasura (the elephant demon), Tripurasura (the demon of the three fortress), Andhakasura, Jalandhara and others for their malicious act. Some of the finest works of art narrating these stories can be seen in the rock-cut art at Ellora and Elephanta. In the narrative, Gajasurasamharamurti is shown as the irate god engaged in a vigorous dance of fierce ecstasy on the elephant demon's head who had troubled the rishis. Part of the elephant hide of the demon is spread aloft by the god using it as cover, besides the Devi stands at the lower right corner as the only awe-struck spectator of the divine act of retribution.

Here, Siva is shown with eight arms. The disposal of existing right leg suggests that he was trampling the demon's head with his left leg in *alidha* posture. With his principal hands he holds a trident shown across his body. The upper two pairs of hands are raised up, holding the skin-hide of the demon, while the upper left hand holds a shield. The rest of the hands are mutilated.

The anger on the face has been created effectively by bulging eyes; bow-shaped raised eyebrows, moustache, and partially open mouth with protruding fangs. His face is covered with locks of beard and moustache. The elaborate *jata-mukuta* has a band with beaded linings followed by a snake coil, holding a bunch of hair-locks. He is adorned with two different types of ear ornaments, three stringed beaded necklace, beaded armlets with triangular projection, *valaya*, garland of skulls interspaced by strings of beads and griddle fitted with tiny bells. He wears tiger skin treated like a *dhoti* with central plight.

Left lower portion of the sculpture is broken. Left two hands, left leg and portion below right ankle of the figure are completely missing. Though, this sculpture is broken at number of places, it retains typical characteristics of the art of early medieval ages.

44. Siva as Destroyer of Demon Gajasura

44. 杀象魔者湿婆

湿婆是印度教的三大主神之一，主司毁灭。人们把他描述成一位凶恶的神，流传着大量关于他致力于毁灭活动的故事。湿婆曾除掉许多妖魔鬼怪，诸如象魔、三城魔、黑暗魔、水肿魔等等。描述湿婆斩妖除魔的雕刻作品以埃洛拉和象岛石窟的为最佳。在这些故事里，杀象魔者湿婆以一位愤怒的神的面貌出现，他在骚扰仙人们的象魔头上疯狂起舞。湿婆将一块象皮披在身上，右下角站着他的妻子黛维，充满敬畏地看着这一神迹。

此尊雕像的湿婆有八臂。现存的右腿部分表明他正踩在象魔的头颅上，左腿则呈展右势。前面两只手握着一把三叉戟，横在胸前。上面两只手高高举起象魔的兽皮，位于左上方的手中握着一块盾牌，其余的手已残损。

湿婆的双眼外突，眉毛倒竖，须髯如戟，半张的嘴中伸出几颗獠牙，呈现一副愤怒相。他头有发髻冠，冠周围以珠链环衬，头发上方再用毒蛇环绕。湿婆佩戴着两种不同的耳饰、三串串珠项链、带有三角形突出物的串珠臂环、手镯，以及用骷髅、珠子和小铃铛串成的花环。他将虎皮裹在腰间，充当围裤。

雕像的左下方已被损坏。左边的两只手、左腿以及右踝以下部分全部不见。尽管雕像多处缺失，但还是体现出典型的中世纪早期的艺术风格。

CAC/Conf/635

中央邦 / 公元 9 ~ 10 世纪 / 砂石 / 74 × 45 厘米
印度考古局集中收藏（新德里）



44. 杀象魔者湿婆

Siva as Destroyer of Demon Gajasura

Ratnagiri / 9th-10th Century A.D. / Stone / 31 × 16 × 9cm
Acc No. 267

The goddess Tara is the spiritual consort of the Dhyani Buddha Amoghasiddhi. At times, with the change of function, she has been associated with Dhayani Buddha Amitabha.

The present representation of Tara is ichnographically comparable with the accession number 137 (p.128). She is seated in *lalitasana* on a double-petalled lotus with her suspended right foot resting on a second lotus. The goddess with her oval face, half-closed eyes and elongated body carries stalk of *utpala* with her left hand while her right hand is in *varada-mudra*. The half-closed eyes make the facial expression more introspective. She is dressed in a long diaphanous sari and a folded *uttariya*, and adorned with necklace, armlets, bangles and girdle. Her hair is tied by a string and arranged on the crown like a bun. Her graceful body contours have been treated realistically. Behind the head is an oval halo jutting into an aureole. Near the right foot of the deity is a kneeling devotee with folded hands.

45. Tara in *Varada Mudra*

45. 施与印多罗像

女神多罗是禅定佛北方不空成就佛的精神伴侣。有时，随着身份的不同，也和禅定佛阿弥陀佛有关联。

这尊多罗女神像结游戏座于仰覆莲座上，悬下的右脚搭在另一莲座上。女神椭圆形脸，双眼半闭，身材修长，左手持莲茎，右手作施与印。半闭的双目更加突出内省的表情。女神穿一件轻薄透明的长纱丽和有褶皱的披帛，佩戴项链、臂钏、脚镯和腰带等。头发在冠上盘成圆髻状，用绳扎好。体态优美，十分写实。脑后的椭圆形头光与背光相连。女神右脚旁有一个跪着的信徒，双手合十。

Acc No. 267

/ 9 10 / / 31 × 16 × 9

拉特纳吉里考古博物馆 藏



45. 施与印多罗像

Tara in *Varada Mudra*

Sarnath / 9th-10th Century A.D. / Stone / 17.6 × 24.3 × 17cm
Acc No. 433

Tara, the most important goddess of the Vajrayana pantheon, is generally associated with Dhyani Buddha Amoghsiddhi, but occasionally with Amitabha, Ratnasambhava and Akshobhya. In her simplest form, Tara holds lotus in the left hand and exhibits the *varada -mudra* with her right.

The present specimen is a detached head of Tara wearing an ornamental diadem with strings of pearls. Sharp bow-shaped eyebrow and straight nose, beautifully carved smiling lips, protruding chin and round fleshy cheeks mark her facial features. Her hair is gathered in a cylindrical mass at the left side. She wears large circular ear rings which are broken, nose and lips are damaged. Star-shaped halo is also damaged slightly. Her crispy facial features with sharp lines indicate the post-Gupta chronology.

46. Tara

46. 多罗头像

多罗是金刚乘佛教最重要的女神之一，一般与禅定佛之不空成就佛

型是左手持莲花，右手作施与印。

此头像是多罗石像残存的头部，佩戴缀有珠链的宝冠。眉弯如弓，鼻梁笔直，嘴角带笑，下巴突出，面颊丰腴。头发绾成柱形髻偏向左侧。大圆耳环已破损，鼻和唇部残，星形头光也已微残。面部线条清晰，五官分明，是典型的笈多风格。

Acc No. 433

萨尔纳特 / 公元 9 ~ 10 世纪 / 石质 / 17.6 × 24.3 × 17 厘米

萨尔纳特考古博物馆 藏



46. 多罗头像

Tara

Among the Bodhisattvas (*Bodhi*-enlightenment and *Sattva*-essence), Avalokitesvara has wide popularity not only India, but in the neighboring countries where Buddhism was accepted. Avalokitesvara (the watchful lord), also called Padmapani (Lotus bearer), is the spiritual son of Dhyani Buddha Amitabha. The Buddhist text *Nispannayogavali* describes him of white complexion, displaying the gesture of *varada-mudra* with the right hand and holding a lotus in his left. Avalokiteshvara is said to be Bodhisattva who rules during the period between disappearance of the mortal Buddha-Sakyamuni and the advent of the future Buddha-Maitreya. He is one of the most popular Bodhisattvas having as many as 108 different forms.

Here, Avalokiteshvara is seated in the *lalitsana* attitude on the pericarp of a fully blossomed double-petalled lotus with his right foot perched on the second lotus. From the stem of the lotus there are stalks, arranged in scrolls, ending in lotuses. He is richly adorned with beaded anklets, two girdles, armlets having a triangular floral motif, a beaded *upavita*, a beaded *hara*, a necklace, ear-ornaments and a short beaded crown with two triangular ornate projections of a ribbon at the sides and a lotus-motif at the centre. At the base of his *jata-mukuta* is the Dhyani-Buddha Amitabha. With half-closed eyes and a smiling face, the Bodhisattva holds in his left hand the stalk of a lotus and right hand, with circular mark at the centre of the palm, displays the gesture of *varada-mudra*. His lower garment is beautifully decorated with floral motifs. The back-slab is richly decorated with pilasters having suspended bells at either end. The capital supports trefoil arch, crowned by a *kirti-mukha* (face of glory). In the lower arches are two *vidyadharas* with a garland in hands, flying towards the deity.

Accompanying figures at the lotus base and one to his left, classify this image as Khasarpana, form of Avalokiteshvara described in *the Sadhanamala*. The peculiar feature of this form is that he is invariably accompanied by the four divinities, namely Tara, Sudhanakumara, Bhrikuti and Hayagriva. The principal figure remains the same i.e. one face and two arms holding lotus in left and right displaying *varada*. To the left of Khasarpana is seen Hayagriva with a protruding belly. He holds a sword in right hand and a noose in left. Below him is seen four-armed Tara displaying *anjali* with her two main arm, while lower right *varada*. Other side of Tara is the princely image of Sudhanakumara. His right arm possibly holds lotus stalk and left arm on the corresponding thigh should hold book.

Basing on the iconographic details given in *the Sadhanamala*, the image is identified as Khasarpana form of Avalokitesvara. The sculptor, while observing the canonical dimensions in the modeling, has imparted depth with considerable plasticity. The specimens may be treated as one of the best out-products of the Nalanda atelier.

47. Avalokitesvara

47. 观世音菩萨像

佛教的国家也是如此。观世音也称为“执莲花”，是禅定佛阿弥陀佛的精神之子。佛教经文《真实瑜伽论》说他皮肤为白色，右手作施与印，左手持莲花。据说释迦牟尼佛圆寂后、未来佛弥勒出现之前的一段时间里，由观世音主持。他是最受欢迎的菩萨之一，有 108 种化身。

这尊观世音菩萨结游戏座于盛开的仰覆莲座上，右脚垂下置于另一朵莲花上。莲茎上有多个花柄，卷曲盘绕与莲花相接。菩萨佩戴丰富的饰物：缀珠脚镯、两条束带、带三角形花饰的臂钏、珠链圣线、缀珠花环、项链、耳饰和一顶短小的镶珠王冠，王冠两边有两个飘带结成的华丽的三角结，中间有一莲花图案。菩萨发髻冠下部是禅定佛之一的阿弥陀佛。观世音双眼半闭，面含微笑，左手持莲茎，右手掌心有圆形印记，作施与印。下裙有美丽的花饰。背板装饰丰富，壁柱两端各悬有铃铛。柱头上支撑着三叶拱，上有宝冠（天福之面）；较低的两个拱边各有一飞天，手持花环，向观世音飞来。

“ ” ——

的法相之一。卡萨尔帕纳的特点是总有多罗、善财童子、毗俱胝与马头明王四神伴随左右；主像一头双臂，左手持莲花，右手作施与印。卡萨尔帕纳左边是右手持宝剑、左手持索套、大腹便便的马头明王，下边是四臂多罗，上面的双手合十，下面的右手作施与印。多罗的另一边是王子模样的善财童子，右手可能持莲茎，左手持经书，放在左大腿上。

同时进一步挖掘，融入了一定的灵活性。这件作品是那烂陀雕塑作坊最杰出的作品之一。

Acc No. 10513

那烂陀 / 公元 9 ~ 10 世纪 / 石质 / 60 × 34 × 11 厘米

那烂陀考古博物馆 藏



47. 观世音菩萨像

Avalokitesvara

Madhya Pradesh / 9th-10th Century A.D. / Sandstone / 23 × 14 × 4cm
CAC/Conf/316

This impressive head of Siva is a part of a life-size sculpture. Siva head is recognized by his vertical third eye and *jata-mukuta* coiling the river goddess Ganga. According to a mythology a sage named Bhagiratha performed penance to bring the pious river Ganga from heaven to the earth. Siva came to his rescue by controlling the flow of the river through his hair-locks and allowing the flow on the earth for salvation of Bhagirath's kith and kin. The tall chignon of matted hair with a crest in the centre, half-closed eyes, auspicious lines round the neck have been drawn with artistic delineation. The miniature head of the river goddess Ganga is seen jutting out from the right side of the matted coil of the crown.

48. Head of Siva

48. 湿婆头像

这件令人印象深刻的湿婆头像是一尊真人大小的雕像的一部分。从眉心竖直的第三只眼睛以及盘绕恒河女神的发髻冠可以判断这是湿婆头像。据神话传说，圣人幸车王为了将神圣的恒河从天国带到人间而苦修。湿婆赶来救助，让河水在他的发络间流淌得以缓冲，再流到人间使幸车王的子民得到救赎。此像湿婆头发缠结，发髻高耸，中间有一冠饰，双眼半闭，颈部有吉祥纹，刻画得十分细致精美。还可看到从湿婆发髻冠右侧伸出恒河女神的小头。

CAC/Conf/316

中央邦 / 公元 9 ~ 10 世纪 / 砂石 / 23 × 14 × 4 厘米
印度考古局集中收藏（新德里）



48. 湿婆头像
Head of Siva

Nalanda / 9th-10th Century A.D. / Stone / 13 × 9 × 5cm
Acc No. 10775

It appears, this mutilated image was in standing posture, displaying probably the gesture of reassurance (*abhaya-mudra*) with his right hand and holding pleats of the robe with left. It gives a glimpse of few mottled red sandstone images of early Gupta period from Mathura. Here, the head is set off against an oval nimbus decorated with petals and beaded band. The *sanghati* is worn in open mode covering the left hand turned outwards, portion below elbow is missing.

Stylistically this image bears testimony of extension of art elements of Kushana and Gupta idioms in Pala atelier at Nalanda. The blissful smile and expression with half-shut eyes and *urna* in the centre are characteristic features of the Buddha images of Pala period. The hair curls have been marked prominently.

49. Bust of Buddha Sakyamuni

49. 佛陀胸像

这尊残像佛陀原应为立姿，右手作无畏印，左手牵衣襟。略微带有笈多时代早期马图拉为数不多的斑点红砂石雕像的感觉。佛像脑后有装饰着花瓣和珠带的椭圆头光。身披敞开的通肩大衣，盖住外伸的左手，肘部以下缺失。

这尊佛像在风格上表明了那烂陀的波罗作坊对贵霜和笈多艺术语言要素的延伸。愉快的微笑、双眼半闭的表情和额中心的白毫是波罗时期佛像的特征。螺发刻画明显。

Acc No. 10775
/ 9 10 / / 13× 9× 5
那烂陀考古博物馆 藏



49. 佛陀胸像

Bust of Buddha Sakyamuni

Ratnagiri / 9th-10th Century A.D. / Khondalite / 32 × 26 × 13cm
Acc No. 138

Among the emanations of Dhyani-Buddha Vairochana, Ushnishavijaya has an important place. She bears the image of Vairochana in her crown and resides within the womb of a *chaitya*. Besides, she also appears as one the twelve *Dharinis* (psychic powers) wherein she belongs to the family of Dhyani-Buddha Amoghasiddhi of green colour. The iconography of the present image relates to Vairochana. According to the *Sadhanamala*, she is conceived as three-faced divinity holding in her three right hands – *Visvavajra*, Buddha on lotus, the arrow and displaying *varada-mudra* by the fourth, and her four left hands show the bow, the noose, vessel and *abhaya-mudra*. There are block print and a drawing from Xinjiang, China in the collection of the National Museum, New Delhi, and a sculpture of the Indian origin in the Indian Museum, Kolkata, of Ushnishvijaya conceived on the lines of *the Sadhanamala*. The present image from Ratnagiri is the second of its kind discovered from the stone-paved courtyard to the north of Stupa 39.

The goddess is dressed in a sari held by a girdle and richly decked in beaded anklets, plain *valayas*, beaded armlets with a central piece, a necklace of similar pattern, a beaded *upavita*, earrings, and high *kirita-mukutas*, the three-headed and nine-eyed goddess, with a benign expression, is seated in the *vajra-paryankasana* attitude on a double-petalled lotus. Of the eight hands of the goddess, four alone preserve the attributes which conform to those of Ushnishavijaya. The principal right hand of the goddess, with a roundel on the palm, is in the *varada-mudra* resting against the knee, while the corresponding left palm, in the *tarjani-mudra*, held against the chest. The second left hand, with a flower-stalk bearing a water-pot, rests on her seat and the third, with a rosary, displays the *abhaya-mudra*. The fourth left forearm is broken; it evidently carried a bow, the lower part of which is fortunately preserved. Of the three missing right forearms, one must have held an arrow. Most of the hands are in the round. The back portion of the figure is cut out of the back-slab. Around the heads are flames, beyond which are five Dhyani-Buddhas – Amitabha and Amoghasiddhi on the dexter, Akshobhya and Ratnasambhava on the sinister and Vairochana, the spiritual sire of Ushnishavijaya, at the centre immediately above the central *mukuta*. Curiously enough, Vairochana, unlike others who are in the *vajra-paryankasana* attitude, is almost in a flying posture, though his hands are in the *vyakhyana-mudra*.

Below the lotus-seat are a seated bearded man with folded hands and an incense burner on the dexter of the foliated lotus stem and two bowls with offerings on the sinister. The foliated stem of the lotus rests on a *tri-ratha* pedestal. But for the forearms, the sculpture is in a good state of preservation.

50. Ushnishavijaya

50. 乌什尼沙维杰耶像

在禅定佛大日如来的放射物中，乌什尼沙维杰耶占有重要的地位。她位于支提的圣所中，宝冠上有大日如来佛像。此外，她也是十二达里尼（神通力）之一，属于绿色的禅定佛北方不空成就佛。这尊雕像体现出

右手作施与印，四只左手分别手持弓、套索、净瓶、作无畏印。在新德里国家博物馆收藏的来自中国新疆的

的诗行描绘的。这尊来自拉特纳吉里的雕像是发现于 39 号佛塔北边石砌庭院中的第二尊此类神像。

女神身着纱丽，束在腰间，佩戴串珠脚镯、素面环佩、有中心饰件的串珠臂钏、款式相同的项链、串珠圣线、耳环和高冠。女神三头九目，面容慈祥，结金刚座于仰覆莲座上。八只手臂中四只手持乌什尼沙维杰耶特有的法器，右手置于膝上，作施与印，手掌有一个圆形标志。对应的左手举至胸口，作食指印。第二只左手持放在莲花座上，手捧一只插有花枝的净瓶。第三只左手持念珠，作无畏印。第四只左手前臂破损，下部有幸保存下来，显然手持弓。缺失的三只右前臂中，必有一只手持弓箭。女神的手大都采用圆雕，背部与背板相连。头部环绕着火焰，火焰外侧为五方禅定佛：阿弥陀佛、北方不空成就佛在右；不动金刚佛、宝生如来在左；乌什尼沙维杰耶的精神先祖大日如来位于中心头冠之上。有趣的是，大日如来并不像其他佛一样结金刚座，而几乎是呈飞天姿态，手作论辩印。

莲座下有一个信徒坐像，他双手合十，留有胡须。中间荷叶枝蔓的右侧有一香炉，左侧有两个盛放贡品的碗。莲茎下是一三车形台基。除前臂外，雕像整体保存状态较好。

Acc. No.138

/ 9 10 / 32× 26× 13

拉特纳吉里考古博物馆 藏



50. 乌什尼沙维杰耶像
Ushnishavijaya

Madhya Pradesh / 9th-10th Century A.D. / Sandstone / 47 × 15cm
CAC/Conf/308

Such types of images have been described as *alasakanya* (indolent girl). Her head is tilted as if to display her elegant coiffure. Her form is rendered with subtle naturalism as if the sculptor had modelled her from life. Her ornaments and sash are treated with great fineness. She wears a sari with oblique ripple marks clinging to legs. The private part is left uncovered creating sensuous feeling. The face is alluring with downcast eyes, bow-shaped eyebrows, well fed cheeks and curved chin with fine lips. She wears rosette type of ear-stud a *hara*, beaded necklace, armlets with triangular projection. Her both the hands are portions below ankle are mutilated.

51. Damsel Adjusting Lower Garment



51. 整理裙子的少女像

这种类型的雕像通常被称作倦慵的少女。她的头稍稍昂起，似乎要向人们展示她那美丽的发式。少女体态自然，似乎是雕刻家根据写生塑造的。她身上各种装饰刻画得细致入微。纱丽紧贴着双腿，透出一道道斜纹衣褶。私处裸露无余，性感十足。少女双眼垂视，眉弯如弓，脸颊丰满，下巴圆润，嘴唇优美，面部极其诱人。她佩戴着花形耳饰、串珠项链以及有着三角形突出物的臂钏。雕像的双手及踝以下部位已残。

CAC/Conf/308
/ 9 10 / / 47× 15
印度考古局集中收藏（新德里）



51. 整理裙子的少女像
Damsel Adjusting Lower Garment

Sarnath / 9th-10th Century A.D. / Sandstone / 19.2 × 12.8 × 8.1cm
Acc No. 4607

The image of Tara, carved in round, with prominent flexion, bears a smiling expression on her full radiant face. Portions below her waist and right hand are missing. The folds of sari bearing combinations of incised geometrical motif of lozenges, wraps her upper part in sweeping flow. She carries in her slightly raised left hand the stalk of an artistically conceived *utpala* (lotus), the missing right hand should have been in *varada-mudra*. The goddess is richly adorned with bangles, armlets, a beaded *hara*, a broad necklace and beaded ear-studs. The coiffure is elaborately done, with major part of the hair is gathered near her right shoulder, which is partially damaged. The *tiara* has an attachment of three conical projections with a leaf-shaped finial. There is row of hair coils spread along the upper edge of the forehead. On either side of the head is the projected ends of a ribbon.

52. Bust of Tara

52. 多罗胸像

多罗像为圆雕，全身曲线明显，面庞含笑，光彩照人。腰以下及右手缺失。饰有菱形纹的纱丽裹着上身，抬起的左手拿着一枝艺术化的莲花，缺失的右手原应作施与印。女神佩戴繁复的饰物包括手镯、臂钏、缀珠项链、宽项圈和缀珠耳环。其发式考究，大部分头发集中于右肩，部分已残。宝冠上有三个锥形突起和一个叶形尖顶，额上一圈盘发，头两侧可见饰带末端。

Acc No. 4607

/ 9 10 / / 19.2× 12.8× 8.1

萨尔纳特考古博物馆 藏



52. 多罗胸像
Bust of Tara

Udayagiri / 9th-10th Century A.D. / Khondalite / 50 × 36 × 20cm
Acc No. 123/2001-02

During the medieval period, Udayagiri emerged as one of the most important centers of Buddhist art and learning. A good number of sculptures have been reported from the excavations at the site.

