

renaud montméat
a r t d' a s i e
INDIA, HIMALAYAS & SOUTHEAST ASIA



renaud montméat
a r t d' a s i e

BRAFA
ART FAIR STAND 18D
JANUARY 27TH - FEBRUARY 4TH 2018

36, rue étienne marcel 75002 paris
+33 617612160
montmeatarthdasie@gmail.com
montmeat-asianart.com



SAMBHANDAR

Bronze
Height: 39 cm
13th century, Chola period
Tamil Nadu, India

Provenance: Private collection, U.S.A.
 Art Loss Register Certificate, Reference: S00065479.

- Analysis Certificate by Scanning Electron Microscopy, Ciram, France
- Condition Report by Neil F. Perry Ltd, London, March 2015.

Sambhandar is one of the most important among the group of sixty-three Saivite saints known as the Nayanars. He lived in the 7th century, and was responsible for the first three books of the Devaram hymns.

Sambhandar is depicted as a small child dancing with joy, his right hand in *vismayabasta*, his index finger pointing to the sky. He balances on his right leg and raises his left while extending his left arm in *dandabasta*.

He wears a girdle of bells, necklaces, a sacred thread, armbands, bracelets and finger rings.

His hair dress, earrings, conical tiara and elongated eyes allude to the late Chola style and evidence an exceptional quality of bronze casting that required no additional carving. The beautiful greenish natural patina complements this fine example of Chola art.

Similar examples can be seen in:
 Los Angeles County Museum of Art, USA.
<https://collections.lacma.org/node/231330>

Jan Van Alphen, *Cast For Eternity, Bronze Masterworks from India and the Himalayas in Belgian and Dutch Collections*, 2005, Ethnographic Museum, Antwerp, p.58 Fig. 8.





DORJE LEGPA

Gilded bronze
Height: 16,5 cm
18th century
China

Seating majestically upon a snow lion is the Dharma protector *Dorje Legpa* (Tib. *rdo rje legs pa*, Skt. *vajrasaddhu*).

As described in the Nyingma liturgy¹, he is “of dark red complexion, with one face and two hands.

His mouth gaping in fury bares his sharp teeth, his tongue moving like a red lightning, and exhaling poisonous vapours.

His three bulging eyes injected with blood stare with hatred. His face is wrinkled in hanger and his eyebrows and facial hair are blazing like fire. With the *vajra* made of meteoric iron in his right hand he aims at the heads of the

degenerate beings while he lifts the heart of a pernicious demon to his mouth.

He is dressed with a blue robe and a red gown floating around him. On his head is the red travelling hat (Tib. *thang zhu*) topped with a half *vajra* and ornate with red silk ribbons. He wears felt boots at his feet. Sharply dressed with his full beautiful garment he displays a terrifying unbearable ferocious expression”.

As one of the many deities subdued by Padmasambhava when he came to Tibet, Dorje Legpa is quite famous among the Nyingma school, but can also be found in the schools of the new translation².

Entirely fire gilded, this statue displays a number of details illustrating the visualisation instructions such as the wrathful ornaments of the snake necklace, the garland of human heads threaded on an intestine and the human skin as a belt. Many parts are coloured with pigment: the lion’s mane, tail and hairs in dark blue, the eyes and mouth in red and its teeth in white. The deity’s curly locks of hair, eyebrows and moustache are painted in orange. Despite the missing hat and vajra who were cast separately, the statue produces a strong impression of balance, power and liveliness.

Étienne Bock

1. Dudjom Rinpoché, *Gsung 'bum*, 1999, vol.17, p.139

2. René de Nebesky-Wojtkowitz, *Oracles and demons of Tibet*, 1996, chapter X, p.154-159



THE BUDDHA SAKYAMUNI SURROUNDED BY SCENES OF HIS LIFE

Pyrophyllite stone
Height: 15 cm
11th- 12th centuries
Northeastern India

Provenance: Old Japanese collection

Published: John Siudmak, *Indian, Himalayan Sculpture*, 2013, p.16 Cat.8

This refined stone plaque depicts emblematic moments from the life of the historical Buddha Shakyamuni. The central figure represents the Buddha-to-be with his right hand stretched, touching the ground in *bhumisparsamudra*, "the taking of the Earth as witness" of his awakening under the Bodhi tree, recognizable to its characteristic leaves. He is flanked by two standing Buddha-like attendants with their hands joined in salutation and two pairs of small celestial beings at the level of his head and a couple of musicians in the upper corners. The double lotus seat he dwells on is supported by two wavy stemlike motifs and two crowned characters in acrobatic position. The whole structure is carried by three facing elephants, a pair of lions and a pair of horses.

Around the main central figure are arrayed two sets of scenes already described with precision by Siudmak and starting from the level of his right knee upward. The outer scenes are the eight major events from his life (Śkt. *astamahapratiharya*):

1. his birth in Lumbini, 2. the central scene of his awakening, 3. his first turning of the Dharma wheel in Sarnath, 4. his descent from Trayastrimsa heaven. Then from his left knee upward: 5. taming the mad elephant Nalagiri, 6. performing miracles in Sravasti, 7. receiving honey from a monkey at Vaisali, and at the top of the stone, 8. his *mahaparinirvana* in Kusinagara¹.

Displayed on the inside are six scenes illustrating moments following the Buddha's awakening.

1. A different order of the eight great deeds is given in: Thomas E. Donaldson, *Iconography of the Buddhist Sculpture of Orissa*, 2001, Abhinav Publications, p.94





SHIVA AND PARVATI

Grey sandstone
Height: 35 cm
11th-12th centuries
Northwestern India

Provenance: 1990's-2017 French collection
Art Loss Register Certificate: S00131531

Shiva and Parvati are holding hands, walking and caught in the movement like on a photograph when the god turns towards his consort.

Both are richly adorned with necklaces, bracelets, tiara and earrings. This thin stone with fine compact grain, possibly sandstone, allows the artist to carve refined details. This work of art is typical from Northwestern India, probably Rajasthan.

Resembling scene can be seen in:
Pratapaditya Pal, *Art from the Indian Subcontinent*,
The Norton Simon Art Foundation, p.115 Cat. 75