The present image of Bodhisattva Maitreya is mutilated below the waist, yet the extant portion of left thigh suggests that the image was seated in the *lalitasana* attitude over a double-petalled lotus. With a graceful flexion, he holds the stalk of *naga-kesara* flower seen partially on the back slab, while right seems to have been displaying *varada-mudra*. He is decked with beaded armlets with rosette attachments, double-stringed beaded necklace, chain type *upaviata* and ear ornaments. Tied by a beaded string, a major part of the hair is arrayed in a high *jata-mukuta* which is studded with a stupa motif. The hair curls fall on either side of the shoulder. Around his back, a portion of elongated-oval halo can be seen.

The image of Bodhisattava with half-closed eyes, a serene contemplative facial expression, auspicious lines round the neck and overall delineation of body contours may be considered as one of the best specimens of art created at Udayagiri.

53. Bust of Maitreya

53. 弥勒菩萨胸像

印度中世纪时期，乌达耶吉里成为佛教艺术和修行的最重要的中心之一。这一地区出土了大量的雕像。

此尊弥勒菩萨像腰部以下已缺失，但通过现存的左部大腿部分可以断定此像结游戏座，端坐在仰覆莲座上。此尊弥勒造像优美，关节自然弯曲，在背部石板上可以看见其手握的蛇花花茎的一部分，右部似乎表明佛像作施与印。雕像身上佩有镶圆花形饰物的串珠臂环、双层串珠项链、链式圣线和耳饰。头发用珠链系起，大部分塞入高高的发髻冠中，发髻冠上缀有塔形图案，发卷垂至双肩。其背后可见一个较长的椭圆形光环的一部分。

菩萨半闭的双目、平静肃穆的面容、颈部周围的吉祥纹及整个身形的刻画，充分体现了乌达耶吉里地区的艺术特点。

Acc No. 123/2001-02
/ 9 10 / / 50× 36× 20
乌达耶吉里考古博物馆 藏



53. 弥勒菩萨胸像
Bust of Maitreya

Tamil Nadu / 9th-10th Century A.D. / Bronze/ 17 × 9.2cm
Acc No. CAC/Conf/DLH 89/157

Krishna, one of the incarnations of Lord Vishnu is also known as *Venugopala*, the flute-playing cowherd. This image of the Hindu god Krishna is a popular icon for the domestic shrines. The youthful image in *tribhanga* posture has four arms, stands with his legs crossed at the ankle over a lotus pedestal. With his principal hands he displays the gesture of playing a bamboo flute. In his upper left hand he holds a mace head and upper right a lotus (missing). He wears a *kirita-mukuta* and abundant jewellery including earrings, necklaces, armbands, wristbands, girdle and anklets. It is said that the melodious sound of his flute was alluring to the fellow cowherds. In such images god's cowherd aspect is outlined by his garland and puffed out hairstyle decked with peacock's feathers. The present image however is devoid of garland and desired hairstyle.

54. Krishna the Divine Flutist (*Venugopala*)

54. 吹笛牧童克里希纳像

克里希纳是毗湿奴的化身之一，也称作沃奴戈帕拉，即吹笛牧童。克里希纳神是人们经常供奉在家中的印度教神。此像有四臂，双腿交叉站在莲座之上，呈三屈式立姿。神的两只主要的手呈吹奏竹笛的姿势。位于里侧的左手手中握有仙杖头，右手手中有一支莲花（已失）。克里希纳头戴高耸的王冠，身上饰有大量珠宝，如耳环、项链、腕套、腰带和脚镯。据说其优美的笛声对牧人颇具诱惑力。牧童克里希纳通常身上戴有花环，头发松散，且饰有孔雀羽毛，以体现其牧人的身份。但此尊神像身上没有花环，头上也不是常见的发式。

Acc No. CAC/CONF/DLH 89/157
/ 9 10 / / 17× 9.2
印度考古局集中收藏（新德里）



54. 吹笛牧童克里希纳像
Krishna the Divine Flutist (*Venugopala*)

Bihar / 9th-10th Century A.D. / Stone / 22.5 × 17.7 × 7.5cm
Acc No. CAC/Conf/317

The two-armed Tara, one of the most popular female divinities of the Buddhist pantheon is seen standing on a lotus pedestal. Her left hand holds lotus stalk emerging in the form of a foliated composition from the pedestal. Her right hand is in *varada-mudra*. Her face is round, with half-closed eyes looking downward in contemplation. The contour of the body is more fluid but waist and lower part of the body is heavy. She wears sari with ripple marks, clinging to her legs and tied with a waistband showing overhanging beaded strings. Her body weight, with ease, rests on the right leg. She is adorned with a head band, circular ear rings, a necklace, arm bands, wrist bands and a girdle. A plain halo is seen behind the head of the deity. To the right of the halo, a votive stupa is carved out. A kneeling devotee in *anjali-mudra* is also depicted on the lower right side of the deity.

The Buddhist creed is inscribed along the border of the stele.

55. Tara

55. 多罗像

双臂多罗是佛教万神殿中最受大众喜爱的女神之一。此像多罗站在莲花座上，左手握住莲花花茎，花茎和底座相连。右手作施与印。多罗面庞圆润，双目半闭低垂，呈沉思状。身体线条流畅，但腰部以下部位略显沉重。身着褶皱层叠的纱丽，纱丽紧贴腿部，并用腰带系住，腰带上饰有许多串珠垂饰。多罗的体态自然放松，身体重心落在右腿上。全身上下佩戴有发带、圆形耳环、项链、臂钏、腕饰和腰带。像的头部背后有一圈光环，光环的右边刻有一座小型奉献塔。女神的右下方还有一位跪在地上的信徒，双手合十。

石板的边缘刻有佛教教义。

Acc No. CAC/Conf/317

/ 9 10 / / 22.5× 17.7× 7.5

印度考古局集中收藏（新德里）



55. 多罗像

Tara

Tamil Nadu / 10th Century A.D. / Granite / 100 × 69cm
CAC/Conf/632

In Tamil Nadu, stone representation of Siva as Nataraja dates to the early tenth century and this specimen may be attributed to that period. It is an unfinished work of art.

Siva is celebrated as great master of art of dancing and this form of Siva is known as Nataraja, the lord of Dancers. The composition of Natraja signifies the cosmic process of the world for his dance is an act of creation and manifestation of Eternal Energy. Through his frantic motions, he generates powers of evolution, maintenance and dissolution of the world. The sound of his kettledrum is associated with the Universal Soul that generates element like Air, Fire, Water and Earth and thus is a symbol of creation while the flame of fire is suggestive of destruction. Siva, as the cosmic dancer, is the embodiment and manifestation of eternal energy such as creation, maintenance, destruction, concealment, and favour.

The four-armed Nataraja, in his upper right hand carries a kettledrum while his upper left bears a tongue of flame. The main right hand of Siva is in *abhaya-mudra* attitude, while the principal left is broken. An elaborate hairdo appears as matted crown – *jata-mukuta*, and the jewelry include large earrings, necklaces, shoulder bands, arm and wrist bands. The stele of this sculpture is leaf-shaped.

The lower portion of the sculpture is damaged and portions of chest and belly are also mutilated.

56. Nataraja

56. 舞王湿婆像

在泰米尔纳杜，早至公元 10 世纪，人们就开始用石头雕刻舞王湿婆神像。此像可能就出自那一时期，是一件未完成的作品。

在舞蹈中表现宇宙的创造过程，以及永恒的力量。通过奔放的肢体语言，舞王迸发出创造、保护和毁灭宇宙的力量。半球形手鼓发出的声音象征着创造地、水、火、风四大元素的宇宙精神，因而象征着宇宙的创造。火焰则预示着毁灭。湿婆跳着永恒的宇宙之舞，表现着创造、保存、破坏、隐藏和眷恋，是永恒力量的化身。

舞王有四臂。位于里侧的右手持有一面手鼓，左手持一朵火焰。主要的右手作无畏势，左手已毁。湿婆头上戴发髻冠，身上佩有大耳环、项链、肩饰、臂饰和腕饰等。此雕像的背屏呈叶形。

雕像的下部已毁，胸部和腹部也残缺不全。

CAC/Conf/632

泰米尔纳杜 / 公元 10 世纪 / 花岗石 / 100 × 69 厘米
印度考古局集中收藏（新德里）



56. 舞王湿婆像
Nataraja

Nalanda / 10th Century A.D. / Stone / 20 × 12.3 × 6cm
Acc No. 00013

Among the ten Gods of direction, Yamantaka presides over the East. He is also described as emanation of Dhyani Buddha Akshobhya in the form of six-armed Krishna Yamari and Rakta Yamari. The tantric Buddhist texts, the *Sadhanamala* and the *Nishpannayogavali*, invoke six-armed Yamantaka of blue colour, sometimes embracing his female counterpart with his two principal hands, invariably seen vehemently aggressive. The present image is a dramatic representation of Yamantaka carved in round and standing (*alidha*) on a crouching buffalo. It is depicted with long horns and lasso.

He has six faces with mustache and beards; the principal face has raised eyebrows, and two canines jutting out of lower lip, indicates his vicious nature. He wears a *dhoti* and his ornaments are *sarpamala* and *mundamala*, i.e. garlands of snakes and human heads respectively. Each of his six hands is holding attributes like chopped head, bowl, noose, sword, *vajra* (thunder bolt) and mace. The flaming aureole is marked with thick twisted wavy lines. The rear portion bears an inscription.

57. Yamantaka

57. 耶曼塔卡像

化身 法相为六臂克里希纳 · 耶马里和拉克塔 · 耶马里。密教经典《成

怀抱明妃，通常显得暴怒而好斗。这里圆雕的耶曼塔卡站在一头卧伏的水牛上，形象生动。水牛的长角和套索也有所刻画。

此像有六张脸，胡须满面；前面的主脸眉毛扬起，两颗犬齿突出在下唇外，体现了他的凶恶。下身裹围裤，佩戴蛇环和骷髅环。六只手均持有法器，包括砍掉的头颅、碗、套索、剑、金刚（霹雳）和仙杖。火焰背光上有紧密缠绕的波状线。背后有铭文。

Acc No. 00013

那烂陀 / 公元 10 世纪 / 石质 / 20 × 12.3 × 6 厘米
那烂陀考古博物馆 藏



57. 耶曼塔卡像
Yamantaka

Out of the ten incarnations of Lord Vishnu, Varaha was the third who rescued mother earth from the deluge. The myth of rescue of mother earth from the primordial waters by Vishnu in the form of a boar has both cosmogonic and moral implications. According to one legend, the demon Hiranyaksha had pushed mother earth to the bottom of the ocean, posing an eminent threat to all living beings on the earth, while other version states that she got sunk to the bottom of the sea due to the pressure of evil forces. These are some of the ancient myths which start featuring in art forms from the Gupta period onwards. Broadly, there are two types of representations of the *Varaha* incarnation namely theriomorphic (*Varaha*) and therianthropic (*Nri-varaha*). Sub-types have been noted in both the varieties. In the earlier compositions mother earth, personified as a goddess, stands on a lotus next to the colossal aesthetically sensuous imagination by placing the goddess on the left shoulder of Varaha. The image under reference falls in the later category, wherein Varaha as a human with a boar's head stands in *alidha*. His right leg is stretched over the back of a turtle while left treads on the coils of *adishesha* having canopy of snake hoods. Next to the canopy of *adishesha* is a kneeling male figure, identified as the king of the ocean. His principle right hand is placed on the corresponding thigh and other right holds a mace, while two of his left hands hold *chakra* (wheel) and conch respectively. Here, mother earth is seen on the left shoulder of the Lord and holding the snout of the boar with her right hand and left is placed over her knee. The Varaha image is adorned with jewellery and *vanamala* (long garland) and stands within a niche having a frame of pilasters.

58. The *Varaha* Incarnation of Vishnu

58. 毗湿奴野猪化身像

毗湿奴有十个化身，瓦拉哈是他的第三个化身，曾将大地母亲从洪水中拯救出来。毗湿奴化身为野猪，将大地母亲从原始的滔滔洪水中拯救出来的传说，既具道德意义，又具有宇宙演化上的意义。传说希兰药叉将大地母亲推入海底，给地上的生灵造成了巨大的威胁。也有传说大地母亲坠入海底是迫于邪恶势力的压力。自笈多时代以来，人们就不断运用艺术来表现这些远古神话。

一般说来，毗湿奴的化身瓦拉哈以两种形式出现：一种是兽形（野猪）；一种是半人半兽形（人身野猪）。在早期的艺术作品中，大地母亲通常被刻画成一位站在莲花上的女神。女神坐在瓦拉哈的左肩上，给人以无限的遐想。

此尊雕像瓦拉哈为半人半兽形，人身、野猪头，呈展右势站立。其右脚踩在龟背之上，左脚踏在无边蛇王的蛇兜帽上。紧靠无边蛇王的旁边跪着海洋之王。他的主要的右手搁在右腿上，另一只右手持有一根仙杖，两只左手则分别拿着轮宝和法螺。大地母亲坐在瓦拉哈的左肩上，右手搭在猪鼻上，左手放在自己膝盖上。瓦拉哈身上装饰有珠宝和长长的花环，站在柱式壁龛之中。

CAC/Conf/643

中央邦 / 公元 10 世纪 / 砂石 / 72 × 31 厘米
印度考古局集中收藏（新德里）



58. 毗湿奴野猪化身像
The *Varaha* Incarnation of Vishnu

Nalanda / 10th Century A.D. / Stone / 17 × 12 × 4.5cm
Acc No. 00015

The Buddhist pantheon was enlarged with advance of Vajrayana (tantric) Buddhism. The followers of Mahayana sect considered five Dhyani-Buddhas as five cosmic elements responsible for creation. Besides them, Bodhisattvas and Manushi Buddhas also formed part of enlarged Buddhist pantheon. The Bodhisattva Vajrapani with the *vajra* (thunderbolt) as his attribute is the emanation of Dhyani-Buddha Akshobhya who is progenitor of the *Vajra* family.

Four-headed and two-armed Bodhisattva Vajrapani is sitting in *padmasana* over a lion throne with his hand in *vajrahumkara-mudra*. The overhanging mat in the centre shows three folds. His three faces are clearly visible whereas fourth face on posterior side has been shown by incisions only. The figure has been nicely carved in round. The lower drapery has been shown with incised lines. The hair curls have been treated like a Dhyani-Buddha with a topknot but a portion of hair cascades down over the shoulder. He wears the ornaments like necklace, armlet, waistband etc. The throne has been outlined by beaded border, showing mythical animals (*vyalas*) on either side of the back rest. Above the arched portion of the backrest can be seen band of rosette pattern.

The rear peripheral portion of the stele is inscribed with Buddhist creed.

59. Vajrapani

59. 执金刚菩萨像

随着金刚乘佛教（密宗）的发展，佛教众神的数量得以扩大。大乘佛教的信徒认为五方禅定佛是创造万物的五个宇宙元素。除此之外，菩萨和过去七佛也是新增的佛教诸神成员。执金刚菩萨以霹雳为法器，是

此尊像执金刚菩萨四头双臂，坐在狮子拱卫的莲花座内，手作金刚霹雳印。中间垂下的垫子显出三道皱褶。菩萨的三张脸清晰可见，第四张脸位于后部，只有浅浅的雕刻痕迹。雕像为精美的通身像。下部的衣饰雕出线条。卷曲的头发处理成禅定佛的样式，头顶有发髻，部分头发垂至肩膀。雕像佩戴项圈、臂环、腰带等饰物。宝座边缘为珠状，后座各边雕有神狮。背后的拱顶上部有一条圆花饰图案。

石板后面及外围部分刻有佛经。

Acc No. 00015

那烂陀 / 公元 10 世纪 / 石质 / 17 × 12 × 4.5 厘米
那烂陀考古博物馆 藏



59. 执金刚菩萨像
Vajrapani

Madhya Pradesh / 10th Century A.D. / Sandstone / 68 × 23cm
CAC/Conf/651

Brahma is one of the important gods of the Hindu triad who functions as the creator. He has been associated with the Vedic *Hiranya-garbha*. Iconographically Brahma has four faces, four arms, matted hair and the skin of an antelope as garment. He sits in *padma-asana* in a chariot drawn by seven swans. His identifiable attributes are rosary (*akshamala*), pitcher (*kamandalu*), manuscript (*pothi*) and lotus (*utpala*). His four faces represent the four Vedas and his four arms indicate the four directions. There are very few shrines dedicated to Brahma, but a number of sculptures were carved for accommodating him on the temple walls and precincts.

Here, the four-armed bearded Brahma is in tri-flexion (*tribhanga*) posture showing complacent expression. He is shown pot-bellied wearing a thin lower garment leaving upper part bare. Crowned with a conical *jata-mukuta*, he is wearing very few ornaments like armlets, bangles and a *vanamala*. He is holding a ladle in the upper right and *pothi* in the upper left hand. The main right hand is bent against the shoulder, displaying *varada- mudra*, while left holds a pitcher (*kamandalu*). Generally he is represented with four heads; but here he is having only one. He looks complacent and placid. His half-closed eyes indicate contemplation.

60. Standing Image of Brahma

60. 梵天立像

梵天是印度教的三大主神之一，主司创造，相传出自吠陀时代的金卵。其形象为四头四臂，头发缠结，以羚羊皮为衣。他坐在七只天鹅拉着的神车里的莲座上，念珠、净瓶、经书、莲花是他的标志性法器。他的四头象征四部吠陀，四臂象征四个方向。专门祭祀梵天的神殿不多，但神庙墙壁和四周经常刻有包含梵天的神龛。

此尊像，梵天四臂带髯，神情自得，呈三屈式立姿。上身赤裸，腹部滚圆，下身着薄衣。头戴锥形发髻冠，身上饰物不多，只戴臂钏、手镯和花环等。上面右手持一柄长勺，左手持经书。主要的右手上弯，抬至肩头，作施与势，左手持净瓶。通常梵天有四个头，但此像仅有一个。梵天平静自得，双目半闭，似在冥思。

CAC/Conf/651

中央邦 / 公元 10 世纪 / 砂石 / 68 × 23 厘米
印度考古局集中收藏（新德里）



60. 梵天立像
Standing Image of Brahma

North India / 10th Century A.D. / Schist / 56 × 32cm
CAC/Conf/330

Lakulisa, the founder of Pashupata sect in western India around early centuries of Christian era became so popular that he was considered as 28th incarnation of Siva in the Puranic literature.

The Lakulisa sculpture incorporated here is four-armed deity seated in *padma-asana*, cross-legged posture. Among his lower arms right is broken; in the left hand he is holding a fruit. The upper right hand is shown holding club while with left he holds a *pothi* (manuscript). He is devoid of any cloths and shown ethyphallic. Only ornamentation Lakulisa has is mundamala i.e. garland of human skull, armlets of rudraksha and sacred thread- *upavita* across left shoulder. The treatment of Lakulisa facial features shares lot of similarities to contemporary Buddha figures of Pala-Sena art. He is shown with short curls with *Ushnisha* on top, elongated earlobes and eyes. He is shown seated under *chattravali*; (umbrella). He is flanked by two attending figures in *anjali-mudra*. Stele portion is carved in low relief with two upright pillars with *amalaka* capital culminating into a *chattra* with a finial. Lakulisha is seated on a *triratha* platform. The front portion of platform bears his vehicle bull below his feet.

61. Lakulisa

61. 拉库利萨坐像

拉库利萨是公元初年西印度地区的兽主教派的创始人。他非常受欢迎，在往世书中被看作是湿婆的第 28 个化身。

此作品，四臂拉库利萨盘腿坐在莲座上。下面的右手缺失，左手托着一个果子。上面的右手持仙杖，左手持经书。他全身赤裸，男根暴露。佩戴的饰物不多，只有骷髅头项链、臂钏和左肩上的圣线。拉库利萨的面部特征与同时代波罗 - 塞纳风格的佛像有诸多相似之处：螺发肉髻，两耳下垂，双目修长，头顶有华盖。他两侧有两个双手合十的胁侍。背屏部分采用浅浮雕手法，两根扁圆盖石柱头柱子构成伞盖。拉库利萨坐在三车形台座之上，脚下座前部位刻有他的坐骑公牛。

CAC/Conf/330

北印度 / 公元 10 世纪 / 片岩 / 56 × 32 厘米
印度考古局集中收藏（新德里）



61. 拉库利萨坐像

Lakulisa

Nalanda / 10th Century A.D. / Stone / 14 × 9.5 × 4.5cm
Acc. No. 00014

Attainment of the enlightenment by the lord Buddha was challenged by the leaders of six contemporary sects known as Kashyapa, Ajivika, Katayana, Jaina and Vairatiputra. It was the period of great religious upheaval and intellectual ferment. Buddha, however easily established his superiority by the exhibition of miraculous powers in the Pratiharya-*mandapa* at Sravasti in the presence of a huge congregation which included these teachers and King Prasenjit. One of the miracles was the multiplication of his own-self in different forms.

Scene showing the miracle of Sravasti carved in high relief within a niche having trilobite arches and pilasters surmounted with demi-gods (*Vidhayadharas*) atop. The main image is that of Buddha in preaching attitude seated on a double-petalled lotus with its stalk held by two *nagadevas* (snake cult). From the base emerge a number of stalks with full bloomed lotus flower over which are shown the images of Buddhas in multiple forms. Two figures of Buddha immediately flanking the main image are shown in *bhadrāsana*. The top figure is in *dhyana-mudra* flanked by two small figures. The next lower on either side of the nimbus are in preaching attitude. The lower two are in *abhaya-mudra*, though the right hand of the left one is damaged. All the images are having elongated oval halo. The tri-arched portion of the stele is alternately filled with flying *gandharvas* and meandering clouds. The rear portion of the stele bears three-lined inscription of Buddhist creed.

62. Miracle at Sravasti

62. 舍卫城神变

佛陀受到来自当时的迦叶、生活派、迦特亚衍那、耆那和韦拉蒂普特拉六大教派领袖的挑战。这是一个宗教剧变和各种思想萌发的时期。佛陀在舍卫城普拉蒂哈尔亚 - 曼达波举行的大型法会上，面对上述导师和普拉森吉特王显示了他的神力，轻而易举地确立了他的权威。其奇迹之一就是变化出无穷法相。

舍卫城神变场景以高浮雕形式雕刻于一个佛龕中，上有三叶形拱顶和壁柱，壁柱头为半人半神的飞天。主尊佛像作说法势，坐于仰覆莲座上，莲花茎由两个蛇神托起。自底座生出许多花茎，盛开的莲花上端坐着佛陀的不同化身。紧挨主尊两侧的佛像结尊贵座。上端的佛像手作禅定印，两侧各有一小人物。紧挨着背光两侧的佛像作说法印。再下面两佛像手作无畏印，左像右手残。所有佛像都有拉长的椭圆形背光。石板的三个拱顶部分交替刻有飞翔的乾闥婆和流云。石板背后有三行佛经铭文。

Acc No. 00014

那烂陀 / 公元 10 世纪 / 石质 / 14 × 9.5 × 4.5 厘米

那烂陀考古博物馆 藏



62. 舍卫城神变
Miracle at Sravasti

Gwalior / 10th century A.D. / Stone / 43 × 16 × 13cm
Acc No. 66.221

The youthful female sculptures in playful mood have been created in various postures and sensuous mode with a view to exploring the beauty of feminine body forms. It was probably used to embellish the external wall of a temple and may have formed a part of a frieze depicting identical figures. Such figures have been also described as celestial nymphs.