SUKHASANA SHIVA

Bronze
Height: 35 cm
14th-15th centuries
Southern India





SUKHASANA SHIVA

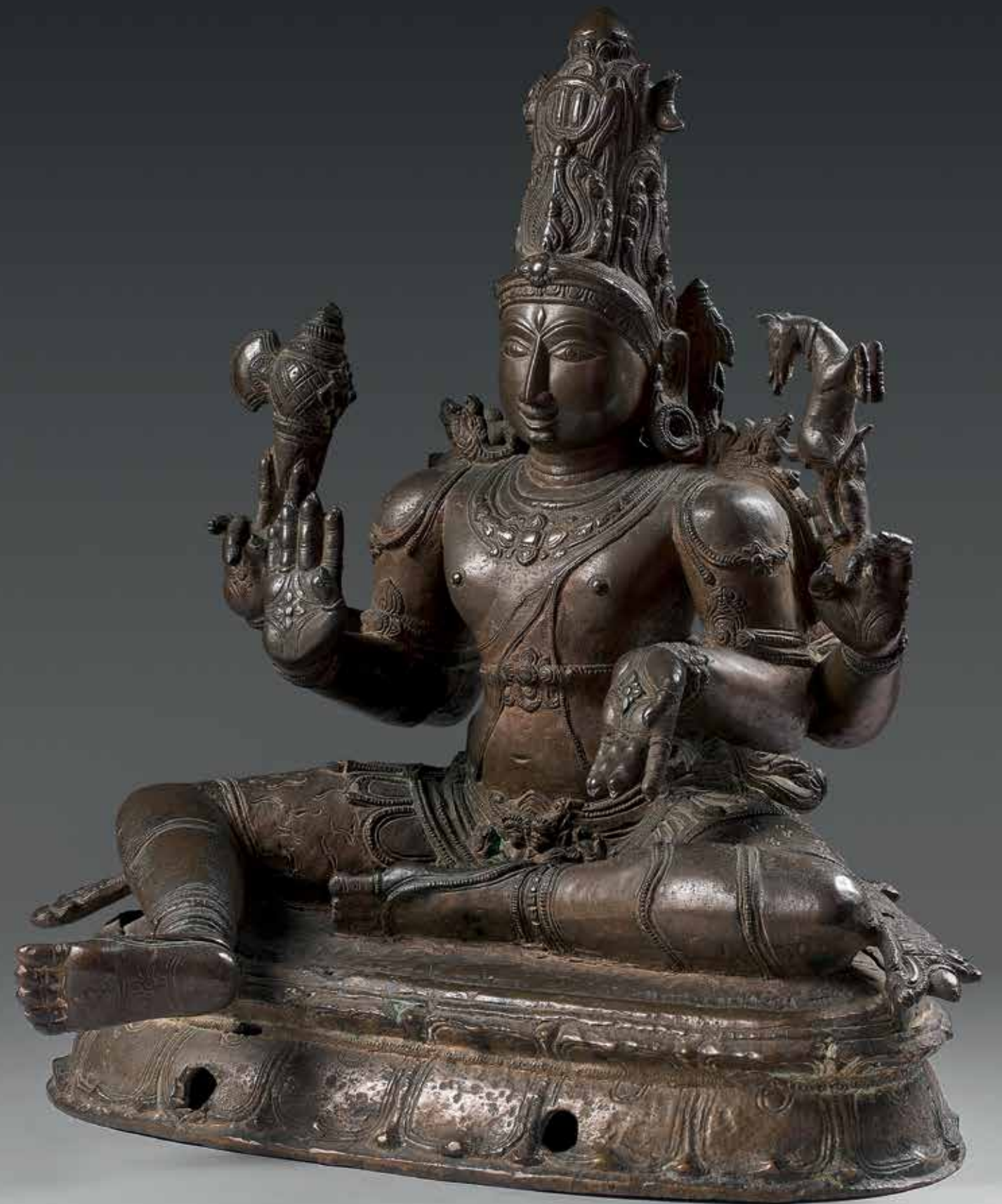
Bronze
Height: 35,5 cm
14th-15th centuries
Southern India

Provenance: 2012-2017 Italian collection
2004-2012 French collection
sept. 2004 Sotheby's NY, lot n°35
Art Loss Register Certificate S00130690

Seated in the *najalilasana* posture is the god Shiva, with one leg extended down over the lotus throne, while the other rests comfortably on its top. Richly adorned with many necklaces and bracelets, he wears a dhoti held by a belt with a Kirtimukha as a buckle. His hair is piled into a high *jatamukuta* and an *urna*, or third eye, is vertically placed in the middle of his brow. A *yajnopavita*, the sacred thread, passes across his torso. The four-armed Shiva holds a battle-axe and a deer in his upper hands. His lower right hand is raised in *abhayamudra* (the gesture that allays fear).

Once forming part of a more complex composition called Somaskandamurti, Shiva was assisted by his consort, the goddess Parvati who was sitting next to him with their infant son Skanda standing between them. Somaskandamurti is one of the most popular religious images in South India.

With impressive majesty and beauty, this image of Shiva reflects the high artistic level of bronze casting in South India.





HEAD OF A YOGI

Gilded copper repoussé
Height: 26 cm
Circa 17th century
Tibet

This vigorous semi-wrathful human face conveys all the strength and determination of the yoga practitioners. It perfectly corresponds to the Tibetan expression *zhi ma khro*, meaning “partly peaceful and partly wrathful” often used to describe *Padmasambhava*’s expression.

The intensive look of his elongated almond eyes reinforced by his frown is counter balanced by the gentle smile on his lips. The stretched earlobes could indicate either a yogi or a celestial being such as a daka, dakini or anthropomorphic deity. The gender of the character cannot be determined with certainty since he has long hair tied into a topknot and no apparent marks of facial

hairs. The presence of a turquoise inlaid between his eyebrows is a common feature visible on other comparable works of art¹. Two holes are visible on his neck two insert the rivet and fix the head to the body of the statue and some other are also visible on the hair, implying the presence of ornaments.

The repoussé technique, though not as widespread as the lost wax cast technique, is nevertheless well represented in the Tibetan and Himalayan art. Among the outstanding examples are the Lamdre masters from Drathang monastery now preserved in Mindröling².

Étienne Bock

1. Similar examples can be seen in:
 Tsang Nyön Heruka, 16th century, Pritzker collection
<https://www.himalayanart.org/items/58303>

2. Ulrich von Schroeder, *Buddhist sculpture in Tibet*, 2001, Visual Dharma Publications, Vol. 2, p.972-979



BUDDHA MARAVIJAYA

Bronze
Height: 55,5 cm
Circa 16th century
Lan Na Kingdom, Thailand

Provenance: Ancient French collection, Bourgogne
 Art Loss Register Certificate: S00130692

Seated in virasana, the future Buddha touches the earth with his right hand, stretched in *bhumisparsamudra*. Most common attitude of the Awakened One in Thailand, this episode relates the defeat of Mara.

By touching the earth with the tip of his fingers the Buddha-to-be takes her as witness of his realization and manifests his victory over the lord of death and illusion.

The elongated earlobes caused by wearing heavy earrings in his youth, reflects his royal origins.

From a stylistic perspective, the band at the hairline¹ and the underlined eyes² relate this sculpture to the "Late Classic Phra Singh style".

Resting upon a polygonal basis, the double lotus seat has staggered rows of petals. This feature, rather common in Lan Na³, has to be traced back to the India Pala tradition.

1. Carol Stratton, *Buddhist Sculptures of Northern Thailand*, 2004, Buppha Press, p.182 Fig. 7.1.4b, 7.67
 2. *Ibid.* p.177 Fig. 7.47
 3. *Ibid.* p.175 Fig. 7.32





AMITABHA

Woven silk
88 x 65 cm
17th- 18th centuries
China

This kesi or Chinese silk tapestry represents Amitabha “the infinite light”, Buddha of the West and lord of the Lotus family.

Seated in *vajrasana* on a multi-coloured lotus and a throne supported by peacocks, his hands rest in the contemplation gesture supporting the alms bowl.

Dressed with the triple monastic robe with the patched *samghati*, he displays all the marks of a perfectly awakened Buddha under the ascetic aspect of the *nirmanakaya*.

Beneath his throne are two *bodhisattva* attendants. To his right is the white Avalokitesvara, the hand in *dharmacakramudra*, holding a lotus flower. To his left is the blue Vajrapani with one hand in *varadamudrā* holding a lotus and the other in *abhayamudra* in front of his heart.

Both are dressed in the royal manner of the *sambhogakaya*. In front of the throne's carpet between them is the eight spoked Dharma wheel flanked by two gazelles and covered by the parasol, the ensemble resting on a heap of jewels.

Étienne Bock



PADMAPANI

Grey stone
Height: 74 cm
9th-10th centuries, Pala-Sena period
Northeastern India

Provenance: 2009-2017 Italian collection, Milan
 2003-2009 Italian collection
 1980's-2003 French collection, Paris
 Art Loss Register Certificate: S00131529

The *bodhisattva* Padmapani is standing, holding the stem a blossoming lotus in his right hand. He is richly adorned with a transparent dhoti maintained by a finely crafted belt. He also wears the necklaces, bracelets and tiara.

At his feet, two female characters seat in *najalilasana*. The one two his right holds a *nilotpa* in her left hand and the other to his left wears a single element tiara and holds a mala in her right hand, her left hand resting on her lap.

Though not identified with certainty, these two female attendants could correspond to Tara and Bhrikuti, two of the four classical attendants of another form of Avalokitesvara under his aspects of Lokanatha and Kharsapana¹.

The inscription is the Buddhist creed on interdependence: “*Ye dharma hetu...*”²

Similar examples can be seen in:
 Susan L. Huntington, *The Art of ancient India*, 1993 (1st ed. 1985), Weather Hill, NY & Tokyo, p.393 Fig. 18.4, 18.5.

1. Marie-Thérèse de Mallmann, *Introduction à l'iconographie du tântrisme bouddhique*, 1986, Adrien Maisonneuve, Paris, p.107
 “Kharsapana [...] is surrounded by: Tara to the East, Sudhanakumara to the Sud, Bhrikuti to the West and Hayagriva to the North” The footnotes also says: “Tara and Sudhanakumara can be placed to his right ; Bhrikuti and Hayagriva to his left. It is the method used by the sculptors.”