Here, a damsel carved in round is standing in *tribhanga* with her legs crossed. She is looking at the circular convex type of mirror held in left hand and engaged in applying vermillion in parted hair with her right forefinger. She is typified with rounded, voluptuous body forms and narrow tapering legs. She is adorned with an elaborate hairdo with a coiled bun terminating in to a pony tail, heavy earrings, wristlets and necklace hanging down the cleavage. She is wearing almost a transparent sari which has partially slipped to her thigh exposing the genitals. Her facial expression is enticing with a graceful body movement.

63. Damsel Holding a Mirror

63. 持镜女子立像

表情欢娱的年轻女子雕像往往姿态不一，极力体现女性的优美身姿，充满诱惑力。这些雕像大概用来装饰神庙外壁，可能包括一连串相同的雕像，构成一条装饰带。也有人称这些人物为天女。

这里，圆雕女子呈三屈式立姿，左腿交叉置于右腿前。她照着左手中的凸面圆镜，右手食指正往头发中分处施朱红颜料。这类人物通常身体浑圆、丰满，双腿逐渐收窄。发饰考究，头发盘成扁圆髻，辫梢垂成马尾状，佩戴耳环、手镯。项链从乳沟处垂下。身穿几乎透明的纱丽，部分滑落至大腿处，露出私处。女子表情迷人，体态优雅。

Acc No. 66.221

瓜廖尔 / 公元 10 世纪 / 石质 / 43 × 16 × 13 厘米
国家博物馆（新德里）藏



63. 持镜女子立像
Damsel Holding a Mirror

Khajuraho / Chandell Period, 10th Century A.D. / Stone / 66 × 61 × 28cm
Acc No. 49.480

The primary focus of the Jain devotion revolves around twenty-four Jinas, while other divinities play subservient role. Among them Ambika and Saraswati have emerged as the foci of individual cults. In the sequel, representation of mundane theme of the Jaina family group possibly had limited circulation.

The present panel reported from Khajuraho depicts a couple, seated under a stylized tree forming a canopy (right corner mutilated) over their head. Over the central shaft of the tree sits a meditating Jina. Since there are twenty-four Jinas, it may not be possible to determine which Jina is represented here. The central figures identified as the parents of a Jina, are seated in *lalitasana* attitude over a raised cushioned platform bearing incised lozenge device separated by vertical bands. Both of them in their right hands hold a citron while left support a boy (head mutilated) seated on their lap. The child in the lap of his father is seated with left leg folded and hands in *anjali* attitude, while the one in the mother's lap holds in his left hand a sweet. The father with a crown (*kirti-mukha*) wears knee-length *dhoti* tied to waist, while mother, with crested fan shaped hairdo, wears a full length sari indicated by folds. Both of them have flowing sash at the back covering their shoulders and arms. The jewelry adorned by them is more or less identical. At the base of the platform are seen a set of three kneeling devotees carved on either side in *anjali-mudra*. The central part bear name of the sculptor in proto-Nagari, which reads *Alanah*.

Some may like to attribute this panel to Gomedha and Ambika, *Yakhsa* and *Yakshini* of Jain Thirthankara Neminath.

64. Jina's Parents

64. 耆那的父母

耆那教崇拜主要围绕着二十四位耆那祖师，其他神只处于从属地位。其中阿姆比卡和萨拉斯瓦蒂是单独崇拜的中心。因此，刻画耆那家庭世俗主题的造像不太流行。

此件作品来自卡朱拉霍，雕刻了一对夫妇坐于树冠形成的华盖下，树较为程式化（左角残）。中间上方枝杈间端坐一位正在静思的耆那。很难辨认这是二十四位耆那祖师中的哪一位。中心人物为耆那的父母，结游戏座于坐垫上，下面的基座刻有菱形纹，中间有竖条相隔。两人均右手持香橼，左手搂着腿上的男孩（头部残）。父亲腿上的孩子左腿屈，双手合十，母亲腿上的孩子左手拿糖果。父亲头戴天福之面，及膝的围裤在腰间扎紧。母亲为扇形发式，由裙褶可知她身穿长纱丽。后面佩饰带，搭在前面的肩、臂上。二人佩戴的珠宝基本相同。基座下两边各有一组三位双手合十跪拜的供养人，中间有原始纳加里文雕刻者的名字，读作“阿拉纳赫”。

有人认为这一嵌版雕刻的是耆那教祖师内米纳特的男女药叉戈梅达和阿姆比卡。

Acc No. 49.480

卡朱拉霍 / 金德拉王朝，公元 10 世纪 / 石质 / 66 × 61 × 28 厘米
国家博物馆（新德里）藏



64. 耆那的父母

Jina's Parents

Nalanda / 10th-11th Century A.D. / Stone / 72 × 38 × 18.2cm
Acc No. 13101

An impressive image of the Buddha Sakyamuni standing in the *sama-pada* on a *vishva-padma* placed on a *tri-ratha* projection. He is robed in an *antaravasa* and an *uttarasanga*, treated schematically along the body contours, ensuring symmetry. A placid smile on his face with circular *urna* and auspicious lines round the neck, Buddha, in his left hand holds the placated hem of his *uttarasanga* which covers his body. The right palm bearing circular mark is in *abhaya-mudra* showing webbed fingers (*jalahasta*). The head and the *ushnisha* are covered by short spiral curls. The stele of apsidal shape possesses *tri-ratha* projection at the basal part on which stand Bodhisattva Maitreya, to the left of Buddha, holding a rosary in his left hand placed at thigh and *naga-kesara* (type of flower) entwining the arm, while right palm in *vyakhana-mudra*. The Bodhisattva Padmapani stands to the right, holding a lotus stalk in his left hand while right palm placed at thigh displays *varada-mudra*. The stele is bordered by a plano-convex band, the aureole and nimbus are marked with flames. Overlapping the border in the upper segment of aureole, there is a garland-bearing bejeweled *vidyadhara* flying towards the head of Buddha. The Buddhist creed has been inscribed along the inner border of the stele. There is a one line donating inscription below the lotus pedestal which reads- "*deya dharmoyam stha(vira) tathagata devasya*".

It is a classical image of the Nalanda School of art which was preferred in bronze medium as well.

65. Buddha in *Abhaya Mudra*

65. 无畏印佛像

释迦牟尼佛立于有“三车形”基座的仰覆莲座上。身穿内衣和外衣，但显出身体轮廓，以保持对称。佛像面露微笑，眉间有白毫，颈间有吉祥纹。佛像左手牵衣襟，右手五指并起作无畏印，掌心有圆形标记。头顶及肉髻覆有螺发。佛陀左边为弥勒佛菩萨，立于“三车形”基座上。左手搭在腿边，持念珠，手臂上缠绕着蛇花，右手作狮子印。佛陀右侧站着持莲花菩萨，左手持莲茎，右手置于胯部，作施与印。石板靠近边缘处有一条凸纹，背光外围饰有火焰纹。背光上部、压着凸纹的是头戴花环及珠宝的飞天，正向佛的头部飞来。石板内边框刻有佛教教义。

这是一尊那烂陀艺术流派古典雕像，这一流派喜欢使用青铜材料。

Acc No. 13101

/ 10 11 / / 72 × 38 × 18.2

那烂陀考古博物馆 藏



65. 无畏印佛像
Buddha in *Abhaya Mudra*

Ratnagiri / 10th-11th Century A.D. / Stone / 32 × 26 × 5cm
Acc No. 140

It is a votive stupa slab, in fairly high relief, consists of (i) a drum (*medhi*) with two rows of petals, arranged as in a *visva-padma*, at the base, (ii) a hemispherical dome (*anda*) flattened at the top, (iii) a *tri-ratna harmika*, with a facet at the base and three facets below the crowning khura-shaped member with petal-shaped projections and (iv) an umbrella (*chhatra*) with a faceted staff (*yashti*). From the umbrella falls a garland in wavy lines.

On the drum and the dome is carved the outline of the roof of a shrine resting on moulded pillars. The roof is composed of three gradually-diminishing *pidhas* and is crowned by a succession of a *beki*, an *amla*, a flattish *khapuri* and stupa. Within its trefoil niche is Buddha, robed in an *antarvasa* and a folded *uttarasanga*. With palms, in the *dharmachakrapravartana-mudra*, near the chest, he is seated in the *vajra-paryankasana* attitude on a *visva-padma*. The head and the *ushnisha* are covered by rows of curls. Below the *visva-padma* is carved a wheel flanked by a deer on either side; these would indicate that the image represents Buddha preaching his sermon at Mrigadava (Sarnath). Above the head of Buddha is a garland, above which is a lotus-drop.

Near the *harmika* and the staff of the umbrella are two garlands-bearing bejeweled *vidyadharas*, flying in haste through clouds towards the stupa.

On either side of the drum of the stupa is a Bodhisattva seated in the *virasana* on a *visva-padma*. Clad in an *antariya*, both are decked in bangles, an *upavita*, a *hara*, ear-studs and a high *kirita-mukuta*. The Bodhisattva on the dexter is Manjuvara, with palms in the *dharmachakrapravartana-mudra* near the chest. A book is perched on an *utpala*, at the stalk of which passes round his left arm, while a stalk of a full-blossomed lotus comes out from the space below his right armpit. The figure (Manjusri) on the sinister holds in the left hand the stalk of an *utpala* on which also rests a book, the right palm, with the thumb and the forefinger joined, raised near the right shoulder.

66. A Votive Stupa—slab Depicting Buddha

66. 刻画佛像的奉献塔石板

高浮雕奉献塔包括：1. 鼓形塔身，包括基部两排按“世界莲花”排列的莲瓣；2. 上方半球形覆钵；3. 三宝平台，基部有一条凸线，在带有花瓣形凸出物的马蹄形顶部下方有三条凸线；4. 一个带有凸线的立柱的伞盖，伞盖下有一波状线条花环。

在鼓形塔身和半球形覆钵上雕有一石柱支撑的龛顶轮廓。顶部由三个逐渐缩小的盖顶构成，上边依次为顶尖、圆盖、平盖和一座塔。佛陀端坐于在三叶形的龛中，身着内衣和多褶的外衣。双手在胸前作转法轮印，结金刚跏趺座于仰覆莲座上。头顶为螺发肉髻。莲座下雕有一车轮，两边各有一鹿拱卫，这一画面应象征着佛陀在鹿野苑初转法轮一事。佛陀头顶有一花环，其上悬有莲花。

在平台及伞盖附近，有两个持花环、戴珠宝的飞天，穿过云层正向塔飞来。

在鼓形塔身两侧各有一菩萨结勇健座于仰覆莲座上，身穿内衣，佩戴手镯、圣线、花环、耳坠以及一个高冠。右边的为曼殊瓦拉，作说法印于胸前。他的左臂绕过一枝莲花，其上置一本书。有一朵莲花从他的右臂腋下伸出。左边的为文殊，左手持莲花茎，上有一书，右手举至右肩处，拇指与食指相接。

Acc No. 140

/ 10 11 / 32× 26× 5

拉特纳吉里考古博物馆 藏



66. 刻画佛像的奉献塔石板
A Votive Stupa-slab Depicting Buddha

Ratnagiri / 10th-11th Century A.D. / Stone / 21 × 13.9 × 7.8cm
Acc No. 23

Akshobhya is one of the five important Dhyani Buddhas representing the primordial cosmic element of consciousness. He is the embodiment of the Vajra family and usually represented in the stupa facing east. His vehicle is a pair of elephants and his recognizing symbol is *vajra* (thunderbolt). There is some complex Tantric forms wherein he is represented with four and six-arms, at times sitting, sometimes standing.

Here, Akshobhya is seated in the *vajra-paryankasana* attitude on a double-petalled lotus. He is robed in lower garment, with a part of the frill spread in the form of a fan on the lotus-seat, and an *uttarasanga* which has left his right chest, shoulder and arm bare. The image, with half-closed eyes, bears raised circular mark on his left palm and *urna* on the forehead. His left palm rests on his lap; the right palm turned inward is touching the pericarp, displaying the gesture of *bhumisparsa-mudra*. Behind the head is a circular nimbus. Above it, there is a representation of *Bodhi* tree, while on its either side is a garland-bearing bejeweled vidyadhara, flying towards the main figure. On either side of the foliated lotus stem of the lotus seat is an elephant drawn in opposite direction. There is an inscription on the rear side.

67. Dhyani Buddha Akshobhya

67. 阿閼佛像

是众金刚的化身，一般都是出现在面向东方的佛塔内。他的坐骑是一对象，金刚（霹雳）是他的标志。在一些复杂的密教文本中，他呈现四臂或六臂，或为立像，或为坐像。

座上呈扇形，可见衣褶。上身半掩一件上衣，右胸、肩膀和手臂袒露在外。双目半闭，前额有白毫。左手放在膝盖上，手掌有一圆形凸起印记，右手手心向内，作触地印。脑后有头光。头光上方雕有菩提树，树两侧各有一持花环戴珠宝的飞天，飞向主像。卷曲的莲茎两侧各有一头大象，相背而立。像背面有铭文。

Acc No. 23

/ 10 11 / / 21 × 13.9 × 7.8

拉特纳吉里考古博物馆 藏



67. 阿閼佛像

Dhyani Buddha Akshobhya

Udayagiri / 10th-11th Century A.D. / Khondalite / 37 × 26 × 14cm
Acc No. 366/1986-87

Buddha Sakyamuni is seated in the mediating posture on a double-petalled lotus with stretched knees, legs resting on a second lotus. Gesture of his hands indicates that he is engaged in preaching the law, further symbolized by the wheel placed below the second lotus. The wheel is flanked by two deer with their heads stretched up. A devotee is also seen kneeling in a corner with folded hands. There are three dish-on-stand stacked with offering below the lotus seat. The total composition clearly represents the master's first sermon in the deer-park at Sarnath. There are significant variation in the proportions, modeling, and facial features of the Buddha. Here, Buddha image is stouter with short neck and broader face. The ears are relatively wider and not elongated as in other representations.

Buddha Sakyamuni is robed in diaphanous *antarvasa* and an *uttarasanga* and seen seated in *pralambhapada* attitude. Deep V-shape cut in the robe below the knees has been shown to create depth. The oval halo is flanked on either side by a flying garland bearer. His head and *ushnisha* are covered by short curls. Both the palms, held against the chest in preaching attitude, nose and lips are mutilated.

The back-slab bears an inscription in proto-Nagari.

68. Buddha in Preaching Attitude

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68. 转法轮印佛像

释迦牟尼佛呈说法坐姿，端坐于仰覆莲座之上，双膝外伸，双脚置于第二层莲台之上。其手势说明正在传授佛法，置于第二层莲台之下的法轮进一步表明了这一点。法轮两侧各卧一头鹿，鹿头昂起。莲座右下方跪有一名信徒，双手合十。此外还有三个装满供品的盘子。整个场景清楚地展示了释迦牟尼在萨尔纳特鹿野苑第一次说法时的情景。不同佛造像在比例、造型和面部特征等方面差别很大。此尊佛像形体结实、脖子较短且面部较阔。佛陀的耳朵较宽，没有像其他佛造像那样双耳拉长。

释迦牟尼佛身披透明的内衣和外衣，呈两脚下垂坐姿。下身衣袍刻画深深的V字形折痕，使整个佛像更具立体感。椭圆形背光的两翼各有一名飞翔的手持花环者。佛像的头部和肉髻上布满螺发。双手放在胸前，作说法印，鼻子和嘴唇已残。

石板上刻有原始纳加里文的铭文。

Acc No. 366/1986-87

乌达耶吉里 / 公元 10 ~11 世纪 / 冈德石 / 37 × 26 × 14 厘米

乌达耶吉里考古博物馆 藏



68. 转法轮印佛像
Buddha in Preaching Attitude

Bihar / 11th Century A.D. / Schist / 62 × 24 × 11cm
CAC/Conf/307

Among the triad of the Hindu gods, lord Vishnu functions as the protector of all leaving beings. Here, four armed Vishnu is shown standing in *sama-pada* on a double-petalled lotus, set over a pedestal having three *ratha* projections. His four hands holds club (*gada*) in the upper right while the lower displays *varada-mudra*; the wheel (*chakra*) in the upper left and a conch (*sankha*) in the lower. Vishnu is flanked on either side by two female divinities, Sarasvati holding *veena* (stringed instrument) and Lakshmi holding lotus, both standing in tri-flexion. Both the divinities are represented standing on the double-petalled lotus. On either side of them there are diminutive attending figures.

The image represents well-rounded bodily features and a complacent face. He wears a knee-length *dhoti*, marked with a series of curved lines, held at the waist by a girdle fashioned in the form of chains hanging in loops with a central flower-shaped knot. Upper part of the body is covered by a sash, drawn by three pairs of floating lines, running across the left shoulder and right armpit. He is richly but elegantly bedecked with plain circular *valayas* (one around each wrist), ornate armlets with triangular projections, an *upavita* of plain and beaded strings with a couple of clasps, a *hara*, a necklace composed of beaded strings with central clasp, beaded *kundalas*, tiered crown with a twisted rope-pattern at the base, attached with triangular ornamentation and an overhanging *vanamala*. Two *vidyadharas* are seen on either side, above the lotus-petalled halo. The margin of the stele is decorated alternately with bands of beads and lozenges. The conical top of the stele is decked with floral motif, while the lower *ratha* projections on the either side of the stem, show lotus flowers flanked by devotees. At the central projections, one lined inscription in proto-Nagari reads: *Nava-siddhah* (nine accomplishments.)

69. Standing Image of Vishnu

69. 毗湿奴立像

毗湿奴是印度教的三大主神之一，主司保护一切众生之职。这尊雕像中的四臂毗湿奴呈直立势，站在仰覆莲座之上，莲座下方是一个有着三车形凸出物的底座。神像上面的右手持有仙杖，下面的右手作施与势，上面左手持轮宝，下面左手持法螺。毗湿奴两侧各有一位女神：持维纳琴（弦乐器）的萨拉斯瓦蒂和持莲花的拉克希米。她们均呈三屈式立姿，站在仰覆莲座之上，身边各有一位体形较小的侍者。

毗湿奴像体形丰盈，面容安详。他身着及膝围裤，围裤褶纹层叠，在腰间用一根链状腰带系住，腰带中间打成一个形状如花朵的结。有一条肩带从佛像的左肩搭至右腋处，肩带下方挂有三对垂穗。神像全身佩有大量饰品，有圆形手镯（每只手上各有一只）、华丽臂环（臂环上有三角形突出物）、串珠圣线（圣线上有许多搭扣）、项圈、饰珠项链（项链中间饰有搭扣）、饰珠耳环，还有底部刻有拧绳花纹、上面镶有三角形饰品的多层宝冠以及花环等，造型十分精美。在莲瓣光环之上可以看见两边各有一位飞天。石板的空白部分刻有间错的珠带和菱形花纹，圆锥形的顶部装饰有花朵图案，神像两边的下方凸起部分则刻有莲花和修行者。石板下方正中部位刻有一行原始纳加里文铭文：新圆满。

CAC/Conf/307

比哈尔 / 公元 11 世纪 / 片岩 / 62 × 24 × 11 厘米
印度考古局集中收藏（新德里）



69. 毗湿奴立像
Standing Image of Vishnu

Ratnagiri / 11th Century A.D. / Stone / 30.2 × 17.5 × 9.5cm
Acc No. 268

Goddess Aparajita is one the emanations of the Dhyani Buddha Ratnasambhava. According to *the Sadhanamala*, she is described as deity of one face, two arms, decked in various gems and trampling the elephant-headed god Ganesha. Such type of Buddhist images were carved out vengeance against the contemporary Brahmanical order. The present image of Aparajita is, however, an exception, as it depicts an elephant being trampled by the goddess. Some may like to debate that in the absence of therianthropic form, the above theriomorphic representation need not be considered as that of Ganesha. Besides, the goddess is also conceived as destroyer of all wicked beings, and her parasol is raised over her head by the host of wicked and ferocious gods, Brahma and others.

The goddess sits against a plain rectangular stele over a double-petalled lotus throne in *lalitasana* attitude and trampling an elephant with left foot. Her right hand is raised, displaying the gesture of thrashing, while the left carries the noose around the raised index finger against her chest. According to *the Sadhanamala*, her face should be awful, terrible and ferocious, but here, the expression is benign and contemplative. Here tiara is cute, showing part of combed hair; there are straps of hair forming a loop on the either side of the shoulder. She is adorned with *patra-kundala* (ear-ornament), beaded necklace, armlets, bangles and wristlets. She wears a sari, its pleated portion and a loose string of jewels hang below the lotus seat.

70. Aparajita Trampling an Elephant

70. 阿帕拉吉塔踏象

描述为一面双臂的女神，佩戴许多宝石，脚踏象头神伽内沙。这类佛造像是出于反对同时期婆罗门教而雕刻的。然而，这尊阿帕拉吉塔女神像却是个例外，因为女神脚下只是一头普通大象。一些人认为，既然不是象头人身，就不能视为象头神伽内沙。另外，女神被视为是所有恶魔的摧毁者，因而她头顶的伞盖由种种邪恶凶猛之神的主人梵天等擎举。

女神背靠平整的长方形石壁，结游戏座于仰覆莲座上，左脚踩踏大象。她右手高举，作抽打状，左手置于胸前，食指上套着套索。按照《成

女神头饰十分美丽，露出部分梳理好的头发，两肩分别垂有一绺环状发束。女神佩戴圆形耳饰、缀珠项链、臂钏、脚镯和腕饰。身着纱丽，宝石串链和部分衣襟垂到莲花座下，可见衣褶。

Acc No. 268

拉特纳吉里 / 公元 11 世纪 / 石质 / 30.2 × 17.5 × 9.5 厘米

拉特纳吉里考古博物馆 藏



70. 阿帕拉吉塔踏象
Aparajita Trampling an Elephant

Ratnagiri / 11th Century A.D. / Chlorite / 37.5 × 19.7 × 9.5cm
Acc No. 59

One of the best specimens of Buddhist art from Ratnagiri was reported from debris at the site. It is a rectangular stele representing standing Buddha in sama-pada over a double-petalled lotus. He is robed in an *antarvasa* and *uttarasanga*. It appears that Buddha, with a circular *urna*, a placid smiling face and auspicious lines round the neck, possibly holds the hem of his *uttarasanga* in his left hand and displaying *abhaya-mudra* with the right. The head and the *ushnisha* are covered by short spiral curls. At the crown of the beaded and flaming circular halo, is a *kirti-mukha*. The backrest is a horizontal bar, resting on two moulded posts. At each of the top corners of the rectangular back slab is a garland-bearing bejewelled *vidyadhara* rushing through clouds towards the head of Buddha. Near the right leg of Buddha is a standing tonsured monk, holding a garland with both the hands. On the left side is a kneeling devotee with folded hands. The lower segment flanking the lotus-stands contains a lamp, an incense-burner, three dish-on-stands with offering arranged in cones and a *vajra-ghanta*.

It seems here, the artist is remotely influenced by the descriptions of the early Buddhist texts *Digha-Nikaya* and *Lalitavistara* whereby seven jewels have been represented at the base of the throne of the standing Buddha image. The murals at Sarai mound at Nalanda, depict these auspicious signs below the standing image of Buddha.

71. Standing Buddha

71. 佛陀立像

拉特纳吉里最优秀的佛教艺术作品来自于该地的遗址出土。矩形石板上雕刻有立于仰覆莲座上的佛陀。佛陀身着内衣和上衣，面露恬静的微笑，眉间有白毫，颈部有吉祥纹。佛陀左手持着上衣边缘，右手作无畏印。头顶和肉髻上布满螺发，在饰有火焰纹和连珠纹头光顶端有一天福之面。背后有两根柱子支撑的横梁。在矩形背板顶端两角上，各有一个持花环并佩戴珠宝的飞天，穿越云彩正朝佛陀的头部方向飞来。佛陀右腿旁站着个双手持花环的僧人，左边是一个跪着的信徒，双手合十。莲座两侧较低的部分有一盏灯、一个香炉、三个圆锥形盛供品的盘子，以及一个金刚铃。

从这尊佛像可以看出，艺术家受到了早期佛教典籍《长部》及《神通游戏》的影响。这些典籍里描述，立佛的宝座底部应装饰有七宝。那烂陀的萨莱丘壁画的佛陀立像下也描绘了这些吉祥标志。

Acc No. 59

拉特纳吉里 / 公元 11 世纪 / 绿泥石 / 37.5 × 19.7 × 9.5 厘米

拉特纳吉里考古博物馆 藏



71. 佛陀立像
Standing Buddha

Bihar / 11th Century A.D. / BlackSchist / 74 × 29 × 8.5cm
CAC/Conf/306

Another standing image of Vishnu comparable to Acc No.CAC/Conf/307 is relatively of the larger size. Like the previous image, Vishnu stands in *sama-pada* attitude over a double-petalled lotus set over a pedestal with *ratha* projections. The four-armed image of Vishnu bears a placid simile on his face and auspicious lines round the neck. His well-rounded body is draped with a sash as upper cover marked by the four flowing lines running across the left shoulder and right curve of the waist, while the lower part is covered by a knee-length *dhoti* held at the waist by a bejeweled girdle in the form of beaded band. He is profusely adorned with finger rings, beaded segmented bangles, ornate armlets with triangular projections, a broad necklace with floral pendant, double-stringed *upavita*, elaborated *vanamala*, *makara-kundalas* and tiered crown with fluted top and a band of looped strings at the basal segment. On either side of the head is the projected end of a ribbon.

His four hands holds club (*gada*) in the upper right while the lower displays *varada-mudra*; the wheel (*chakra*) in the upper left and a conch (*sankha*) in the lower. Behind the lower left and right hands are seen full-blown lotus flowers. Vishnu is flanked on either side by two female divinities, Sarasvati holding *veena* (stringed instrument) and Lakshmi holding lotus, both standing in tri-flexion. Both the divinities are represented standing on the double-petalled lotus. On either side of them there are diminutive attending figures. The stele is highly decorative depicting *vylayas*, *makra-mukha* with female divinities and vidhydharas carrying garlands, floating over the clouds. The conical top of the stele bears *kiriti-mukha*. The *ratha* projection at the base depict on the either side of the stem, lotus flower and flanking devotees with folded hands. There is a pot with offering in the right corner.

72. Standing Image of Vishnu

72. 毗湿奴立像

与编号为 CAC/Conf/307 的毗湿奴立像相比，这尊立像的尺寸较大。和前一尊雕像一样，这尊雕像里的毗湿奴也呈直立势，站在仰覆莲座之上。莲座下方是一个带有车形凸出物的底座。毗湿奴四臂伸展，面容平静，略带笑容，颈部周围环绕吉祥纹。他体态丰盈，上身披一条肩带，肩带上的四条线从左肩搭至右腰。下身裹着一条及膝围裤，并用一根镶有珠宝的串珠腰带系在腰间。他的身上佩戴大量的珠宝，如指环、饰珠手镯、带有三角形突出物的华丽臂钏、带有花朵垂饰的大项链、双排圣线、精美的花环和摩卡罗环等。神像头戴多层宝冠，冠顶呈凹槽状，冠底部分镶有圈状细绳。神像头部两侧各有一块凸出部分，为缎带的两端。

神像有四只手，上面的右手持有仙杖，下面的右手作施与势，上面的左手持轮宝，下面的左手持法螺。下面的左手和右手后面均有一朵盛开的莲花。毗湿奴两侧各有一位女神：手持维纳琴的萨拉斯瓦蒂、手持一朵莲花的拉克希米。她们均呈三屈式立姿，站在仰覆莲座之上，身边各有一位体形较小的侍者。

神像身后的石板装饰十分精美，刻有神狮和摩卡罗之面，以及手持花环飘浮在云端的女神和飞天。石板的圆锥形顶上刻有天福之面。石板的底座上刻有莲花，两翼各有几位双手合十的信徒。石板的右下角有一只装有供品的罐子。

CAC/Conf/306

比哈尔 / 公元 11 世纪 / 黑石 / 74 × 29 × 8.5 厘米
印度考古局集中收藏（新德里）



72. 毗湿奴立像
Standing Image of Vishnu

Rajasthan / 11th-12th Century A.D. / Stone / 70 × 38cm
CAC/Conf/751

This is the image of twenty third Tirthanakara (Jina) Parsvanatha. To some, he is regarded as the founder of the Jain faith. He is cognizance is a snake, while his attending male and female divinities are Parsva and Padmavati respectively. According to a legend his name was derived after his *Yaksha* named Parsva. Another version enumerates that it was because his mother Vama just before his birth saw a black serpent crawling near her couch.

The present image of Parsvanatha is of Digambara ("sky-robed" or wearing no garment) sect of the Jain pantheon. He is shown seated in *padmasana* (folded legs), displaying the attitude of *dhyanamudra* under a five tiered canopy (*chhatra*) resting over a seven hooded snake. His seat bears, alternately, the marks decorative lozenges within a rectangular frame and lotus-petalled circles in low relief. The stela shows snake coils on either side of the body providing a cushioned back rest to the image. The image has been conceptualized like a yogi performing penance (*tapasya*), young in appearance, with a tranquil expression. His chest bears auspicious mark of *Srivasta*.

73. Seated Image of Parsvanatha

73. 帕什瓦纳塔坐像

此像为耆那教第二十三祖师帕什瓦纳塔的雕像。也有人认为他是耆那教的创始人。他的标志物是蛇，由男神帕什瓦和女神帕德马瓦蒂胁侍。传说他的名字起源于他的一位名叫帕什瓦的药叉，还传说他得名的原因是他的母亲瓦玛生他之前看见一条黑色的大蛇在床边蠕动。

这尊帕什瓦纳塔像属于耆那教天衣派（即裸体派），他双腿交叠结莲花座，坐于五层华盖之下，背靠着拥有七个头兜的大蛇，手作禅定势。台座上交错刻有装饰性的长方形套菱形图案和莲花花瓣图案，雕刻手法为浅浮雕。蛇身盘绕在帕什瓦纳塔身后两侧，充当靠垫。此像曾经被看作是一名面容年轻、神情安静、胸前有吉祥志的苦行瑜伽师的雕像。

CAC/Conf/751

/ 11 12 / / 70× 38
印度考古局集中收藏（新德里）



73. 帕什瓦纳塔坐像
Seated Image of Parsvanatha

Nalanda / 11th-12th Century A.D. / Sandstone / 37.7 × 26 × 8cm
Acc No. 10939

Sakyamuni Buddha was born as a prince in the Sakya clan. Ancient Buddhist texts *Suttanipata* and *Milinda-panha* define him as *Chakravartina* or Universal Monarch. During the Pala-Sena period icons of Buddha with crown and jewellery were perpetuated with subtleness. Such portrayals interpret Buddha as King of the Law (*Dharmaraja*).

The present specimen is part of an ornate architectural setting carved with youthful image of crowned Buddha seated in *vajra-paryankasana* attitude on a *vishva-padma* is in the *bhumisparsa-mudra* with his right hand, while his left palm rests on the lap. Buddha draped in a diaphanous *antarvasa* with a portion spread like a fan over the pericarp and an *uttarasanga* which has covered his left shoulder and chest. He is shown with half-closed eyes and auspicious lines round the neck are adorned with three-pronged crown, necklace, *upavita* and ear-ornaments. The highly decorative niche is composed of moulded pilasters supporting tri-foil arch and *kirti-mukha* at the top. The capitals of the pilasters are decked with *vidyadharas* playing string instrument and cymbals respectively. Their tails form into scroll-like foliage.

There are five miniature niches in the upper segment of the slab; three of them of analogous type enshrine Buddha images. The central niche depict Buddha in *dharmachakrapravartana-mudra* seated in *vajra-paryankasana* attitude on a *vishva-padma*, while the Buddha to his right is standing and displaying the gesture of *abhaya-mudra* and to his left in *varda-mudra*. The edges of the longer axis of the rectangular slab are beaded whereas the upper shorter part bear plain groove.

74. Crowned Buddha in *Bhumisparsa-mudra*

74. 触地印宝冠佛像

释迦牟尼生为释迦族的王子。古代佛经《经集》和《弥兰陀问经》称其为转轮圣王即统治天下的君主。在波罗 - 塞纳时期，佩戴王冠和珠宝的佛像异常精致，通常将佛陀刻画成法王。

这件作品是华丽的建筑物的一部分，刻画了佛陀年轻时头戴宝冠的形象。佛陀右手作触地印，左手置于膝上，结金刚跏趺座坐于仰覆莲座上。佛像身穿一件透明的内衣，内衣的一角呈扇形铺在座垫上，另有上衣遮住左肩和胸部。双眼半闭，颈部有吉祥纹，佩戴三叉形的宝冠、项链、圣线和耳饰。佛龕极尽装饰，刻有壁柱和三叶拱，上部为天福之面。壁柱柱头上各有一飞天，分别持一弦乐器和钹，尾部卷曲成蔓草。

石板的上部有五个小佛龕，其中三个相似，供有佛像。中间的佛像结金刚跏趺座坐于仰覆莲座上，作转法轮印；右边的佛像为立姿，作无畏印，左边的佛像作施与印。该长方形石板的长边边缘有连珠纹装饰，短边无装饰。

Acc No. 10939

/ 11 12 / / 37.7 × 26 × 8

那烂陀考古博物馆 藏



74. 触地印宝冠佛像

Crowned Buddha in *Bhumisparsha-mudra*

Khajuraho / 11th-12th Century A.D. / Sandstone / 72 × 32 × 22cm
Acc No. 2529

Sri-lakshmi is the goddess of good fortune which brings in blissful prosperity and abundance. She appears either alone or with Vishnu. The iconographic texts refer to her popular two and four-armed varieties wherein she holds the attributes of Vishnu namely a lotus flower, a wood-apple, a conch-shell, a pot of nectar, a shield, a club, etc. She is further described to have a proper robe with ornaments and physical traits showing devolved breasts, a narrow waist and heavy buttocks. These features are indicative of motherhood wherein lie the beauty of a female body compatible to *Nyagrodh-parimandala*.

The present image of Sri-lakshmi is carved with the well-rounded swaying body. She stands on a plain pedestal in *tribhanga* without any halo behind the head, and holds in each of her upper hand an *utapla* and places her lower left arm over the thigh, while the right holds a pot. She is dressed in a long sari, a transparent upper robe and elegantly adorned with ornaments like anklet, girdle with looped attachment alternately filled with suspended beaded strings, wristlets, armlets with triangular projection, necklace and ear ornaments. The hair is parted in the middle and combed at the back in the form of a bun. Above the forehead, there are a few kiss-curls on either side of the parted hair. There is a male figure to her left standing in *tribhanga* with his left hand placed on thigh while right raised in assurance, while to her right a devotee is seen seated in *sukhasana* with folded hands. The face of the deity bears placid smile with half-closed eyes and aquiline nose.

75. The Goddess Sri-lakshmi

75. 拉克希米女神像

拉克希米是带来幸福、繁荣和富裕的财富女神，或独自出现，或与毗湿奴一起。对其神像的记述中提到，这位女神通常有双臂或四臂的不同形式，手中拿着毗湿奴的法器，即莲花、木苹果、法螺、盛满琼浆玉液的罐子、盾牌和仙杖等。此外，她身穿缀有饰物的长袍，显出丰满的胸部、臀部以及纤细的腰肢。这一切展示了符合《尼格卢德·帕里曼达拉》审美的优美女性身姿，暗示着一种母性。

这尊雕像刻画了拉克希米圆润、丰满而有动感的躯体。她身体呈三屈式站在基座上，脑后无头光，女神双眼半睁，鹰勾鼻，笑容温和。上边两只手分别持莲花，下面左手搭于股上，右手托一水罐。她身穿长纱丽，上衣几乎透明；佩戴各种雅致的饰物，如脚镯、手镯、有缀珠环形饰物的腰饰、上有三角凸起的臂钏、项链以及耳饰。女神头发中分后梳绾成髻，额上两侧发际有些髻发。她的左边有一身体呈三屈式的男性人物，左手置于股上，右手举起，作无畏势；右边是一双手合十的供养人，结安逸座。

Acc No. 2529

/ 11 12 / / 72× 32× 22

卡朱拉霍考古博物馆 藏



75. 拉克希米女神像
The Goddess Sri-lakshmi

Bihar / 11th-12th Century A.D. / Stone / 52 × 23 × 7cm
Acc No. CAC/conf/314

The Shakyamuni Buddha is seen taming the mad elephant Nalagiri. This incident took place on the streets of Rajgir. It is said that Devadatta, the apostate monk and cousin of the Buddha, impelled by sheer jealousy, wanted to intimidate the Buddha. He connived with the palace mahouts and succeeded in letting loose the outrageous elephant, Nalagiri, through a city gate of Rajgir. This caused panic as people started fleeing in terror, some were crushed beneath its feet. When the elephant reached the Buddha, it appeared to crush him. The aura of the Buddha was so great upon the elephant it bowed its head to the feet of the lord and thus tamed.

Here, the Buddha is standing in *sama-pada* over a double-petalled lotus attached to *triratha* projections. He is robed in an *antarvasa* and *uttarsanga* showing a circular *urna* on the forehead. The face bears placid smile and auspicious lines around the neck. His left hand is holding the hem of his *uttarsanga* which covers his body while the right palm decorated with rosette motif is displaying *varadamudra*. The head and the conical *ushnisha* are covered by short spiral curls. The halo is alternatively decorative with bead and string motif. The either end bear triangular decorative floral motif and above it is beaded circles with pellet. There is a decorative canopy over the head. The back rest is of rectangular shape with beaded margins. On the either side of the bar there are two Dhanyī Buddhas seated on double-petalled lotus in preaching attitude. On the left side of the Buddha a mendicant is standing with a noose in a right hand and the left is suspended to his thigh. On the right side is the elephant, Nalagiri, bowing before the lord. The *ratha* projection shows male and female devotees on either side of lotus stem terminating into foliage pattern. There are two conical pots with offering on either side.

76. Subjugation of Nalagiri

76. 驯服那罗吉里

此作品表现释迦牟尼佛正在王舍城的街头驯服疯狂的大象那罗吉里。据说佛陀的堂弟提婆达多是一名背教僧人。他出于嫉妒，蓄意谋害佛陀。他与宫廷的看象人密谋策划，故意放出狂怒的大象那罗吉里，使其冲出王舍城的城门。所有的民众开始惊慌躲避，未躲开的人被大象踏成肉泥。大象来到佛陀面前，正要践踏佛陀时，就被佛陀身上强大的光芒镇住。大象垂下头，跪倒在佛陀面前，终被驯服。

此处佛陀呈直立姿势，站在有“三车形”基座的仰覆莲座上。佛陀身着内衣和外衣，额前有一圆形白毫。他面容平静，略带微笑，颈部有三道吉祥纹。左手牵着外衣的边缘，右手作施与印，饰有圆花饰。佛像的头部和锥形肉髻均覆盖螺发，身后的光环饰有交错出现的水珠和细线图案。光环两侧各有一个三角形花草图案，其上各有一小圆连缀的花形饰。佛像的头顶是一块装饰性的华盖。佛像身后的靠座为矩形，四周镶珠。佛像两边各有一位禅定佛，坐在仰覆莲座之上，作说法印。佛陀的左边站着一位托钵僧，右手拿着套索，左手叉腰，右边便是正在向佛陀鞠躬的大象那罗吉里。在三车形基座上莲花茎两边的叶饰图案旁刻有男女信徒，两边各有一个装有供品的锥形水罐。

Acc No. CAC/Conf/314

/ 11 12 / / 52× 23× 7

印度考古局集中收藏（新德里）



76. 驯服那罗吉里
Subjugation of Nalagiri

Khajuraho / 11th-12th Century. A.D. / Sandstone / 99 × 27 × 18cm
Acc No. 2070

The present image is another example where the sculptor has been allowed greater freedom in the depiction of celestial nymph. This is a typical example wherein slim body forms have been portrayed in a striking exuberance with dignified expression. With her head turned prominently as if to show her elegant coiffeur, she stands in an unusual cross-legged posture. In order to sustain her posture she holds a branch of the mango tree with her right hand. She wears a sari with a fluttering central pleat, tied to her waist, and a sash falling from her shoulders in a wavy form. She adorns usual ornaments like anklet, necklace, *hara*, armlets with triangular attachments, girdle with series of ornamental attachments of loops and strings. The diminutive female *chauri* bearer to her right stands without any compatible expressions on her face. The exaggerated cross-legged posture and holding the branch of a tree by the nymph may be reminiscent to the *shalbhanjika* or tree-dryad theme of Indian art.

77. A Celestial Nymph

77. 天女立像

此像显示出雕刻者在刻画天女时拥有更大的自由度。天女体态苗条，充满生气，表情端庄，堪称典范。她的头明显地偏向一侧，仿佛在展示其优雅的发式。她双腿交叉站立，卓尔不群。右手攀住一根芒果树枝，以保持身姿。她身穿纱丽，中间长穗垂下向一侧飘扬，腰间系带，一段飘带从肩头垂下，形如波浪。全身佩戴常见饰物，如脚镯、项链、花环、带三角图案的臂钏及缀有环形或链状饰物的腰带。在她的右边立有一小型持拂尘者，面部表情迥异。这位天女夸张的交脚立姿和手扶树枝的姿势，让人联想起印度艺术中的树神。

Acc No. 2070

/ 11 12 / / 99× 27× 18

卡朱拉霍考古博物馆 藏



77. 天女立像
A Celestial Nymph

Khajuraho / 11th-12th Century A.D. / Sandstone / 65 × 22 × 23cm
Acc No.221

Sarasvati, is one such goddesses venerated by all the Indian religious creeds. According to popular Hindu mythology she is also identified as Vagdevi, the goddess of speech. She has been described as four-armed white-coloured, dressed in white garments and decked with ornaments, and holding four attributes in her hands, namely, manuscript (*pustaka*), white lotus (*pundarika*), rosary (*akshamala*), musical instrument (*veena*), water-vessels etc. Among these attributes *veena* and manuscript are the oldest emblems associated with the deity. The earliest representation of this deity can be seen on a railing pillar at Bharhut, playing a harp, presumably a prototype. Another image of her is reported from Mathura wherein she is shown sitting squatted, with her knees on a rectangular pedestal holding a manuscript in her left hand, while the right is mutilated.

In the present image, two-armed Sarasvati is elegantly poised in *tribhanga* posture, showing a well proportioned body form. The right palm holds a manuscript while left is mutilated. The manuscript is labelled as "*shri vidhyadhari devaha*". Her coiffeur is matted up forming a couple of tier with a bud-like projecting *ushnisha*. She is clad in a long sari and transparent *uttariya* with half-closed eyes and meditative expression. A portion of sash is seen entwined to her right elbow. She is adorned with ornate *kundalas*, broad necklace with a string falling between the breasts, a *hara* with rosette attachment, armlet with triangular projection, beaded wristlet, beaded girdle with looped attachment alternately filled with suspended beaded strings. Very likely, this image was part of a bracket figure attached to a temple wall.

78. The Goddess Sarsvati

78. 辩才天女萨拉斯瓦蒂像

萨拉斯瓦蒂是广受印度教各派尊崇的女神。印度教流行神话中又称她为瓦格黛维，即辩才天女。通常将她描述为四臂，白色皮肤，身穿白衣，佩戴饰物，手中持有四种器物，这四种器物可以是经书、白莲、念珠、维纳琴、水罐等之中的四种。其中维纳琴和经书是与此神联系最古老的器物。对此神最早的刻画出现在巴尔胡特围栏柱上，她弹奏着状似竖琴的乐器——可能已成为一种程式。在马图拉也发现了萨拉斯瓦蒂像，女神蹲坐，双膝贴在矩形基座上，左手持经书，右手残。

此像中，萨拉斯瓦蒂身体呈优雅的三屈式，各部分比例协调。右手持经书，左手残。经书上标明“*shri vidhyadhari devaha*”（美丽聪慧的河神）。她的头发缠结成两层发髻，上面有一个突出的花蕾状顶髻。她身穿长纱丽，披透明披肩。双眼半闭，似在沉思。右肘部可见部分缠绕的飘带。佩戴华丽的耳环、宽项链（其下部从双乳间垂下）、缀有玫瑰花饰的花环、带三角形凸出的臂钏、缀珠手镯、缀有环形珠链和珠串的腰带等。此像很可能是神庙墙壁上一组人物中的一个。

Acc No. 221

/ 11 12 / / 65× 22× 23

卡朱拉霍考古博物馆 藏



78. 辯才天女薩拉斯瓦蒂像
The Goddess Sarsvati

Madhaya Pradesh / 11th-12th Century A.D. / Sandstone / 64 × 32cm
CAC/Conf/311

The present group of figures in offset is a part of panel fixed to temple walls. The composition is reminiscent to the panel depicting river goddess. The central figure stands in *tribhanga* holding lotus stem in her right while left suspended along thigh. Lower part of her body is covered by sari marked by ripples, clinging to legs while torso is bare. She is flanked by two diminutive male and female attendants. The female attendant to her right is standing with legs apart and holding with her left the pouch and right inside. She is seriously engrossed in her work. The female attendant with a pouch can be seen in the panels with river goddesses. The male attendant to her left is in *tribhanga* with folded hands. The female figure to the right stands with her right leg bent and holds a pitcher. Above her, there is a flying *vidyadhara* with folded hands. In each case, the hair has been matted and tied in the form of a bun to their left. The central figure, however, has a crested diadem. The female figures have been adorned with normal type of beaded ornaments like *hara*, necklace, armlets, wristlets, besides ear ornaments.