2. From “*Ye dharma hetuprabhava etum tesam tathagato hyavadat tesam ca yo nirodha evam vadi mahashramanah*” meaning “All phenomena arise from causes; Those causes have been taught by the Tathāgata (Buddha), and their cessation too has been proclaimed by the Great Shramana.”





BHAISHAJYAGURU MANDALA

Distemper on cloth
55 x 40 cm
17th century
China

This painting represents the celestial residence of Bhaishajyaguru, the Buddha Master of Remedies (Tib. *sangs rgyas sman bla*). This so called “Medicine Buddha”, along with the seven other sugata – including historical Buddha Shakyamuni –, form the group of the “eight sugata brothers” (Tib. *bde gshegs mched brgyad*).

The thangka shows a three storeys building in a courtyard surrounded by walls covered with Chinese glazed roof tiles. The inner court is filled with a crowd of peaceful and wrathful heavenly characters. Four gatehouses are placed in the four cardinal directions, respectively occupied by the Four Great Kings (Tib. *rgyal chen bzhi*, Skt. *Caturmaharaja*) Dhritarastra at the East, Virudhaka at the South, Virupaksha at the West and Vaishravana at the North.

THE PALACE

Crowned with distinctive Chinese roof (Tib. *rgya phibs*) made of precious materials – gold, ruby, emerald and lapis-lazuli – the palace is decorated with golden patterns of the eight auspicious signs represented on red and orange panels. At the centre of the main building dwells Bhaishajyaguru, upon a lotus and an elaborate Chinese style lacquered throne. Of dark blue complexion like lapis-lazuli, he seats with his legs crossed in *vajraparyanka*, his right arm stretched with his hand in *varadamudra* seizing the stem of a myrobalan branch topped by a fruit. His right hand rests on his lap supporting the alms bowl filled with *amrita*, the nectar of immortality. Dressed with the triple monastic robes, he bears all the marks of a fully awakened Buddha: the *ushnisha* covered with short curls, the *urna* between his elongated eyes, the stretched earlobes and the three lines on his neck. He is flanked by two *bodhisattva* attendants, the orange Suryaprabha to his right, and the white Candraprabha to his left. Both stand with their legs straight, performing the teaching *mudra* and holding a lotus supporting respectively a sun disc and a moon disc¹.

Seated in the rooms surrounding Bhaishajyaguru and on the two upper floors are seven Buddhas and a four-armed *bodhisattva*. Of different colours and sizes and with their hands in various positions, they can be identified as the “seven sugata brothers”. Although very popular and widely

spread in all the Tibetan schools, these seven sugata are never described exactly in the same way which makes it difficult to identify them with certainty. Nevertheless, we know for sure that the Buddha Shakyamuni seats at the top floor. He can be identified to his golden complexion and typical gesture of “taking the earth as witness” (Skt. *bhumisparshamudra*). Moreover, the four-armed *bodhisattva*-like character in the lower right room also leaves no doubt regarding his identity. Of distinctive golden colour, the first pair of hands holding a textual volume and a rosary and the second normally held in *dharmachakramudra*, she is the embodiment of the *Prajñāparamita*. Her presence among the eight sugata mandala is rather common and she can either be placed in the surroundings of Bhaishajyaguru or even at the center of the mandala.²

The difference of proportions of the sugata as well as their disposition in the building obeys more to aesthetic imperatives than to a strict mandala type disposition. Their sizes are determined to fit the rules of perspective inside the construction and imply no hierarchy between them, exception made of the central figure of Bhaishajyaguru.

THE COURTYARD

Arranged in the courtyard are 39 deities, gathering three different groups. The closest to the palace is composed of the sixteen *bodhisattva*. All of



them are adorned with precious jewels, beautifully dressed in variegated silks, of peaceful and attractive appearance, seating in *vajraparyanka*. They are of different colours and wear a variety of attributes.

Next to them are the twelve yaksha generals. Seating in the royal ease posture, they wear jewellery and silky garments. With a large and prominent belly, their right hands hold their specific attribute while their left all seize a jewel-spitting mongoose.