Here, the sculptor has created a lively panel which may be interpreted as a royal lady going to the river for bath.

79. Female Divinity with Attending Figures

79. 带侍从的女神像

这组群像是神庙外墙饰板的一部分。通过这一部分可以断定这块石板刻画的是河流女神。中间的女神呈三屈式立姿，右手持莲茎，左手沿大腿下垂。女神的下半身裹有纱丽，紧贴腿部，波纹式衣褶起伏，上身赤裸。女神的两边各有一名型体较小的侍者，为一男一女。女侍者位于女神右边，两腿分立，左手持有一个袋子，右手放在袋子里面，神情专注。刻画河流女神的石板上经常可以看见持袋侍女的身影。男侍者位于女神左边，呈三屈式立姿，双手合十。女神的右边站着一名女子，右腿微屈，手捧水罐。在她的上方有一位双手合十的飞天在飞翔。飞天的头发结成发卷，置于头部的左边。雕像中央的女神则头戴饰有纹章的王冠。诸位女性雕像身上佩戴有许多常见的珠饰，如项圈、项链、臂钏、手镯以及耳饰等。

雕刻家的鬼斧神工让这块石板看上去栩栩如生。也有人认为这块石板表现的是贵族妇女到河里沐浴的情景。

CAC/Conf/311

/ 11 12 / / 64 × 32

印度考古局集中收藏（新德里）



79. 带侍从的女神像

Female Divinity with Attending Figures

Khajuraho / 11th-12th Century A.D. / Sandstone / 63 × 23 × 24cm
Acc No. 246

Leogryph, often referred as *simha-vyala* in Indian literature is a mythical animal, generally represented as vicious leonine animal, usually shown rampant head of a lion or tiger with wings. At times *simha-vyala* may be represented attacking elephant or trampling a warrior but sometimes it is attacked by a man with sword as in the present specimen. The animal seems to be completely dwarfing the man as it turns violently to shake him off. There is another diminutive figure being pranced by right hand-leg of the *vyala* while the left leg firmly holds the body weight. The head of the *vyala* is treated more like a stylized horse than leonine.

80. Leogryph

80. 神 狮

神狮在印度文学中被称作辛哈沃亚拉，为神话动物。神狮生性邪恶，通常以带翼的狂暴狮头或虎头形象出现。有关神狮的刻画，有时是神狮攻击大象或踩踏武士，有时是神狮遭受持剑勇士的攻击。这尊雕像刻画的正是后者。神狮狂怒地扭动身体，试图将勇士甩开。一边的勇士和狮子相比显得非常矮小。神狮腾空的右脚下方还有一个小人，左腿则牢牢地支撑起自己的身体。神狮的头部看起来更像是传统的马头，而非狮子头。

Acc No. 246

/ 11 12 / / 63× 23× 24

卡朱拉霍考古博物馆 藏



80. 神 獅
Leogryph

Khajuraho / 11th-12th Century A.D. / Sandstone / 93 × 33 × 29cm
Acc No. 2486

Sculptures representing celestial nymphs under a canopy of fruit-bearing trees are often exaggerated with unabashed sensuality and unbridled exuberance. The sculptors have shown them in every conceivable configuration with abundance of ornamentation. These sculptures were used to decorate the external walls of the temples.

The present image of a celestial nymph is gracefully leans under the trunk of a tree and above her head are scroll type foliated tendrils which characterize her own sinuous body form, seen from the back. Her face in profile, with half-closed eyes is seen totally engrossed in playing flute. Her matted hair is tufted and gathered in an elegant bun tied with beaded strings attached to a bell seen at the back. She wears a bordered sari tucked to the waist and a sash entwining her torso flutters on either side in pleated wavy lines. She adorns an anklet, girdle with looped attachment alternately filled with suspended beaded strings, rings, wristlet, necklace and ear ornaments. In spite of the luxurious expansion of the volumes and exaggerated sway of the posture, she has been able to sustain the burden of her hips, while the playful diminutive male figure, slightly bent forward to her left is mischievously undermining the melodious tune played by the nymph.

81. A Celestial Nymph Playing Flute

81. 吹笛天女立像

“果树下的天女”像通常十分夸张，主要体现在对肉欲不加掩饰的表现和对丰满躯体的大胆刻画。雕刻者将她们置于各种场面中，且装扮华丽。这些雕像通常用来装饰神庙外墙。

此像刻画的天女身体优雅地倚在树干上。头顶是卷曲的蔓草枝叶，与其妖娆的背面身姿相映成趣。天女露出侧脸，双眼半闭，完全沉浸于吹笛中。头发缠结成一束，绾成优雅的髻，用珠链系住，从后面可见悬有一个铃铛。她身穿带花边的纱丽，在腰间系扎，衣带缠绕着身体，在两侧飘动，形如波浪；佩戴脚镯、缀有环形珠链和珠串的腰带、饰环、手镯、项链以及耳饰等。尽管肢体放纵地伸展，姿势夸张地扭动，她仍能够承受臀部的重负。脚边有一淘气的侏儒男子，身体微向天女左边前倾，正调皮地扰乱天女的悠扬笛声。

Acc No. 2486

/ 11 12 / / 93× 33× 29

卡朱拉霍考古博物馆 藏



81. 吹笛天女立像
A Celestial Nymph Playing Flute

Eastern India / 11th-12th Century A.D. / Bronze / 29 × 10cm
CAC/Conf/424

Tara is the great saviour and goddess of mercy, the feminine counterpart of Padmapani. A two-armed Tara, clad in a long sari and a transparent upper garment is standing in a tri-flexion on a double-petalled lotus pedestal, carrying in her left hand the stem of a lotus, while the right suspended along the waist in the *varadamudra*. With half-closed eyes and meditative expression, the goddess is adorned with strap-like anklet, girdle, a broad necklace with triangular floral attachment and beaded *hara*, beaded armlets with an ornate central piece, *karna kundalas*, small crown with ornate projections. The hair is tucked on the top of the head in the form of an elongated bun, part of hair coil fall on either side of the shoulder. The palm bears the auspicious mark of lozenge filled with pellet.

82. The Goddess Tara

82. 多罗女神立像

多罗是伟大的救世者和慈悲女神，是持莲花菩萨的女性配偶神。双臂多罗身穿长纱丽，上衣透明，身体呈三屈式，立于仰覆莲座上。左手持莲茎，右手悬在腰旁作施与印。双眼半闭，似在沉思。女神全身佩戴踝饰、腰饰、带三角形花式链坠的宽项链、镶珠项圈、中央带装饰的臂钏、耳环和四周有突起的小宝冠。头发在头顶束成高髻，部分发卷垂在肩头。手心有菱形套圆形的吉祥志。

CAC/Conf/424

/ 11 12 / / 29 × 10

印度考古局集中收藏（新德里）



82. 多罗女神立像
The Goddess Tara

Khajuraho / 11th-12th Century A.D./ Sanstone / 93 × 25 × 20cm
Acc No. 2069

The present image bears a close relationship between the visual and performing art, particularly dance of Indian aesthetic tradition. Sculptors have borrowed dance forms and its underlying rhythm with great understanding of the two. It severed as a bracket figure on a temple wall. This sculpture represents a celestial nymph under a canopy of mangos in exaggerated tri-flexion. Here details are carved with great precision with overwhelming sway in body posture. The body forms are more stylized and articulated, as a result, it appears to be delicately elegant but somewhat removed. The celestial dancer is in the act of tying anklet studded with bells in her left foot seen forward. A piece of cloth is strapped above the ankle as cushion for bell-anklets. She wears a sari tucked to her waist while a sash is seen entwined to her arms and fluttering on either side of the thigh. She is adorned with necklace with central string fluttering between the breasts, anklets, girdle, wristlets, armlets and *patra-kundala*. Her hair is parted at the back and gathered in a bun, and the crown over the head has ornate triangular attachments.

83. A Celestial Nymph

83. 天女立像

此像与视觉和表演艺术，尤其是与印度美学传统中的舞蹈关系密切。雕刻者对舞蹈动作及其隐含的节奏有深刻的理解，并把它们融入到雕像中。此像是印度教神庙墙上一对人物雕像中的一件，表现的是一位站在芒果树冠下，身体呈夸张的三屈式的天女。整体摇摆的身躯刻画得非常细致准确。雕像的躯体形式更为程式化，棱角分明，体现出精致优雅的效果，而又具有一定的动态。这位天国的舞者左脚前伸，似乎正准备往上系缀铃脚镯。她身穿纱丽，在腰部系扎；衣带缠绕在臂肩，从腿侧飘出；佩戴项链，项链上有流苏从双乳间垂下。此外还佩有脚镯、腰饰、手镯、臂钏以及叶饰耳环。头发梳向后面，并绾成髻。头上戴宝冠，冠上有华丽的三角形饰物。

Acc No. 2069

/ 11 12 / / 93× 25× 20

卡朱拉霍考古博物馆



83. 天女立像
A Celestial Nymph

Bengal / 12th Century A.D. / Bronze / 25 × 19.5cm
CAC/Conf/275

Vasudhara figures as the consort of Jambhal but she has been described in the *Sadhanmala* as the emanations of Akshobhya and Ratnasambhava. She has one face, two arms and identified by ears of corn. At times she has been represented having one face, six arms, seating in the *lalitasana* attitude. The first left hand has the book, the second the ears of corn, and the third on the lap carries the vessel containing jewels while right exhibits the *anjali*, the *varada* and ears of corn. Her hair rises upwards in the shape of a flame, while she is bedecked in ornaments and her expression is truly peaceful.

The present exhibit tallies with the description noted above. The six-armed image of Vasudhara is cast in round with a slight flexion and is seated in the *lalitasana* attitude. The right foot is slightly tilted and part of sole is visible. She wears a long sari, while upper part is covered with transparent robe. Her right hand holds a noose, sheaf of corn and displays *varada* attitude, while left hold manuscript, ears of corn and a vase containing jewels placed in the lap. She is adorned with anklet, girdle, beaded necklace, plain *hara*, *karnakundala* and diadem ornate with leafy projections. Her hair rises up in a conical shape, tied in three tiers with a string. Part of hair-coil fall on either side of the shoulder. There are three projected tenons at the base of the image designed to affix over a lotus pedestal. This type of image can be seen in the collection of Baroda Museum, Vadodara.

84. Vasudhara

84. 瓦苏达拉像

六臂，结游戏座。左边最上面的手持经书，第二只手持谷穗，第三只手置于腿上，捧着盛珠宝的宝瓶；右边三只手分别作敬礼、施与印、持谷穗；头发向上束成火焰状高髻，佩戴各种饰物，神态安详。

此像特征与上面描述相符：六臂瓦苏达拉像是以圆雕形式铸造的，略微弯曲。女神结游戏座，右脚微微翘起，露出部分脚掌。身穿长纱丽，上身显出透明效果，右边的手分别持绳结、谷穗，最下面的一只手作施与印。左边的手分别持经书、谷穗、盛珠宝的宝瓶。全身佩戴脚镯、腰饰、珠链、素面项圈、耳环及带叶状突起的宝冠等。发髻呈锥形，分三层束扎，部分发卷垂在肩头。铜像下有三个榫，用于固定在莲座上。在瓦多达拉的巴罗达博物馆藏品中有一批这种类型的铜像。

CAC/Conf/275

孟加拉邦 / 公元 12 世纪 / 青铜 / 25 × 19.5 厘米

印度考古局集中收藏（新德里）



84. 瓦苏达拉像

Vasudhara

Tamil Nadu / 12th-13th Century A.D. / Bronze / 19 × 6.3cm
CAC/Conf/DLH /172

Among the two consorts of lord Vishnu, the one represented here is tentatively identified as Bhudevi; some may like to recognize her as Parvati. At times such representations cause confusion when they are separated from their male counterparts.

The goddess stands gracefully on a detached base in tri-flexion or *tribhanga* posture. Her legs are draped with clinging garment and her torso bare. She wears four-tiered *karnada mukuta*. Her both the hands are mutilated but their disposal can be discerned on the basis of remaining part. The left hand was extended along the left thigh in *lolahasta* and the right hand was holding a lotus flower or bud. The bronze image is a superb example of its period admirably displays the stylistic peculiarity of its age. The image is characterized by grater simplicity in ornamentation, yet expresses her sensuous qualities.

85. Bhudevi

85. 大地女神像

有人认为这尊像是主神毗湿奴的两位配偶之一大地女神普黛维的神像，也有人认为是主神湿婆的配偶帕尔瓦蒂的神像。当女神像与其配偶像分开时，往往难以确认其身份。

这位女神以优美的三屈式立于基座上。下身衣物紧贴腿部，显出衣褶，上身赤裸。双手已残，但根据剩下的部分可判断出它们的姿势。左手沿左腿方向伸出，应作象手势，右手应持有一朵莲花或莲蕾。这尊青铜像充分展现了其时代艺术的特征。整尊像虽然装饰简约，但给人以极大的美感。

CAC/Conf/DLH /172

/ 12 13 / / 19× 6.3

印度考古局集中收藏（新德里）



85. 大地女神像

Bhudevi

Orissa / 13th Century A.D. / Stone / 51 × 25 × 17cm
Acc No. 80.1320

The Hindu god of auspiciousness and success, Ganesha, the elephant-headed elder son of Siva and Pravati is universally venerated in India. It is said that Ganesha is born from dirt on Parvati's body while she was taking a bath. During the medieval period, his images have been found in the entire south Asian countries. The iconography of Ganesha bears the characteristics traits of both the *Yaksha* and the *Nagas*. He has been compared with an elephant-headed *Yaksha* carved over a coping stone at Amaravati. The pot-bellied trait of the *Yaksha* is prominent in the images of Ganesha and he possesses the head of a *Naga* in the sense of elephant. His early images are endowed with two arms; the attributes held by the hands are battle-axe and a radish. The elephant-head with only tooth and pot-bellied are the features invariably present in both the early and late texts. There are references to four-armed Ganesha wherein he holds as attributes any four among the following: - 'own tooth' (*svadanta*), wood-apple (*kapittha*), sweet-meat (*modaka*), elephant-goat (*ankusha*), noose (*pasha*), snake (*naga*), rosary, lotus, etc.

The four-armed divinity is seated over a pedestal carved with lotus petals, alternately filled with beaded strings motif and band of lozenges. He sits in *sukhasana*, squatting with slightly bent (*abhang*) pose. His two main arms are broken while the upper right hand holds the battle-axe and left the coiled snake. His trunk is turned to his left suggesting *modaka* (sweet-meat) as attribute in his left hand while right might be holding *svadanta* (own-tooth). His short, plump legs are covered with knee-length *dhoti*. The ornaments and garment though not lavished are yet tastefully displayed. He wears a crown with a central crest having crescent motif. The crown is further coiled enclosing the protruding *ushnisha*. He is adorned with a snake serving as his sacred thread (*upavita*). Besides, he is adorned with toe-rings, bell-anklets, bell-girdle, and bell-necklace. The forehead bears mark of *urna*. His eyes have been drawn obliquely to match the elephant face of the deity, the creeping mouse (mount), fully caparisoned, has been drawn in the centre of the pedestal, and looks-up at his master in admiration.

86. Ganesha

86. 象头神伽内沙像

象头神伽内沙是湿婆和帕尔瓦蒂的儿子，是印度教吉祥与成功之神，在印度广受崇拜。传说帕尔瓦蒂洗澡时用身上的泥造出了伽内沙。中世纪时，在南亚各国都可以看到他的像。其形象融汇了不少药叉和蛇神的特点。有人曾拿他和阿马拉瓦蒂围栏石雕中的象头药叉作比较，便便大腹本是药叉的典型特征，但在伽内沙身上表现得有过之而无不及。而他的头与蛇神的基本相似，只是具有象头的性质。早期伽内沙像通常有两臂，手中拿着战斧和萝卜。无论在早期还是晚期的文学中，伽内沙始终是一颗牙、一个圆鼓鼓的肚子。有资料提到伽内沙有四臂，手中分别持以下法器中的四种：自己的象牙、木果、甜肉、刺棒、索套、蛇、念珠、莲花等。

此像中象头神坐于莲座上。座上有交替的连珠纹和菱形纹饰。伽内沙结安逸座，身体微屈下蹲。后面的右手举战斧，左手举盘蛇。前面两只主要的手已残，但他的鼻子偏向左侧，暗示着前面左手中应拿着甜肉，右手中拿着自己的牙。围腰布盖在矮胖的腿上，衣衫和饰物虽不繁复，但颇雅致。宝冠盘制分多层，套在凸出的顶髻上，冠上有新月形标志。蛇绕在身上充当圣线。此外象头神佩戴趾环、脚铃、腰铃、颈铃，前额有白毫。为了与象的面貌相符，双眼斜向刻画。基座前方是他的坐骑老鼠——身佩全套鞍具，正充满崇敬地仰视着主人。

Acc No. 80.1320

奥里萨 / 公元 13 世纪 / 石质 / 51 × 25 × 17 厘米
国家博物馆（新德里）藏



86. 象头神伽内沙像

Ganesha

Tamil Nadu / 13th-14th Century A.D. / Granite / 144 × 57cm
CAC/Conf/557

Vishnu in his salvation aspect has been conceptualized as regal figure distinguished by tall crown, *srivatsa* (auspicious mark on his chest) and *vanamala* (garland of wild flowers). As a preserver of the cosmic order, he rides Garuda- his *vahana* (vehicle) and holds principle attributes – the conch, wheel, club and lotus.

The present image is of *sthannaka* (standing) type with four arms. He carries the *chakra* (wheel) and *shankha* (conch shell) in his two upper hands. His lower right hand is in *abhaya-mudra*- a protective gesture, while the left is resting upon his hip. He wears an ornate and elongated *kirita-mukuta* which is slightly tapering towards the top. He is adorned with ear ornaments, necklace, armlets, wristlets and waist band. The upper part of his body is bare having a decorative *upavita* with multiple threads across his left shoulder. The *dhoti* clinging to his legs, shown with folds is held together with a *kirti-mukha* clasp. An *uttariya* is hanging from both his main hands.

He stands in stiff posture, but has retained charm with his smiling face. An inverted conical projection at the bottom of the image was provided to fix it in to a pedestal.

87. Standing Image of Vishnu

87. 毗湿奴立像

毗湿奴是印度教中的保护之神，他通常头戴高高的王冠，胸前有吉祥志，身上佩有由野花制作的花环，颇有王者之风。作为宇宙秩序的保护神，他手持法螺、轮宝、仙杖和莲花，骑着坐骑伽鲁达。

此像为四臂立姿。毗湿奴上面的两只手持轮宝和法螺。下面的右手作无畏势，以示庇护，左手放于胯部。他头戴华丽的高冠，冠的上部逐渐变细。全身上下佩有耳饰、项链、臂环、腕饰和腰带。上身赤裸，左肩上有一条多股圣线。围裤用带钩固定，紧贴双腿，显出衣褶。两只主要的手上挂着一条披帛。

此尊毗湿奴像姿势略显拘谨，但是面带笑容，凭添了几分魅力。像的底座是一个倒圆锥形榫。

CAC/Conf/557

/ 13 14 / / 144× 57

印度考古局集中收藏（新德里）



87. 毗湿奴立像
Standing Image of Vishnu

Karnataka / 14th-15th Century A.D. / Bronze / 14 × 11cm
CAC/Conf/394

Garuda, the mythical bird, was originally conceived as a sun bird. According to Vedic mythology Vishnu, being a solar deity, inherited *Garuda* as his mount. There are several *garudasanamurti* in which Vishnu rides on his avian mount, *Garuda*. However, there are some examples of small metal images of garuda, probably intended for placing him in front of Lord Vishnu in domestic altar. Because of his mythical appeal, *Garuda* has always reflected the unlimited creativity of the artistic imagination. Sometimes he is composed as half avian and half human and shown prancing snakes under his claws, at times providing shelter to them under his feet and occasionally adorn his body.

Except for the wings attached to his arms, he has been personified as a human being, kneels over a circular platform. The body language and the gesture of his hands accentuate his reverence to his benevolent lord Vishnu. His hairs have been tied up as top knot. He bears knee-length *dhoti*. He is adorned with armlets, wristlets and anklets. A snake serves as his necklace.

88. *Garuda*

88. 鸟王伽鲁达像

神鸟伽鲁达 ,最初是太阳鸟。根据吠陀神话 ,毗湿奴成为一位太阳神 ,太阳鸟伽鲁达便成了他的乘骑。很多关于伽鲁达的雕塑像刻画的是他身上骑着毗湿奴的形象。但也有一些小型的金属伽鲁达像 ,身上未骑有毗湿奴 ,它们放在毗湿奴像面前 ,可能是供信徒在家中供奉的。伽鲁达颇具神秘色彩 ,总是体现出无限的艺术想像力和创造力。有时他半人半鸟 ,利爪下抓着几条腾起的蛇 ,有时又把蛇拢在脚下为其遮挡 ,偶尔也用它们来装饰自己。

此像 ,伽鲁达除了长在臂部的双翼外 ,基本呈人形。他单膝跪于圆台上 ,姿态和手势都体现了对仁慈的主人毗湿奴充满了崇敬。头发束在头顶绾成髻 ,身着及膝的围裤。他还佩戴臂钏、腰饰和脚镯 ,颈部缠有一条蛇 ,充当项链。

CAC/Conf/394

/ 14 15 / / 14× 11

印度考古局集中收藏 (新德里)



88. 鸟王伽鲁达像

Garuda

Tamil Nadu / 14th-15th Century A.D. / Bronze / 16 × 6.6 × 7cm
 Acc No. CAC/conf/DLH 89/159

Sridevi, also conceived as Lakshmi, the goddess of wealth and prosperity is the consort of lord Vishnu. These types of bronze images were made for use in domestic shrines. The deity stands in a *tribhanga* posture over a moulded lotus pedestal, petals in lower register have been marked feebly. The deity stands gracefully with her legs draped with a clinging garment and her torso bare. The left hand extends along the left thigh in *lolahasta* and the right hand holds a lotus bud. The figure is adorned with a *kirita mukuta* and abundant jewellery including earrings, necklaces, armband, wristband, girdle and anklet. It is one of the finest image showing fluent outline with sensuous rendering.

89. Sridevi

89. 吉祥天女像

吉祥天女也称拉克希米，是印度教中的财富女神，也是主神毗湿奴的配偶之一。这种类型的青铜像主要放在家庭神龛中。女神身体呈三屈式，立于莲座上，下部的莲瓣相当模糊。女神立姿优美，下身衣物紧贴腿部，上身赤裸。左手沿左腿方向伸出，呈象手势，右手持一莲蕾。女神头戴高冠，身上佩戴大量珠宝，如耳环、项链、腕套、腰带和脚镯。整尊铜像体态丰满，线条流畅，属上乘之作。

Acc No. CAC/conf/DLH 89/159

/ 14 15 / / 16× 66× 7

印度考古局集中收藏（新德里）



89. 吉祥天女像
Sridevi

Gujarat / 15th Century A.D. / Copper alloy in led with silver / 19 × 10cm
Acc No. CAC/conf/DLH 89/188

It is a Jaina alter piece attributed to the first Tirthankara Rishabhanatha, also known as Adinatha. Traditionally, he is the propounder of the Jaina religion. The *Bhagavata Purana* provides an account of his birth, while the *Brahmanda Purana* describes him as progenitor of the Kshatriyas on earth. Likewise, in the *Siva Purana*, he has been referred to as one of the *Yogavataras* of Lord Siva, showing oneness with him. Curiously, the *Bhagavata*, *Agni* and *Varaha Puranas* refer him as an incarnation of Vishnu.

According to the *Digambara* sect of the Jain Pantheon, the Tirthankara should be shown nude, young and beautiful in appearance, with a tranquil expression and arms reaching down the knees; his chest should bear the auspicious sign of *srivatsa*. The followers of *Shvetambara* sect also followed the austerity measures to achieve the salvation, but the images were not conceived nude.

The distinguishing emblem Rishabhanatha is a bull; at times also identified with the sign of *Dharmachakra* (Bhattacharya, B.C. 1974). The tree connected with him is *Nyagrodha* or the Indian Banyan tree. He is seen accompanied by *gomukha yaksha* (Bull-faced) and *chakreshvari* (goddess of wheels) or *Apratichakra*.

Here, Rishabhnatha is seen seated on a lotus pedestal set on lion throne. It is a panchatirthika type of image wherein four other Jinās (Tirthankara) two standing on either side and two seated at shoulder level can be seen. The central image could be identified by *chakra* (wheel) flanked by bulls emblem marked feebly at the upper base below the overhanging carpet between the juxtaposed lions. The seated male figure on the left side of throne may be identified with *gomukha* and female figure on the right side with *chakreshvari*. On either side of the base of the upper level can be seen nine heads representing the nine planetary deities. The elephant, in the upper segment, lustrate the Jina from above. An overhanging umbrella, attached to aureole supporting a pinnacle adds to the quality of production of the alterpiece, but the eyes have been inlaid carelessly with silver. The back frame of the aureole is inscribed which bears name of "shri Ravichana/va bibeka pra (sada)" dated to samvat 1474 i. e, 1417 A.D. in *devanagari* script.

90. Jaina Tirthankar—Rishabhnatha

90. 耆那祖师里沙帕纳塔像

里沙帕纳塔又名阿迪纳塔，是印度耆那教二十四位祖师中的第一位，也是耆那教的创始人。《薄伽梵往世书》中记载了他的出生经历，而《梵天往世书》则将他作为世上的刹帝利的祖先。同样在《湿婆往世书》中，他被看作是湿婆神的瑜伽化身，与湿婆融为一体。奇怪的是，在《薄伽梵往世书》、《阿耆尼往世书》及《瓦拉哈往世书》中，他被说成是毗湿奴的化身。

在耆那教两大派之一天衣派看来，祖师应不着衣服，相貌俊美年轻，面容安详，两臂垂至膝盖，胸前应有吉祥志。而另一大教派白衣派虽然也同意通过苦行得到解脱，但他们认为不应该赤身裸体。

里沙帕纳塔最鲜明的象征是公牛，有时候也以法轮作为他的一个特征。尼拘卢陀树或印度榕树也是他的一个象征。他身边常伴有牛头药叉和法轮女神或阿布拉蒂查克拉。

此尊塑像中，里沙帕纳塔坐于莲座之上，莲座下方为一狮子座。塑像里还有其他四位祖师：两位立于里沙帕纳塔的身旁，两位坐于其齐肩处。狮子座两边各有一头狮子，中间悬挂一块毛毯。毛毯下方中央为查克拉（法轮），法轮两翼铸有一些很浅的公牛符号。坐在王座左边的男人长着牛头，右边的女人为法轮女神。底座上部两边各有九颗头颅，代表九大行星之神。位于上方的大象为祖师净身。里沙帕纳塔的头顶上方悬挂着一顶宝盖。宝盖与光环相连，上面有一座小塔尖，使整个塑像增色不少。遗憾的是，眼睛中的嵌银并不精致。光环的背框上刻着天城体铭文，有“室利·拉维切纳 / 瓦·比贝卡·普拉（萨达）”的名字，年代在印度健日王纪元 1474 年，即公元 1417 年。

Acc No. CAC/conf/DLH 89/188

古吉拉特 / 公元 15 世纪 / 银铅铜合金 / 19 × 10 厘米

印度考古局集中收藏（新德里）



90. 耆那祖师里沙帕纳塔像

Jaina Tirthankar-Rishabhnaatha

Vijaynagar / 15th Century A.D. / Stone / 130 × 42 × 18cm
Acc No. 59.153/86

Lord Vishnu is known to have two consorts- Sridevi and Bhudevi. Sridevi is regarded as senior consort, while Bhudevi is junior. For the same reason, she never appears alone in sculptures. Whenever she appears with Vishnu, Bhudevi always appears along with Sridevi in the representations of peninsular India. The Goddess sometimes, is seen with her normal two hands while at times with four hands. She is considered as the Goddess of prosperity.

The goddess Bhudevi is depicted here, in standing posture with two arms. Though she seems to have been standing in stiff posture, a slight bend along the left portion of the waistline gives appearance of *dvibhanga* posture which is marginally evident. She holds lotus in her right hand and left hand is suspended along her body contours. She is adorned with an elongated crown known as *karanda-mukuta*, ear ornaments, necklaces, armlets, wristlets, anklets and waistband. She is wearing a lower garment represented well with folds along her legs. Her face is carved with large open eyes, straight nose, protruding chin, smiling lips but somewhat stiff expressions.

In spite of stiffness, her graceful body contours, narrow waist, flat abdomen and simplicity in form remains strikingly typical to Vijayanagara period.

91. Bhudevi

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91. 大地女神像

一般认为毗湿奴大神有两位配偶——吉祥天女（斯里黛维）和大地女神（普黛维），二者之间吉祥天女的地位更高。因此，象征着印度半岛的普黛维从不单独出现在雕像中。当她随毗湿奴出现时，吉祥天女必然在场。女神有时双臂，有时四臂，被看作象征繁荣的女神。

这里的双臂大地女神呈立姿。整体姿态较僵直，但左部自腰际以下微屈，明显呈二屈式姿势。右手持莲花，左手沿身体曲线下垂。她头戴称作卡兰达木库塔的高冠，佩戴项链、臂钏、手镯、脚镯及腰饰，所穿下衣通过腿部细致的衣褶体现出来。面部五官中，双眼圆睁，鼻子笔直，下巴突出，唇边带笑，但略显僵硬。

尽管僵硬，她优雅的体态、纤细的腰肢、扁平的小腹以及整体造型的简洁都保留了维杰耶纳加尔时代的显著特征。

Acc No. 59.153/86
维杰耶纳加尔 / 公元 15 世纪 / 石质 / 130 × 42 × 18 厘米
国家博物馆（新德里）藏



91. 大地女神像
Bhudevi

Vijaynagar / 15th Century A.D. / Stone / 125 × 40 × 17cm
Acc No. 59.153/84

The iconographic concept of Sridevi is more frequented in the peninsular India. Sridevi or Lakshmi is the goddess of wealth and prosperity. When she accompanies Vishnu independently, she is called Lakshmi but if Vishnu is accompanied by Bhudevi or Saraswati, she inevitably keeps him company and is identified as Sridevi. When she appears alone, she may be called either Sridevi or Lakshmi but as Sridevi she appears more frequently than Lakshmi.

In the present image the Goddess Sridevi stands gracefully on a plain and circular base, her legs draped with a clinging garment and her torso bare except for the breasts which are tied with a thin strip of cloth. Her head is crowned with a cylindrical *mukuta*, taking the shape of a cone at the top. Her right hand extends along the right thigh touching the overhanging sash and left holding a lotus-bud against the shoulder. She adorns very rich array of jewelry consisting of ear ornaments, necklaces, armlets, bangles, *mekhala*, anklets and finger rings.

The image represents certain amount of flexibility and elegance. She has half-opened eyes with distinct eyebrow linings meeting at the centre, face is ovalish with fleshy cheeks and defined chin, the breast are grown in substance, the hip is gracefully thrust out further. The nose is more prominent and the folds of the belly are clearly marked.

The specimen is one of the best works of art of Vijaynagara times.

92. Sridevi

92. 吉祥天女像

吉祥天女像在印度半岛地区比大地女神像更为常见。吉祥天女（斯里黛维）或称拉克希米，是财富与繁荣女神。当她单独陪伴毗湿奴出现时，被称为拉克希米；毗湿奴身边若还有大地女神（普黛维）或萨拉斯瓦蒂陪伴，则称吉祥天女。而当她独自出现时，或称吉祥天女，或称拉克希米，相比之下前者更多。

此尊像吉祥天女优雅地站在圆形平底基座上，下衣紧贴腿部，上身只在胸前系一条窄布带，头戴柱形宝冠，顶部呈锥形，右臂搭在左跨上，右手触摸饰带，左手将莲蕾举在肩头。身上佩戴华丽的饰物，包括耳饰、项链、臂钏、手镯、脚镯以及指环。

此像显示出了一定的灵活与优雅。她双眼半睁，双眉相连，椭圆形脸，双颊丰腴，胸部丰满，臀部微翘。鼻子更加突出，肚子上的褶纹刻画清晰。

此像是维杰耶纳加尔时代最杰出的作品之一。

Acc No. 59.153/84

维杰耶纳加尔 / 公元 15 世纪 / 石质 / 125 × 40 × 17 厘米
国家博物馆（新德里）藏



92. 吉祥天女像
Sridevi

Vijaynagar / 15th Century A.D. / Stone / 175 × 65 × 28cm
Acc No. 59.153/66

Dvara-pala or the door guardian figures are inseparable part of the sculptural members adorning temples. Generally, iconography of the Hindu door guardians is derived by the sect with whom it is associated. In south Indian context the *dvara-palas* are executed almost like four-armed dancing Nataraja in a Saiva temple.

The present image of *dvara-pala* belongs to a temple dedicated to lord Vishnu, as it shares many features of a Vishnu image. He is four-armed standing in stiff posture; however, a slight bend is given to his left hip. He holds *charka* (the wheel) in upper right hand and *shankh* (conch shell) in upper left. His principle right arm is straight that holds a mace-head firmly placed on the ground; while the left is shown in *tarjani-mudra*. He is wearing a long conical *kirita-mukuta* and his long ears are adorned with beaded earrings. He is also decorated with necklaces, a long beaded garland, and an ornate belt holding a dagger to his left, armlets and anklets. He is wearing a decorative lower garment which is also indicated by folds on the right. A decorative *upavita* is placed across his left shoulder. His face is characterized by large, wide-open eyes, arched eyebrows, straight nose and protruding canines jutting out of lips.

The *dvara-pala* has been carved majestically to justify his function as guardian figure.

93. *Dvara-pala*

93. 门神像

“德瓦拉帕拉”即门神是神庙雕像中不可缺少的人物。通常印度教门神的模样根据该庙所供奉的神决定。在印度南部，湿婆神庙的门神通常与四臂舞王湿婆形象相似。

这位门神身上有许多毗湿奴的特征，可知他原属于一座毗湿奴神庙。他有四臂，立姿僵直，但左臀略翘。上面的右手持轮宝，左手持法螺。下面的右手扶着仙杖头，仙杖牢牢的戳在地上，左手作食指势。他头戴柱形宝冠，长耳朵上装饰着圆珠镶嵌的耳饰。此外他还佩戴项链、一条长长的珠串花环、华丽的腰带——匕首别在左前方，以及臂钏、脚镯。从右边的衣褶可以看出下衣。一条装饰性的圣线斜跨左肩。他双眼圆睁，眉毛呈弓形，鼻梁笔直，两颗犬齿从唇边突出。

门神面相威严，显示了他的身份职责。

Acc No. 59.153/66

维杰耶纳加尔 / 公元 15 世纪 / 石质 / 175 × 65 × 28 厘米
国家博物馆（新德里）藏



93. 门神像
Dvara-pala

Vijaynagar / 16th Century A.D. / Bronze / 76.5 × 32.5 × 25.3cm

Acc No. 47.109/13

The *Ardhananirshwaramurti* of Siva in a way symbolizes the syncretic ideology that is the union of Saiva and Shakti cults. According to a legend, Siva to save the honor of Parvati at the hands of his ardent devotee Bhiringi, united his body with that of Parvati, thereby compelling Bhiringi to pay reverence to the goddess while paying his respect to him. The story seems to be naïve, laying stress on the tendency of sectarianism. The iconographic representation starts occurring from the Kushana and Gupta periods. The noteworthy sculptured panels are at Elephanta, Ellora, Tanjore and Darasuram.

Here, the artist has modeled the masculine and feminine halves of the body in true proportions with smooth delineation. The image stands in graceful triple flexion-*tribhanga* attitude over an inverted lotus base. As usual the right half of such figure depicts the male Siva and the left half of the female Parvati. The artist has modeled outline of the torso, waistline, and hips differently in the true half. Also noteworthy are different hairstyles, ear ornaments and garments. Siva has a robe of animal hide draped above the knee while Parvati wears sari of full length. It is tied to the waist by a band having *kirtimukha* in the center. His forehead is adorned with the vertical third eye and hair is matted in the form of *jata-mukuta*. Parvati is crowned by a *karanda-mukuta*. The four-armed deity holds in the upper left hand a *nilotpala* and right a battleaxe (mutilated). While the lower left hand is held at thigh, the corresponding right hand is held in resting attitude over Nandi- his vehicle.

95. *Ardhananirshwaramurti* of Siva

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95. 半女之主湿婆像

湿婆半女之主相是湿婆和性力崇拜的结合体。传说湿婆为了在自己的崇拜者婆林吉面前替帕尔瓦蒂挽回尊严，将自己与帕尔瓦蒂的身体结合，迫使婆林吉在崇拜自己的同时也不得不对帕尔瓦蒂表示尊敬。这个故事听起来有些天真，宗派主义倾向明显。偶像创作始于贵霜和笈多时代。以雕像著名的遗址包括象岛、埃洛拉（石窟）、坦焦尔以及达拉苏拉姆。

在这尊铜像中，艺术家将男人和女人的身体融为一体，比例真实、线条流畅。人物体态优雅，呈三屈式，立于覆莲座上。按惯例，右半身是男性的湿婆，左半身是女性的帕尔瓦蒂。两边躯干、腰、臀部的轮廓都有所不同，发式、耳饰和衣服也不一样。湿婆穿及膝的兽皮裙，帕尔瓦蒂则穿长长的纱丽。腰间系带，中间有一天福之面。他的额前有竖直的第三只眼，头发缠结成发髻冠。帕尔瓦蒂戴宝冠。这位四臂神上面的左手持青莲花，右手持战斧（残）。下面的左手扶着腿，右手放松，似放在坐骑公牛南迪的头上。

Acc No. 47.109/13

维杰耶那加尔 / 公元 16 世纪 / 青铜 / 76.5 × 32.5 × 25.3 厘米

国家博物馆（新德里）藏



95. 半女之主湿婆像
Ardhananirshwaramurti of Siva

Eastern India / 16th-17th Century A.D. / Bronze / 46.5 × 18.5 × 13cm
Acc No. CAC/conf/FA/4

According to the Buddhist traditions, Avalokiteshvara represents the concept of the 'watchful lord' and fosters spiritual knowledge among his worshippers, thus regarded as the best of the jewel of the Buddhist Sangharatna. The *Sadhanmala* enumerates fifteen important forms of Avalokiteshvara for different functions. But there are one hundred eight more forms of Avalokiteshvara reported elsewhere. There is a reference to the form of Mahasahasrasurya Lokeshvara having eleven faces and eight arms, standing on a lotus. Each of his two principal hands exhibits the *abhaya* pose, while the remaining hands hold the rosary, the *chakra*, the *utpala*, a bow with an arrow and the vessel, besides the gesture of *varada*.

The present image of the eleven-headed Avalokiteshvara, regarded as the cosmic form of the Bodhisattva. Relatively, this form was preferred less in India as compared to Nepal, China and Japan. The earliest representation of this form occurs at a cave temple in Kanheri and the other in the Nalanda museum. Generally, the deity is represented standing with a few exceptions noted in the Chinese paintings from Dunhuang where he is seated. The Bodhisattva is also manifested with two, four, six, eight, or one thousand arms. The eleven heads arranged one above the other in diminishing size in three tiers, each comprising three heads with placid appearance. The tenth head with third eye on the forehead displays anger is placed over a cylindrical floral motif. The eleventh head at submit is of Amitabha, his parental Buddha. This cosmic form of Avalokiteshvara has been, at times, considered as an iconographic transference of the Eleven Rudras known in the Vedic context and, some times, represent the eight directions along with the zenith, the centre and the nether region. His principal hands represent *anjali-mudra* while the remaining three right hands hold rosary, flaming jewel and a fruit; the left, however, holds a lotus bud, a book and a pot. He wears a *dhoti* tied to waistband and a sash falls from either side of his shoulder, terminating into foliated pleat. His nine heads are adorned with three pronged crowns and *karnakundalas* and body with *hara*, necklace, girdle and wristlets.

96. Eleven-headed Avalokiteshvara

96. 十一面八臂观音像

按照佛教传统，观世音菩萨司观照众生之职，帮助信徒获得精神知识，因

的 15 种重要相貌，此外另有 108 种变化，其中之一是摩诃萨哈斯拉苏罗亚·观自在，通常为十一面八臂，立于莲座上。前面主要的双手合十，其他手分别持念珠、轮宝、莲花、弓箭和净瓶，还有一只手作施与印。

这里的十一面八臂观世音像被认为是菩萨的宇宙相，与在印度相比，这种形式在尼泊尔、中国及日本更为流行。现在发现的最早的十一面八臂观音在坎希里的石窟寺中，另一件在那烂陀博物馆。十一面八臂观音通常为立像，很少例外，但在敦煌壁画中发现了一些坐像。菩萨还有二、四、六、八乃至千臂的形象。此像头部分五层，下面三层每层三个头，体量逐层递减，面容平静，第十个头置于一圆柱形花饰上，眉心有第三只眼，现愤怒相；顶部的第十一面是他来源的阿弥陀佛。但也有人认为观世音菩萨的这种宇宙相是从吠陀神话中鲁陀罗的十一个化身转化而来，并且象征了八个方向和天界、人间、阴间三界。他主要的双手合十，右边三只手分别持念珠、火珠和果子；左边手持莲蕾、经书和净瓶；腰穿围裤，披帛绕过双肩下垂，下端转换成蔓草纹饰带。下面三层九个头均戴宝冠和耳环，佩戴项圈、项链、腰饰、手镯等。

Acc No. CAC/conf/FA/4

/ 16 17 / / 46.5 × 18.5 × 13

印度考古局集中收藏（新德里）



96. 十一面八臂观音像
Eleven-headed Avalokiteshvara

Rajasthan / 18th Century A.D. / Wood / 30 × 27 × 12.5cm
CAC/Conf/DLH /201

The elephants are integral part of the Indian art. At times they are represented as mounts of gods and form part of the mythological stories and narratives, sometimes as decorative elements of Indian architecture. The elephant, standing on a moulded pedestal (mutilated), is harnessed with all royal trappings which include a bordered tapestry over the body and tied with a strap running across at the back, bells hanging on either side of the body, beaded necklace and straps of anklets. The movement has been indicated by right front leg which is slightly striding forward. The elephant is joyously engaged in lifting water-creepers.

It appears that the elephant was part of decorative element of architecture.

97. Elephant

97. 木雕大象

大象是印度艺术作品中经常出现的主题。它们是诸神的坐骑、神话故事和传说中的角色，有时也充当印度建筑的装饰元素。大象站在基座上（已残），盛装严饰，身披一条镶边毛毯，背上系有一条皮带，两边各悬有一个铃铛，颈部挂有一条珠串项链，脚上套有脚镯，其右前脚微抬，似在前行。大象正高兴地卷起一种水生植物。

此尊大象雕像似为建筑装饰。

CAC/Conf/DLH /201

拉贾斯坦 / 公元 18 世纪 / 木质 / 30 × 27 × 12.5 厘米
印度考古局集中收藏（新德里）



97. 木雕大象

Elephant

North India / 18th Century A.D. / Stone / 91 × 68 × 36cm
Acc. No. M. 89. 6

In the *Ramayana*, Hanuman is eulogized as one of the most significant characters, wielding supernatural powers bestowed by his lord Rama. He assists him as simian general in rescuing Sita from the demon-King Ravana of Lanka. In the *Mahabharata*, his divine powers are exhibited when his cosmic form was revealed to his half-brother Bhima, one of the five Pandavas. The cult of Hanuman is traced back to the Gupta period. Now, he is a widely worshiped divinity because of his role as remover of obstacles. He is portrayed as a heroic figure, at times lifting mount Meru and holding mace head on his corresponding shoulder and sometimes trampling *appasamara*, the personification of ignorance. He is an integral part of composition when Rama, Sita and Lakshmana are shown together.

The present specimen retains the most impressive upper part of the monkey-god Hanuman. The figure is round with his right hand raised against his three-tiered conical crown. The well-shaped right arm, articulated modeling of cheeks, eyes, protruding nostrils and mouth have been drawn proportionately matching to his attributes and functions. He is adorned with *hara*, necklace, ear-ornaments, armlets and wristlets. A fluttering sash can be seen at the back over the left shoulder. His tail is also seen coiled at the back. The left arm, below the shoulder is mutilated. However, fingers are shown against his chest possibly in *tarjini-mudra*.

This impressive image once may have belonged to a nearly life-size sculpture of Hanuman. In all probability, this image would have served as the principle icon in a temple devoted to him. The exact provenance of this figure is difficult to establish, but the three-tiered head gear indicates it to be the product of Orissa.

98. The Bust of Hanuman

98. 神猴哈奴曼胸像

哈奴曼作为《罗摩衍那》中最重要的人物之一被广为传颂，他的主人罗摩赐予了他超自然的能力。身为一名猴将，他帮助罗摩将悉达从楞伽岛魔王罗婆那的魔爪中解救出来。在《摩诃婆罗多》中，通过向他的异母兄弟、般度族王子之一毗摩显现其巨大形象，哈奴曼展示了他的神力。对哈奴曼的崇拜可追溯到笈多时代。作为一个障碍排除者，如今他受到了广泛的崇拜。他经常被刻画成一个英雄式的人物，或是举起梅卢山，或是将棒头举在肩上，有时脚下踩着阿帕斯马拉——无知的人格化身。他经常与罗摩、悉达、拉克什曼那组合出现。

此像保存了猴神哈奴曼的上半身。他右手上举搭在三层宝冠上，右臂形状较好，脸颊、双眼刻画清晰，口鼻突出，各部分比例得当。全身佩戴花环、项链、耳饰、臂钏、手镯。从后背可看出一条飘动的饰带跨过左肩。尾巴盘在身后。左臂自肩以下缺失，从胸前残留的手指看，可能作“食指势”。

原像估计近乎真人大小，很可能曾作为主尊被安放于专门供奉哈奴曼的神庙里。现在已很难确定它的确切产地，但三层宝冠显示应来自奥里萨邦。

Acc No. M. 89.6

北印度 / 公元 18 世纪 / 石质 / 91 × 68 × 36 厘米
国家博物馆（新德里）藏



98. 神猴哈奴曼胸像

The Bust of Hanuman

Vijaynagar / 15th Century A.D. / Stone / 169 × 63 × 26cm
Acc No. 59.153/65

The present figure of dvāra-pālā is a mirror-image to the one described earlier (Acc NO. 59.153/66). He is four-armed, standing door guardian with his hip slightly bending to his right as if his weight is placed upon his left arm holding mace-head placed firmly on the ground. His other principal right hand is shown in *tarjanī-mudrā*. Among the upper hands *chakara* (wheel) is placed above fingers of his right hand while *shankh* (conch shell) is placed above two fingers of his left. He is adorned with a long conical crown, beaded ear-rings, a long-beaded garland, necklaces, armlets, waist band holding a dagger to his right and anklets.