Finally, the last group gathers the ten gods, protectors of the directions. Mostly borrowed to the Vedic pantheon – *Brahma*, *Indra*, *Agni*, *Yama*, etc. – they are easily recognizable thanks to their mount (goose, elephant, goat, water buffalo...). All of them wear the precious crown and beautiful silky cloths.

A larger figure seats right beneath Bhaishajyaguru's throne.

Of wrathful appearance and with a dark skin, he wears heavy brocade robes, the long sleeve garment and felt boots. His right hand holds a wish-fulfilling gem, and his left supports a golden vase. Entitled *zhang blon* in Tibetan, literally “royal minister” he is an important protector from the Tibetan Medical tradition³.

THE UPPER RANGE

Seated outside the walls, almost placed on top of it, are four human figures. Two of them are dressed as kings, with rich brocade cloths and jewels in their hair. They could be founding figures of the Tibetan medical tradition

such as Yuthog yonten gönpo (Tib. *gyu thog yon tan mgon po*). The two characters seated between them are dressed as monks, seated upon lotuses and wearing the long yellow pandit hat of the Gelug school. The one on the left with his hands in *dharmachakramudra* holding the stems of two lotuses supporting a flaming sword and a book is Tsongkhapa, founder of this school. The other seats in the same posture, a basket placed behind him.

COMPOSITION AND PERSPECTIVE

From an aesthetic point of view, the composition of this painting mingles two types of perspectives. The palace and the deities are represented according to the traditional way of depicting Buddhist “purelands” with every character facing the spectator. Such examples can be found on many representations.⁴ On the other hand, the strictly square surrounding walls and the display of Bhaishajyaguru's retinue obey the rules of the mandala composition, with a thorough respect of the orientation, starting with the East in front.

STYLISTIC CONSIDERATION

The palette of the painting uses various ranges of green, the dominant colour. It is used not only to picture the grass and trees but also the architectural elements as well as clouds that also are represented in touches of pink. Red, blue and golden colours are

also well represented. Green and blue trees are placed outside of the structure. They are all decorated with golden garlands and red cloths hanging. Blazing jewels of green, red and blue colour are placed between them on the grass. The shape of the flames is directly inspired from Chinese tradition, reminding of the pearls chased by dragons.

This extensive use of green and the pink associated with the elements of the architecture, the glazed roof tiles, the elaborated throne, the flaming jewels and the distinctive shape of the tree trunks denote a strong Chinese influence. Comparable examples of Chinese produced *thangka*⁵ correspond to this style and strongly suggest our painting was commissioned in China.

Regarding the period of production, let us note, as Jeff Watt states, that the presence of the *zhang blon* protector “is not commonly found in art prior to the 17th century. It is very probable that the popularity in art is due to the promotion of the deity by the *Desi Sanggye Gyatso*”.

On the other hand, the disposition of all the deities organized like in registers and the small proportion of the painting occupied by the sky, it would indicate an influence of the earlier Nepalese tradition and its *horror vacui* which will progressively decrease with the development of later schools from the 17th century on. All these elements would imply an early 17th century production.

Étienne Bock

1. The names of these *bodhisattva*, always associated to the sun and moon, remain changing from one source to the other although their description almost never vary.

2. <https://www.himalayanart.org/items/902/images/primary#460,-5201,5714,-2554>
<https://www.himalayanart.org/items/146/images/primary#-346,-6754,6660,-3226>

3. René de Nebesky-Wojkowitz, *Oracles and Demons of Tibet*, 1996, p.77-78
<https://www.himalayanart.org/search/set.cfm?setID=741>

4. Similar examples can be seen at:
<https://www.himalayanart.org/items/90346>
<https://www.himalayanart.org/items/3314479>

5. Similar examples can be seen at:
<https://www.himalayanart.org/items/12985>
<https://www.himalayanart.org/items/31724>
<https://www.himalayanart.org/items/83421>



PALDEN LHAMO

Gilded bronze
Height: 17 cm
18th century
Tibet

Seated on a mule is the wisdom protector Palden Lhamo (Tib. *dpal ldan lha mo*, Skt. *Sri devi*), patroness of Lhasa and chief protectress of the Gelugpa¹.