Two canines jutting out of his lips, dagger tied to his waist band, large wide-open eyes differentiates him from his lord Vishnu.

94. *Dvāra-pālā*

94. 门神像

此像与前面的门神（59.153/66 号）为一对，同为四臂门神立像。他的臀部略向右屈，好像其体重由扶着仙杖头的左下手支撑，仙杖头牢牢地抵住地面。右下手作食指势。上面的两手中右手指尖上是轮宝，左手两个指尖上是法螺。他佩戴着柱形宝冠、镶珠耳饰、一条长长的珠串花环、项链、臂钏、脚镯。匕首别在右前方腰带上。

唇边突出两颗犬齿、别在腰带上的匕首、圆睁的双眼，是他有别于他的主人毗湿奴的地方。

Acc No. 59.153/65

维杰耶那加尔 / 公元 15 世纪 / 石质 / 169 × 63 × 26 厘米
国家博物馆（新德里）藏



94. 门神像
Dvara-pala

Tamil Nadu / 18th Century A.D. / Bronze / 58 × 33 × 31cm
Acc No. 47.109/19

The present image of the goddess Kali from the Nayaka period is reminiscent of Kali images produced during the early Chola period known for production of world class bronze images.

According to Hindu mythology, Kali came out of goddess Ambika's forehead furrowed with wrath against the demons Chanda and Munda, the mighty demon generals of Sumbha, was also given the name of Chamunda by the goddess, as Kali killed these demons in battle and brought their heads to her. The goddess, in gangetic plains, is depicted as an awesome figure with an emaciated body and frightening countenance with her role as a blood thirsty goddess of death while in Tamil Nadu, she is portrayed as an attractive woman.

In this image the goddess is seated in *lalitasana* on a double-petelled lotus throne, which is carved on a moulded base. The four-armed goddess is holding a skull-cup used for drinking human blood in the lower left hand and a noose in the upper left with which she catches her victims. In one of her right hands, she holds a *shula* (a sharp pointed weapon) and in the other, a kettledrum coiled by a snake (*naga*). The goddess is dressed in a loin-cloth, over which there is a tight fitted garment extended up to ankle. There is a halo of flames behind her head. Two small fangs protruding out of her mouth makes her appearance ferocious. The upper garment is a thin strip of cloth around her breast. Among the jewelry, mention may be made of tiered crown, wristlet, necklace, ear-studs, and anklets.

99. Kali

99. 迦梨女神像

这件纳耶克时代的迦梨像让人联想起朱罗早期的迦梨像，不少世界级的青铜像就出自那个时代。

根据印度教神话，女神阿姆比卡被孙巴强大的魔将金达（Chanda）和门达（Munda）激怒，额上生出深深的皱纹，从中产生了迦梨。迦梨在战斗中杀死了那些魔鬼，将他们的头带回献给了女神，因此女神又将她赐名为恰门达（Chamunda）。在恒河平原地区，作为一个嗜血成性的死亡之神，迦梨女神通常被刻画得瘦骨嶙峋、表情恐怖；而在泰米尔纳杜地区，她则被描绘成一个颇具诱惑力的女人。

此像四臂女神以安逸座坐于仰覆莲座上，莲座下面铸有基座。下面的左手捧一喝人血用的骷髅杯，上面的左手持一用来套牺牲品的绳索。右边的一只手执标枪（一种尖头武器），另一只手举着一个蛇盘成的鼓。身穿围裤，外罩及踝的紧身衣。脑后有火焰形头光。嘴边突出的两颗獠牙使她看起来十分凶恶。上身胸部系一细带。佩戴的饰物包括宝冠、手镯、项链、耳饰和脚镯等。

Acc No. 47.109/19

泰米尔纳杜 / 公元 18 世纪 / 青铜 / 58 × 33 × 31 厘米
国家博物馆（新德里）藏



99. 迦梨女神像

Kali

Tamil Nadu / 18th Century A.D. / Bronze / 68 × 42 × 26cm

Acc No. 47.109/16

There are different iconographic forms of Nataraja executed both in stone and metal. Depicting the god in his cosmic dance is undoubtedly the finest. According to tradition, Nataraja performed six dances, each one expressing a particular aspect of his being. The *anandatandava* is his seventh dance that combines all the six aspects and is considered to be the most auspicious one. According to mythology, Siva performed it for the first time at Chidambaram, Tamil Nadu.

Nataraja can be recognized by the third eye on his forehead, he balances on his right foot which tramples *appasmara* the personification of ignorance. His upper arms stretched sideways holding a kettledrum in the upper right, symbolizing the rhythm of cosmic dance which represents Life or Creation, an attribute of Siva. The lower right hand is held in *abhaya-mudra* assuring safety to his devotees and expresses his quality of maintaining the Universe. The upper left hand holds a flame, symbolizing his destructive aspect by assuming the ultimate power of Nature and the lower left hand is held in *gaja-hasta*, pointing towards his left foot which is lifted in a dancing attitude and is considered to grant spiritual liberations. This cosmic dance form represents his five great aspects: creation, maintenance, destruction, keeping in ignorance and bondage, and granting spiritual liberation.

The god is dressed in short loin-cloth consisting of a tiger's skin held up by a broad bejeweled belt while a band runs around his waist. He is adorned with ear ornaments, plain necklace, plain bracelets, wristlets, finger rings, anklets besides a snake coiled round his right wrist.

The *jata-mukuta* is decked with a diadem bearing a skull crest in the centre. Hair of the image is fanned out terminating into endless coils, the left side bearing a crescent and the right, river goddess Ganga.

The Nataraja is trampling the *appasmara* who is clutching a snake with his left hand and his face showing fearful expression. He is wearing a knee-length *dhoti*, besides bracelets, armlets, anklets, a waistband, necklace, large ear discs and a hair band.

100. Siva as Lord of the Dance

100. 舞王湿婆像

舞王湿婆的石像和青铜像造型很多，其中跳宇宙之舞的舞王像无疑是最精彩的。据说，舞王曾跳过六种舞蹈，每一种舞蹈表现他的存在的一个特定方面。而极乐之舞是他跳的第七种舞蹈，综合了上述六种，被认为是最吉祥的。根据神话，湿婆首次跳这个舞蹈是在泰米尔纳杜的奇丹巴兰。

舞王湿婆的额上有第三只眼睛，右脚踏在“无知”的人格化身阿帕斯马拉上，并支撑身体，保持平衡。上面的两臂伸向两侧，右手拿着铜鼓——铜鼓代表了宇宙之舞的节奏，宇宙之舞则象征着生命或创造——这正是湿婆所执掌的。下面右手作无畏势，向其供奉者赐予平安，同时也代表了他对宇宙的维护能力。上面左手中持火焰——这种最重要的自然之力代表了他毁灭的一面，下边的左手作象手势，指向左脚。左脚抬起做舞蹈动作，同时也是一种赐予灵魂解脱的标志。这种宇宙之舞的形式暗含了他的五个伟大特性：创造、保护、毁灭、消除无知与束缚、使灵魂获得解脱。

舞王着虎皮围裤，由一条镶着珠宝的宽带扎紧，腰间系带。佩戴耳饰、素面的项链、手镯、腕钏、指环、脚镯，右臂上缠着一条蛇。头戴发髻冠，上有骷髅饰。发式呈扇形，左边佩一新月，右边是恒河女神亘伽。

舞王脚下的阿帕斯马拉左手抓着一蛇，露出恐惧的表情，身穿及膝的围裤，戴腕钏、臂钏、脚镯、腰带、项链、盘形大耳饰和发带。

Acc No. 47.109/16

泰米尔纳杜 / 公元 18 世纪 / 青铜 / 68 × 42 × 26 厘米

国家博物馆（新德里）藏



100. 舞王湿婆像
Siva as Lord of the Dance

西天诸神

中国与印度都属于世界文明古国。古代印度的文明尤其富于宗教神秘主义的色彩。中国唐僧玄奘西天取经的“西天”，就是充满了神秘色彩的印度。2006年正值“中印友好年”，在北京首都博物馆举办“古代印度瑰宝展”，展出来自印度多家博物馆的雕塑藏品100件，使中国观众得以集中欣赏印度佛教、耆那教和印度教诸神的造像艺术，领略印度传统文化的玄奥神奇的魅力，正如中国伟大的作家鲁迅所形容的：“如大林深泉”、“瑰丽幽琤”。

244 古代印度是神话之邦。印度诸神的起源可以追溯到印度河文明时代
2500 1500 1500 600
在印度河文明时代，印度土著居民就信奉生殖崇拜的“兽主”（湿婆的前身）、林伽（男根）、母神（女神的始祖）、瘤牛、树神和蛇神，这些原始的

典《梨俱吠陀》的颂诗，主要歌颂自然崇拜的吠陀诸神。神在梵语中称作提婆（天，飞天即飞神），意味着光明。吠陀诸神大多是自然现象和自然力量的化身，诸如太阳神苏利耶、雷雨之神因陀罗、风暴之神鲁陀罗、火神阿耆尼等。因陀罗是吠陀主神。吠陀时代的死神阎摩，就是我们中国人常说的阎王。

吠陀雅利安人的自然崇拜与印度土著居民的生殖崇拜结合，逐渐升华为超验哲学本体论意义上的宇宙生命崇拜，产生了奥义书（公元前800 500 “
的产物”。奥义书最基本的哲学思想是“梵我同一”，认为“梵”（宇宙精神）“我”（个体灵魂）在本质上是同一的。每个人死后灵魂都会转生为另一种形态（神、鬼、人或动植物），永远处在不断再生的轮回当中。只有通过瑜伽修炼亲证“梵我同一”，个体灵魂才能摆脱生死轮回获得解脱。吠陀时代以后兴起的印度本土三大宗教——婆罗门教（印度教的前身）、耆那教和佛教，都把灵魂的解脱作为精神的终极追求和最后归宿。

婆罗门教约在公元前800至前550年形成。吠陀雅利安人属于高加索白色人种，以血统高贵自居，在他们征服了黑色人种土著居民以后，根据肤色和职业把社会各阶层划分为四大种姓：婆罗门（祭司）、刹帝利（王

族、武士)、吠舍(商人、工匠)、首陀罗(农民、仆役),婆罗门享有最高的宗教特权。在这种种姓制度基础上形成的宗教就叫婆罗门教。婆罗门教崇拜的对象已从吠陀诸神向梵天、毗湿奴、湿婆三大主神转化。印度列国纷

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出现了百家争鸣的局面。刹帝利王族和吠舍商人的势力日益增强,对婆罗门的宗教特权提出了挑战。在反婆罗门教思潮中,出身于刹帝利种姓的大雄和释迦牟尼,分别创立了与婆罗门教分庭抗礼的耆那教和佛教。

599 527

因此被称作耆那(胜者,制胜情欲者),耆那教由此得名。传说大雄只是耆那教的第24位祖师。耆那教奉行严格的苦行,认为衣服也是世俗羁绊的标志,也应该抛弃。大雄死后耆那教分裂成两派:一派叫天衣派(裸体派),以天空为衣;一派叫白衣派,只穿一件白袍。后来耆那教祖师和圣者造像多半是裸体的,以裸体显示苦行的坚毅和灵魂的纯净。

566 486

麓的迦毗罗卫国(今印度与尼泊尔边境)释迦族的一个刹帝利种姓家庭。他29岁出家,被尊称为释迦牟尼(释迦族圣者)。35岁在伽耶(今佛陀伽耶)的一棵菩提树下悟道,成为佛陀(觉者,汉译简称佛),佛教由此得名。佛陀首先来到萨尔纳特鹿野苑初次说法(初转法轮)。他认为人生是痛苦,纵欲与苦行两个极端都没有价值,都应该避免,只有走适中的道路(中道)才能通向解脱。他开始建立佛教僧团,主张种姓平等,四种姓都可以加入僧团。佛陀在恒河中下游传教45年,80岁在俱什纳加尔城外的娑

一种安静平和的精神境界)。原始佛教或小乘佛教属于朴素的无神论,但在印度这一神话之邦,佛陀也逐渐被神化了。传说佛陀的前世(本生)有五百多次轮回转世,如尸毗王本生等;佛陀的生平(佛传)有无数奇迹(神变),如舍卫城神变等。婆罗门教主神梵天和吠陀主神因陀罗(帝释天)都变成了佛陀的胁侍。印度民间信仰的生殖的精灵药叉(男性精灵,财神)和药叉女(女性精灵,树神),也被列为护佛的“天龙八部”之一,其形象经常出现在印度佛教雕刻之中。

缅甸、斯里兰卡等地。阿育王在佛陀初次说法的圣地鹿野苑雕刻的《萨尔纳特狮子柱头》，现已作为印度共和国国徽的图案。相传阿育王为收藏

据考证始建于阿育王时代。桑奇大塔、巴尔胡特佛塔和佛陀伽耶围栏等地的印度早期佛教雕刻题材，既有药叉和药叉女雕像，又有本生故事和佛传故事浮雕。但在印度早期佛教雕刻中，从未出现人形的佛像，仅以菩提树、法轮、台座、足迹等象征物暗示佛陀的存在。这恐怕与当时小乘佛教

再以人形出现。

古代印度西北部的犍陀罗地区(今巴基斯坦西北与毗连的阿富汗东部地区)，是东西方文明交汇的十字路口。公元前326年马其顿国王亚历山大

(60 241)

以犍陀罗地区白沙瓦为统治中心，征服了北印度恒河流域。贵霜王朝第

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二”。迦腻色迦时代前后兴起的大乘佛教，标榜救度一切众生，把未来的佛陀——菩萨奉为普度众生而显现人形的救世主，涌现出观世音、弥勒、文殊等众多菩萨，佛陀也被神化为人格化的大神。这恰恰符合犍陀罗地区流行的希腊、罗马文化“神人同形”的造像传统。于是犍陀罗艺术家开始打破了印度早期佛教雕刻的惯例，仿照希腊、罗马神像直接雕刻出佛陀本身人形的形象，创造了希腊化风格的犍陀罗佛像。犍陀罗佛像保留着印度佛教的象征标志(传说印度伟人具备的三十二相中的肉髻、白毫、光环等)，佛像的手势(印)和坐姿(座)都遵循特定的象征性程式。这类手势和坐姿也被印度教神像采用，演变得更加复杂。

北印度的马图拉(旧译秣菟罗)位于印度北方邦恒河支流耶木纳河西岸，公元1世纪成为贵霜王朝的东都。贵霜时代，马图拉艺术家参照印度本土的药叉雕像，创造了一种印度式的贵霜马图拉佛像，造型比犍陀罗佛像更显得孔武有力。马图拉的裸体药叉女雕像以肉感丰美著称。

南印度的阿马拉瓦蒂和纳加尔朱纳康达(龙树穴)的佛教艺术统称阿马拉瓦蒂派，在贵霜时代成为与犍陀罗和马图拉鼎足而三的佛教艺术中心。阿马拉瓦蒂派的佛教雕刻，有的沿袭印度早期佛教雕刻以台座、足迹等暗示佛陀存在的象征手法，有的则创造了南印度样式的阿马拉瓦蒂佛像，造型简洁而修长。

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(400 480)

境地(后来唐僧玄奘西天取经所取的主要就是唯识派经典)。笈多时代的

佛教艺术中心马图拉和萨尔纳特，分别创造了两种地方样式的笈多式佛像——薄衣贴体的马图拉式佛像和轻纱透体的萨尔纳特式佛像。笈多式佛像的造型浸透了唯识派哲学沉思冥想的精神。佛像低低地垂下了眼帘，专注于自己的内心世界。

笈多时代也是印度教勃兴的时代。印度教是从古婆罗门教演变而来的印度的正统宗教，至今印度教徒仍占印度人口的80%以上。笈多时代编写定本的印度两大史诗《摩诃婆罗多》、《罗摩衍那》被奉为印度教经典。

《罗摩衍那》讲述罗摩王子和他的妻子悉达公主悲欢离合的故事。罗摩的弟弟拉克什曼纳和神猴哈奴曼（印度的孙悟空）协助罗摩夺回了被斯里兰卡的魔王罗婆那劫持的悉达公主。笈多时代，北印度马图拉、德奥加尔、乌达耶吉里等地的印度教雕刻，以毗湿奴神像为主，拉开了中世纪印度教艺术全盛时期的壮丽序幕。

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在印度影响最大的吠檀多（奥义书）哲学流派。印度神话传说集十八部往世书被加工整理。根据往世书神话，印度教崇拜的三大主神梵天、毗湿奴和湿婆，都属于宇宙精神“梵”的不同表现形式。

印度教创造之神梵天是奥义书哲学的抽象概念“梵”的人格化，通常是婆罗门祭司装束，四面四臂，手持吠陀，坐在莲花上或乘骑天鹅，居住在须弥山（喜马拉雅雪山），辩才天女萨拉斯瓦蒂女神是他的神妃。也许因为过于抽象，有关梵天的神话不如毗湿奴和湿婆丰富。

印度教保护之神毗湿奴原来是吠陀时代的太阳神之一。传说毗湿奴躺在无边大蛇身上沉睡，一觉醒来就是宇宙循环的一个周期“劫”（一劫相当于人间43亿2千万年）。一劫之始从他的肚脐里长出一朵莲花，莲花中诞生的梵天开始创造世界，劫末湿婆又毁灭世界。毗湿奴反复沉睡、苏醒，宇宙不断循环、更新。毗湿奴通常是王者衣冠，肤色紺青，佩戴宝石、圣线和花环，四臂手持法螺、轮宝、仙杖、莲花、神弓或宝剑，乘骑半人半鸟的大鹏金翅鸟伽鲁达，居住在须弥山顶的天国韦孔塔，吉祥天女（斯里黛维）拉克希米和大地女神（普黛维）普弥是他的神妃。为了拯救世界、人类与诸神，毗湿奴屡次化身降凡，主要有十次化身：灵鱼、神龟、野猪（瓦拉哈）、人狮（那罗辛哈）、侏儒、持斧罗摩、罗摩、克里希纳、佛陀、白马。罗摩和克里希纳分别是印度两大史诗《罗摩衍那》和《摩诃婆罗多》中的主要人物。在《薄伽梵往世书》中，毗湿奴的化身之一克里希纳曾是马图拉耶木纳河畔吹笛的牧童，是毗湿奴教派的信徒虔诚崇拜的偶像。

印度教生殖与毁灭之神湿婆，前身是印度河文明时代的生殖之神“兽主”和吠陀时代的风暴之神鲁陀罗，他兼具生殖与毁灭、创造与破坏双重性格，因此呈现各种不同相貌，诸如温柔相、恐怖相、三相、舞王相、持维纳者相、瑜伽之主相、半女之主相、南面相，等等。林伽（男根）是湿婆的

男性生殖力的最基本的象征。湿婆通常是苦行者打扮,椎髻高耸(发髻冠),腰间围着一张虎皮,四臂手持三叉戟、斧头、手鼓、棍棒或牝鹿,额头上长着第三只眼睛。湿婆的坐骑公牛南迪是一头瘤牛,也是雄性生殖力的代表。湿婆居住在凯拉萨山(冈底斯山),他的神妃是帕尔瓦蒂(雪山神女),又名乌玛(光明、美丽)。湿婆的女性配偶起源于印度土著居民崇拜的母神,也兼具生殖与毁灭双重性格,呈现温柔相与恐怖相等不同的相貌。他的配偶帕尔瓦蒂或乌玛的形象是温柔娴淑的妻子;他的配偶的另一种形象杜尔伽(难近母)则是美艳而嗜杀的复仇女神,曾杀死水牛怪摩希沙。还有一种女性配偶形象是恐怖的黑色死神迦梨。湿婆与帕尔瓦蒂的儿子伽内沙是可爱的象头神,另一个儿子卡尔蒂凯耶则是威武的战神。

中世纪印度南北各地的地方性王朝,绝大多数信奉印度教,建造印度教神庙、雕刻印度教神像的热潮持续数百年而不衰。印度教神庙是印度教哲学的宇宙模型,神庙的高塔悉卡罗(山峰)象征着往世书神话中的宇宙之山,神庙的圣所(子宫)暗示着宇宙的胚胎。在印度教神庙内外通常布满了男女诸神的雕像,这些印度教神像正是宇宙生命的象征。吠檀多哲学的“梵我同一”观念,把个体灵魂推演扩大为宇宙生命。宇宙生命虽然没有形象,无法描述,但印度教神像却通过多种多样的生命形态,包括多面多臂、半人半兽、半男半女等怪诞造型,象征着宇宙生命的繁盛、丰沛与神奇。

南印度的泰米尔纳杜是印度土著文化的根据地。中世纪南印度诸王

(846 1279)

最大的印度教王朝,铸造了大量印度教男女诸神的铜像,其中最流行的是舞王湿婆铜像。朱罗铜像《舞王湿婆》被法国雕塑家罗丹称赞为“艺术中有节奏的运动的完美的表现”。中世纪后期南印度的潘迪亚王朝(公元1100 1350) (1336 1565) (1565 1700) 仍未中断。

(750 1250)

(950 1203)

德拉王朝都城卡朱拉霍修建了成群神庙,神庙的外壁布满了印度教男女诸神、天女、贵妇、舞女、爱侣雕像。卡朱拉霍的女性雕像往往采用夸张的“三屈式”体态表现女性人体的柔媚。

中世纪北印度东北部孟加拉和比哈尔地区的波罗王朝(约公元750 1150)

教,但这时的佛教已蜕变为金刚乘密教。在佛陀伽耶、那烂陀和拉特纳吉里等佛教中心的佛教造像,包括宝冠佛像、密教女神多罗(藏传佛教的度母)菩萨像等,都与印度教神像造型趋同。在波罗时代后期信奉印度教的

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像雷同。

中国与印度自古以来是友好邻邦,文化交流异常频繁。伴随着佛教的传播,犍陀罗佛像与笈多式佛像东渐中国新疆与内地,波罗时代的佛像和多罗菩萨像也传入中国西藏,同时有些印度教神像也渗透到云冈、敦煌等地的佛教石窟造像当中,福建泉州的番佛寺中供奉着毗湿奴的人狮化身、湿婆林伽等雕刻。公元7世纪,中国唐僧玄奘西天取经时,曾在印度佛教的最高学府那烂陀寺留学五年,瞻仰过那里的佛像和多罗菩萨像。今天,我们在北京首都博物馆亲眼目睹那烂陀等地出土的古代印度瑰宝,不由人不发思古之幽情,念中印之友谊。

中国艺术研究院研究员、博士生导师

王 镛

2006年12月



Abstract

2006 is the year of Indo-China Friendship. In the Capital Museum of Beijing, the exhibition 'Treasures of Ancient India' was held, all exhibits coming from Indian museums. Chinese audience may have the chance to appreciate the sculpture art of Indian Buddhism, Jainism, and Hinduism and the great charm of Indian traditional culture.

India and China are friendly neighbors with constant cultural communications since ancient times. With the spreading of Buddhism, the Buddha images of Gandhara and Gupta penetrated eastward and were introduced into China's Xinjiang and inland. The Buddha images of Pala and the images of Tara were also spread into Tibet, China. There are also some Hindu images in Yungang and Duhuang. In the Fanfo Temple of Quanzhou, Fujian Province, there are the sculpture images of lion incarnation of Vishnu, and Shiva Linga. In the 7th Century A. D., Chinese monk Xuanzang visited India to learn truthful knowledge of Buddhism. He had once studied in Nalanda Temple, the highest school of Hinduism, for five years and had worshipped the Buddha images and Tara images there. Now we are able to see the treasures of ancient India excavated from Nalanda and other places with our own eyes at the Capital Museum, China and other 3 museums, which is a good way for us to recall the great ancient culture of India and consolidate the friendship between China and India.

阿马拉瓦蒂与青州之间的联想

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这次“古代印度瑰宝展”为我们提供了一个欣赏印度雕塑艺术的难得机会。展品中有包括佛像在内的许多佛教雕塑作品,使我们格外感兴趣。佛教是中、印之间文化交流的桥梁,印度佛教美术不仅在印度美术中占有很重要的地位,而且与中国的佛教美术也有着千丝万缕的联系。

印度佛教艺术的源头可以追溯到孔雀王朝阿育王(约公元前273—232

柱,柱头上雕刻狮子、神牛、法轮等来象征佛法。这些石柱被称为阿育王石柱,至今保留下来的有十几个,最有名的是立于萨尔纳特的雕有狮子的石柱,这个柱子现已残断,柱头上面的四个背靠背面向四方的雄狮威猛矫健,气势动人心魄,隐喻佛法广大、弘传四方。这个柱头现被选为印度国徽的图案。约在公元前2世纪时,在佛教建筑上出现了以佛本生、佛传故事为题材的雕刻作品,但最初的佛教雕刻中并没有佛陀本人的形象。当时的观念是,非凡的佛陀不能以常人的形象来表现。在佛传故事等题材的作品中常以菩提树、宝座、法轮、足印、伞盖、塔等等与佛相关的东西来隐喻佛的存在。

佛陀的造像出现于贵霜王朝,约在公元1世纪,犍陀罗与马图拉两个雕刻艺术中心制作了佛陀的造像。学者们对哪里首先制作了佛像尚有争议,多数意见认为佛陀像首先制作于犍陀罗。在希腊化时代,希腊移民居住于犍陀罗地区,带来了希腊文化与艺术,也带来了希腊人神一体的观念,为佛陀造像可能就是源于这一观念。继犍陀罗之后,马图拉也开始制作佛陀的造像,然后,南方的阿马拉瓦蒂和纳加尔朱纳康达也不再以隐喻的手法表现佛的存在。犍陀罗佛像具有希腊雕塑的特点,高鼻深目,波浪发,佛身披通肩衣,类似希腊的长袍,衣纹深刻,自然写实(插图1)。马图拉的佛像具有印度本土雕塑的特征,汲取了印度古代药叉像的许多艺术



插图1



插图2
插图3

手法,表情开朗,身躯魁梧伟岸,气韵雄强,衣薄贴身,强调人体的刻画,衣纹多是整齐的线条,带有很强的装饰性(插图2)。

阿马拉瓦蒂在印度南部,位于克里希纳河下游南岸,距今安得拉邦贡土尔县城约29公里。早在阿育王时,佛教便已传播到这一地区。安达罗王

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瓦里河之间的地区,建造起许多重要的佛教建筑,现存的一些残颓的遗

纳加尔朱纳康达(龙树窟)和阿马拉瓦蒂的著名佛塔。现存的这些建筑上的精美雕刻表明这里雕刻艺术曾极为繁盛。阿马拉瓦蒂大塔是古代印度南部最大最有名的佛塔,塔上的浮雕题材以佛传故事为多,人物肢体修长秀美、姿态生动优雅,动植物及各种装饰物雕刻精细,风格以优美秀丽而著称,被形容为印度古代雕刻艺术中最纤秀的花朵。这一地区的雕刻艺术被称为阿马拉瓦蒂派,与北方贵霜王朝统治下的犍陀罗、马图拉构成了

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干地区失势,婆罗门教再次控制了南方,佛教只在纳加巴蒂到东海岸的几个中心地区还有保留^[1]。

阿马拉瓦蒂的佛像风格不同于犍陀罗的希腊式风格,也不同于马图拉药叉式的风格,身形、衣着的线条都以柔和优美见长,气韵端庄平和。在艺术内涵上,三地的佛像给人的感觉也是不相同的,犍陀罗佛像像是富于思想的王子,马图拉佛像像是强有力的伟丈夫,而阿马拉瓦蒂佛像则像是伟大的哲人(插图3)。在此次展览中,有一尊阿马拉瓦蒂石雕佛立像(见上展文物8号图版),佛身修长,穿着袒露右肩的袈裟,衣纹用阶梯式的阴刻线,自左肩向右下发散,形成垂长的弧线,简洁自然,既有一定的写实性,又有装饰意味,是从犍陀罗的大衣纹变化而来的。身体右侧,袈裟紧裹身



插图4
插图5

体,显露出体侧的曲线,流畅而柔美;左侧袈裟自然垂于肘下体侧,较为宽松。躯体的起伏表现得较为含蓄,似隐似现。头部有大而平的螺发,肉髻是缓坡丘状的,与头顶其他部位没有明显的界阶。由于地缘近邻,阿马拉瓦蒂派的作品直接影响到斯里兰卡的佛教艺术。在斯里兰卡发现有制作于阿马拉瓦蒂的雕刻品^[2]。斯里兰卡是僧伽罗族建立的国家,古称僧伽罗国,因而继承阿马拉瓦蒂风格的斯里兰卡佛像样式被称之为僧伽罗样式。这种样式流传到了东南亚地区其他国家,例如越南东阳发现的

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博物馆)、印度尼西亚东爪哇的一尊7世纪的青铜佛立像(现藏阿姆斯特丹王家博物馆)、东加里曼丹的一尊7世纪的青铜佛立像(私人收藏)等都是僧伽罗样式^[3]。

笈多王朝时期是印度文化最为繁荣的时代,也是佛教雕刻艺术发展的巅峰时期。这时的佛教造像的雕刻达到了完美的境界。佛像双目微垂,表情沉静,表现出静谧安详的气韵,体现了佛教思想的内涵。人体塑造匀称,线条流畅柔和,仪态端庄优雅,华丽而不过分的饰物给人以庄重高贵的感觉。这时的佛像承袭了贵霜-马图拉以表现人体为主,以衣服为装饰的传统,并进一步发展,使衣着薄如蝉翼,紧贴躯体,如出水中,人体完全显现出来,这种艺术手法便是著名的“湿衣法”。这时佛教雕刻的中心是马图拉和萨尔纳特,两地风格略有不同。马图拉造像在衣着上使用均匀而较为细密的装饰性衣纹,长长的弧线如涟漪般布满全身(插图5)。这种衣纹应当是犍陀罗大衣纹与马图拉装饰化衣纹结合演化而成的形式。萨尔纳特的造像在人体部位几乎不用衣纹,仅在颈下、肘下和下摆等处刻画出衣服的边缘,躯体的凸显比马图拉更为充分,身体与衣服之间似乎抽掉了空气,近似裸体的效果(插图6及上展文物17号图版)。

如果将阿马拉瓦蒂佛立像与笈多佛立像进行一下比较的话,我们会看到,笈多佛像充分展示出人体的美观,艺术化形态的衣装完全服从于人体的表现,给人以优美的感觉;而阿马拉瓦蒂没有刻意于人体的表现,仅在衣装自然的状态下显现出部分人体的曲线,给人以深沉的感觉。

当看到笈多佛像和阿马拉瓦蒂佛像时,会使我们自然地联想到近年在我国青州发现的北齐时的石雕佛立像。

青州龙兴寺出土的一批佛教造像是近年来重大的考古发现之一。龙兴寺在青州市古城西门,这里曾多次发现过北朝时的佛教造像。1996年10月又发现了一处大型窖藏,出土四百余尊佛教造像,大部分是石雕,时代从北魏



插图6



插图7



插图9

到北宋,形制、品类繁多,很多造像上保留了彩绘和贴金,数量和文物艺术价值都十分惊人,被评为1996年全国十大考古新发现之一。这批造像中以北魏至北齐的作品数量最多^[4]。

青州造像中,北魏至东魏的作品基本是“褒衣博带-瘦骨清象”样式的,这种佛像样式是南朝成熟的中国本土化的佛像样式,由南朝传到北方,流行广泛,在云冈石窟北魏后期造像、河北曲阳北魏时期造像中都有这种风格的作品。青州这类作品脸型变得比较丰满,衣边的垂褶不过多外侈,但其基本风格未变,保持着“瘦骨清象”样式的面容和“褒衣博带”式的中国士大夫宽大的服装。北齐时的作品明显发生了变化,从中可以清晰地看到印度笈多风格的影响。人体部位衣装的雕刻十分简洁,有些刻有疏朗的或纤细的装饰性衣纹,有些完全没有衣纹,身形隐隐显出,但对于人体的表现要比笈多作品含蓄得多。面型轮廓圆润清秀,带有笈多风格面形的影子。衣着样式变化很丰富,有和笈多样式接近的通肩式衣着,领口齐颈;有些作品加入了“褒衣博带”式的一些手法,领口放低,露出内部的僧祇支,再有就是袒右肩式的和袒右臂式(袈裟搭敷右肩)的样式。衣纹的刻法有纤细的单阴线或双阴线、阶梯式的或较粗的阴线、简洁的大阳线等多种手法样式。我们还可以看到有些衣纹作了图案纹样化的变化。总体来说,青州北齐造像是引入了笈多风格进行了中国民族化的再创作而产生的新面貌。关于笈多样式对青州造像的影响,学术界已进行了研究^[5]。4世纪后,带有笈多风格因素的作品在我国南北都可见到:新疆土木休克西寺佛塔出土的佛坐像(公元4世纪)^[6]、甘肃炳灵寺169窟佛立像(公元420年前后)、山西大同云冈16窟立像(公元460年)、成都万佛寺出土的一些佛像(公元6世纪)和河北曲阳北齐造像等等。青州北齐造像可能受到南方、西北、域外各方面的影响^[7]。

虽然在青州佛像中没有明显的阿马拉瓦蒂-僧伽罗风格的作品,但有些艺术手法与阿马拉瓦蒂佛像是共同的。在青州北齐立姿佛像中,有许多作品采用了缓坡丘形的肉髻(插图7)或袒右肩的衣着(插图8、9),这自然地使我们联想到阿马拉瓦蒂佛立像。

丘式肉髻加螺发的佛头样式也许是阿马拉瓦蒂首先采用的手法。



插图8



插图10、插图11



插图12

谈到螺发,最初的例子是马图拉发现的一尊耆那教祖师雕像,作于1世纪,这尊像头部没有肉髻,但布满了螺发^[8]。然而,贵霜前期马图拉佛像头部是剃发的,只刻有发际,没有发纹,仅顶部耸起一个螺旋形的髻,上刻有横纹,很象发丝,这是一种称作卡潘鲁达(Kaparda)的螺贝形特异状态的肉髻^[9]。在卡特拉出土的面带笑容的佛坐像(约公元2世纪)(插图2)和马图拉博物馆藏的一件佛头像等作品上可以看到这种样式(插图10)。剃发的样式在恒河中游笈多时期的作品中尚可见到,如曼库瓦尔一带出土的一件佛坐像,据纪年铭文推算,应是公元449年,佛头为剃发,躯体粗壮,表现出贵霜-马图拉的样式与风格^[10]。贵霜前期的马图

2 3

土)上,反而使用了螺发(没有肉髻)(插图11)。此外,在马图拉附近马霍

2 3

的男子,头部除去额头、耳边的发髻外,其余部分是紧贴头上的一圈圈的小发缕,看上去很像螺发(插图12)。在贵霜后期(3世纪后半叶至4世纪前半叶,又称后贵霜王朝时代)马图拉佛像面貌发生改变,如戈文德纳伽出土的一尊佛坐像,头顶是涡卷形螺发,衣式为通肩^[11]。犍陀罗佛像是采用希腊式的波浪发,肉髻都是明显凸起的,如同头发束扎而成的发髻,约在3 4 2 3

品,使用螺发,肉髻是丘式的(插图13)。笈多时期的佛像上,螺发与肉髻的组合已是固定的样式,肉髻多为明显凸出于头顶的饱满的馒头形。在有些作品上我们也看到了对丘式肉髻样式的继承^[12]。在青州佛像中有相当一部分是采用这种丘式肉髻的,

至于佛像上右袒式的着装样式,首先的例子是贵霜-马图拉的两个著名作品。一个是萨尔纳特出土的立像,这件作品制作于马图拉,据雕像底座上的铭文得知,是巴拉比丘捐赠给鹿野苑精舍的,纪年是“迦腻色迦3年”(公元81年)^[13]。这件作品的衣式是右袒的,在左肩臂刻有密集衣纹,其余人体部位的衣纹浅细或不刻,腰间束有较宽的腰带,人体基本显现,看上去与药叉雕像近似(插图14)。另一个是卡托拉出土的那尊笑面佛坐像,他的袈裟斜披于左肩,右肩臂袒露,左肩臂刻有密集整齐的装饰性衣纹,人体其余部位没有衣纹,仅于胸、腿处以简洁的线条刻出衣边。马图拉右袒的样式在4世纪时还见有沿用,佛陀伽耶出土的一件佛坐像带有贵霜时期马图拉造像的风格,穿薄衣,袒右肩,体格健壮,只在左肩有密集衣纹,根据座上的铭文纪年推算,应造于公元383或384年^[14]。但



插图13



插图14



插图15

是,在犍陀罗样式的影响下,贵霜-马图拉在2世纪前期作品中也出现了通肩式衣着的立姿佛像,衣上刻有整齐疏朗的U形阴线衣纹,较为草率,衣着厚而呆板,头后有头光^[15]。戈文德纳伽出土的贵霜后期马图拉佛坐像,衣式也改为通肩^[16]。犍陀罗佛像的衣着以通肩式为主,立姿佛像都用通肩式,坐姿佛像中通肩式与右袒式都有,右袒式见于晚期(插图15)。笈多立姿佛像所见多是通肩式的。阿马拉瓦蒂单体圆雕佛立像所见都是右袒的,佛传浮雕中的佛坐像早期为右袒,中晚期有右袒或通肩式的两种^[17]。可以看出,佛坐像作品,犍陀罗受马图拉的影响,由通肩发展为通肩与袒右兼用,而马图拉佛像无论坐姿、立姿作品都受犍陀罗影响,向通肩式转变。笈多风格作品中马图拉、萨尔纳特都基本上是通肩式的。阿马拉瓦蒂-僧伽罗样式的立姿佛像一直是袒右的,这成为它的典型风格特征之一。这种右袒式与贵霜-马图拉的右袒式是完全不同的两种风格样式。

头光与像体连做的形式在犍陀罗、贵霜-马图拉、笈多的作品中多见,也有不连做的。笈多作品中连做的居多。阿马拉瓦蒂单体圆雕佛像是立在塔周围的,像的背景常附有建筑^[18],所见作品头光不连做。青州北齐单体佛立像连做头光的作品所占比例似乎不大。

青州北齐佛立像对右袒式着装和丘式肉髻这两种形式的采用,会不会与阿马拉瓦蒂-僧伽罗样式有关呢?丘式肉髻在笈多作品中有沿用,青州北齐佛立像可以从笈多的一些样式中采取,但也可能是采自东南亚的佛样,或者是直接接触到了来自南印度的古老样式。至于青州北齐造像较多的右袒式着装,显然与笈多作品的情况不相吻合,因而促使我们考虑笈多以外的其他因素。

青州北齐佛像雕塑样式丰富繁多,有其独创的手法,然而也肯定参考了很多的样本,综合了许多中外新老造像艺术手法,有诸多艺术因素,从各种不同的衣式、衣纹,不同的肉髻样式和多种螺发样式中可以感觉到这一点。有些衣纹不是笈多的样式,如立像双腿各有一组U形阳线衣纹的作法显然来自我国西北地区,在我国新疆克孜尔石窟彩绘泥塑立佛(公元4世纪)上可以看到它,这件泥塑作品属犍陀罗风格,另有菩萨头像也是犍陀罗的样式^[19]。青州北齐右袒式立像也许是在阿马拉瓦蒂-僧伽罗立佛样式的启发下创作的。

古代中、印之间的交通路线除去北方的丝绸之路外,还有南方的陆路和海上交通。南方的陆路经我国云南到缅甸,再通往印度。海上则是由越南或我国广州等地经柬埔寨到印度^[20]。海路的商贸活动是很兴旺的。公

梁简文帝倾其国库不足以付其价^[21]。法显去印度时走的是北路,公元411年从狮子国(斯里兰卡)随商船由海路回国,原计划赴广州,遇风漂流到了青州长广郡登陆,受兖、青二州刺史刘道麟的请求,在当地逗留一年,然后返回南方。海路的往来最有可能带来南印度和东南亚的佛像样式。

天竺佛像进入中国的事例有梁武帝派人到中天竺舍卫城请来的释迦旃檀像。这尊像天监十年(公元511年)运到,梁元帝时在荆州城北造大明寺供奉^[22]。又有天监十八年(公元519年)扶南国遣使送来天竺旃檀瑞像^[23]。斯里兰卡佛像传入的事例见于《梁史》和《南史》中的记载,晋安帝义熙初年(义熙元年为公元405年)时,狮子国送来玉像,像高四尺二寸,玉色洁润,形制殊特,此像历晋、宋,世在瓦官寺,寺中先有戴安道手制佛像五躯及顾恺之画维摩诘图,时称“三绝”。

5、6世纪时,除中国僧人赴天竺求法,也有许多天竺使者、僧人来华,其中不

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天竺频繁遣使者送物至北魏^[24]。天竺僧人许多驻留在华。435年,中天竺僧求那跋陀罗至广州,宋文帝迎至建康,在南朝译经将近三十年^[25]。528年,南天竺僧菩提达摩从海路到广州,先在南方,受梁武帝召见,后入北魏^[26]。北魏时,宣武帝(公元

500 515 “
门三千余人”驻留。其中有菩提拔陀,来自歌营国(今印度南部,即奎隆,也有说在今马来半岛南部),经扶南、林邑(今越南)诸国进入我国南方,然后至北方^[27]。北齐时一些天竺僧人、居士担任北齐的僧官。如那连提黎耶舍当过北齐掌管佛教事务的昭玄寺的官职昭玄统,优婆塞瞿昙达摩般若(法智)担任过昭玄都。有些僧人还是画家,北魏时,天竺禅师僧伽佛陀,在少林寺手绘神像,唐人尚见其画迹^[28]。在这种情况下,出现张僧繇、曹仲达这些精通天竺画法的画家,并且流行他们的画风,是不足怪的。僧人往来携带佛经、佛样,有些见诸文献,但事属平常,史籍不能尽收。

此外,有趣的是,青州北齐佛像与阿马拉瓦蒂佛像都采取了一种含蓄自然地表现人体形态的艺术旨趣,通过衣着的自然状态显现人体的优美曲线——尽管它们的成因是不同的。

首都博物馆研究馆员

叶 渡

2006年12月

插图:

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2. 佛坐像,印度马图拉,约2世纪,采自《印度艺术简史》图69。
- 3 2 3 ———印度与中亚佛教胜迹》图1-29。
- 4 6 7 130
5. 佛立像,印度马图拉,5世纪,采自《印度艺术》第52页。
6. 佛立像,印度萨尔纳特,5世纪,采自《印度艺术》第181页图89。
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与中亚佛教胜迹》图1-30。
12. 浮雕《醉酒》,印度马图拉,采自《印度艺术》第44页
13. 佛头像,印度阿马拉瓦蒂,3世纪,采自《印度艺术简史》图47
14. 佛立像,印度萨尔纳特出土,马图拉制作,2世纪,采自《佛陀之光——印度与中亚佛教胜迹》图1-29
15. 佛坐像,犍陀罗,采自《印度及犍陀罗佛像艺术精品图集》图239

注释:

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- 〔23〕事见《梁书·海南诸国传》。
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- 〔25〕事见《高僧传·译经篇下》
- 〔27〕事见《洛阳伽蓝记》卷四。
- 〔28〕事见《历代名画记》卷七。

Abstract

For the Buddha images of India from 1st to 3rd century A. D., the style of Amaravati Buddha images is different from those of Gandhara Greek style or Mathura style. The body shape and clothing of Amaravati Buddha images are beautiful and soft. The figure and clothes are soft and beautiful. The images are carved with dignified composure. The clothes lines are simple and natural, both for decoration and showing the real human bodies. The Buddha images of Amaravati influenced the Buddha images in Southeast Asia heavily. In Sri Lanka, Malaysia, and Vietnam, some ancient Buddha images belong to this style.

When we look at the Amaravati Buddha images, we cannot but think of some stone-made standing images of Buddha found in Qingzhou, China. Although those Buddha images presented no distinct Amaravati style, they share some common characteristics: mantou-shaped ushnisha, and uncovered right shoulder. More importantly, they both represent people's shapes indirectly but naturally: clothes are carved not to present clearly the shape of human bodies but to show the beauty of human bodies. Although the styles may be different, the ways to present images of both Qingzhou and Amaravati are the same.

TREASURES OF ANCIENT INDIA

Duration of the Exhibition: December 2006 to October 2007

Venue	From	To
1.Capital Museum, Beijing	December, 2006	February, 2007
2.Henan Museum, Zhengzhou	March, 2007	May, 2007
3.China Three Gorges Museum, Chongqing	May, 2007	July, 2007
4.Museum of Western Han Dynasty Mausoleum of the Nanyue King, Guangzhou	July, 2007	October, 2007

This catalogue is published in conjunction with the exhibition 'Treasures of Ancient India' held in China at the venues shown above from December 2006 to October 2007.

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