Emaciated and of wrathful appearance, her right raised hand wields a large sandalwood club adorned with a *vajra* – here missing – and her left holds in front of her heart the skull of an incestuous child filled with blood. Her orange hair stands on end and she is crowned with the five dried-skulls tiara.

Her gaping mouth reveals sharp teeth and she chews a corpse. Adorned with the charnel ground ornaments, she wears the earrings, necklaces, bracelets, armbands and anklets made of bones, the garland of severed heads and a human skin as an upper garment. The sun disc stands on her navel and she wears a snake and a lion in her ears.

A notched stick is placed through her belt. The saddle blanket is made with the skin of her own sacrificed son. At the front of the saddle hang the bag of diseases and the divination dices, and at the back a coloured magical ball of thread.

The liturgy describes her placed under a canopy made of peacock feathers. This particular aspect of the goddess is named *Magzor gyalmo* (Tib. *dmag zor rgyal mo*), “the queen repelling the [enemies’] armies”.

Made out of fire-gilded copper alloy, this statue conveys the wrath and fury of this fearsome protector. Traces of pigment remain on the goddess’ hair and on the mane and tail of the mule. The eyes of the mount are also discretely painted enhancing its realistic expression.

Étienne Bock

1. René de Nebesky-Wojtkowitz, *Oracles and demons of Tibet*, 1996, chapter X, p.23



HEAD OF A FEMALE DEITY

Grey sandstone
Height: 14 cm
Khleang or Baphuon style late 10th-11th centuries
Khmer art, Cambodia

Provenance: 1980's-2017 French collection
 Art Loss Register Certificate: S00131532

Delicately carved in grey sandstone, this head of a female deity cannot be identified due to the lack of attributes. Her long hair his gathered into a bun on the top of her head, maintained by a thread. The almond eyes and the full lips are finely incised.

Pierre Baptiste, *L'art Khmer dans les collections du musée Guimet*, 2008, Thierry Zéphir, p.186 Cat. 53, p.208 Cat. 61





CATURMUKHALINGA

Grey stone
Height: 20 cm
Circa 17th century
Nepal

Provenance: French collection, 1970-90's
 Art Loss Register Certificate: S00128949

The Lingam is the most ubiquitous symbol of Shaivism and the primary cult object worshipped in Shiva temples. Commonly represented in this symbolic form, Shiva is depicted as an erect phallus, referred to as Lingam or Shivalingam.

This form represents his regenerative and creative energy. In its simplest form, the Lingam is a plain columnar object with either a rounded or flattened top. The multi-faced Shivalingam, common in the Kathmandu Valley, has four faces, along with an abstract formless fifth face above.

This type of linga with the four faces represented is meant to be preserved in temples with four doors opening on the four directions.

According to the tradition, not only the face but also the upper body with the hands and attributes must be represented.

As mentioned by Suidmak¹, these five faces of Siva are "*correlated with the five cosmic elements in ascending natural order*". Many sources mention this rich and complex symbolic².

When summarized they allow us to identify the faces as follow:

1. John Suidmak, *The Hindu-Buddhist Sculpture of Ancient Kashmir and its Influences*, 2013, Handbook of Oriental Studies, p.497, Section 2, South Asia, Brill

2. Charles Dillard Collins, *The Iconography and Ritual of Siva at Elephanta*, 1988, Suny Press, p.92



Sadyojata-Mahadeva is the western face and is associated with the earth and the act of creation



Vamadeva-Umavaktra is northern and related to water and preservation



Aghora-Bhairava is southern and represents heat, fire or light and corresponds to destruction



Tatpuruna-Nandivaktra is western (eastern in the Linga), relates to the wind or air and to the concealing grace

Though very similar in their aspect – exception made of Bhairava with his curly hair – all the heads possess subtle differences. These lie in details such as the hair dresses, some variations with the jewellery (mostly necklaces and earrings) and the orientation of the third eye that vary from vertical to horizontal for the head of Vamadeva-Umavaktra.

Moreover, following Pal's account in the Art of Nepal, the fact that *"[...] the left half of the [second] face depicts a female is evident from the differences in the shape of the earrings [...]".*

Apart from these differences, they all carry the same attributes, namely a rosary and a water pot.

Carved in grey stone, this part correspond to the upper section of the lingam which rest upon two other levels, a square base representing Brahma and an octagonal middle part symbolizing Visnu.



BUDDHA MARAVIJAYA

Bronze
Height: 69 cm
Circa 16th century
Laos

Provenance: 1980's-2017 French collection, Paris
Art Loss Register Certificate: S00131530

Seated on a plain base comprising an inscription, the Buddha's right hand performs the gesture of taking the Earth as witness while his left, with the palm turned upward, rests on his lap in contemplation. With his once inlaid half-closed eyes, this Buddha conveys all the slight austere serenity typical of the Lao art which still displays a vigorous treatment free from the rather mannered decoration of the following period. Beautiful bronze cast with dark green patina.



STANDING BUDDHA

Bronze
Height: 24 cm
13th-14th centuries
Thailand

Provenance: 1970's-2017 French collection
Art Loss Register Certificate: S00131533

The Buddha is standing, the robe covering both shoulders, the hands held in *vitarkamudra*, showing the Buddhist wheel on the palms of his hands. The face has wide open almond shape eyes, well designed flat eyebrows in low relief and lips greatly protruding. All these features produce a very vivid expression. The *sanghati* is adorned with simple and elegant hatched patterns.

This Buddha shares some common features with the post-Angkorian Thai productions.

Hiram Woodward, *The Sacred Sculpture of Thailand*, 1997,
The Alexander B. Griswold Collection, The Walters Art Gallery,
p.86 Cat. 31, p.93 Cat. 22





HEAD OF A BUDDHA

Gilded copper alloy
Height: 19 cm
Circa 14th century
Tibet

Provenance: American collection

This head of a Buddha displays all the characteristic of the Great Being (Skt. *mahapurusa*) according to the Indian tradition. Between his elongated half closed eyes in contemplation is the *urna*, the coil-shaped tuft of hairs. The thin lines of his eyebrows join in the ridge of his nose. He has a small mouth with full lips and cheeks and his chin is signified by a light dimple. His earlobes are overstretched by the heavy jewellery he wore during his princely life. Finally, his head is covered with small blue locks of hair turning rightward. The apex of his skull – the *ushnisha*, sign of his wisdom – is prominent and topped by a jewel-like ornament.

BODHISATTVA

Gilded bronze
Height: 12,2 cm
18th century
China



GREEN TARA

Copper alloy
Height: 10 cm
Circa 14th century
Tibet



BHAIRAVA

Stone
Height: 6 cm
17th-18th centuries
Nepal



VAJRASATTVA

Gilded bronze
Height: 8 cm
15th century
Tibet



VAJRAPANI

Bronze
Height: 8,5 cm
11th-12th centuries
Tibet





KUNDIKA

Bronze
Height: 22 cm
Tang dynasty (618-907)
China

Kundika is traditionally used in Asia as water sprinkler for Buddhist purification rituals. Our elegant bottle was produced in Tang China. Most of the kundika known of this period are made of glazed ceramic, they appear to be very rare cast in bronze.

The Korean ones generally taller in size, following the same shapes were usually made during the Goryeo period (918-1392).



FACE OF BUDDHA

Bronze

Height: 14,5 cm

**14-15th centuries, Uthong style B
Thailand**

Provenance: French collection

With the eyes half-closed in contemplation and his typical enigmatic smile generating a feeling of calm and deep insight, this face of Buddha bears the characteristics of the Uthong style. Divided into three sequences, the Uthong style is the first of the Ayutthaya period. With a remaining influence of the Khmer art, it still possesses the prominent eyebrow, the full lips and a rather natural and realistic expression which will progressively disappear as we get further in time.

The thin band between the hairline and the forehead and the small points representing the curls of his hair are also typical features of this art.

Hiram Woodward, *The Sacred Sculpture of Thailand*, 1997,
The Alexander B. Griswold Collection, The Walters Art Gallery,
p.174, p.192 Cat.63

Buddha Maravijaya, Musée National des Arts Asiatiques Guimet, Paris,
MA5933



—

Acknowledgments

Ian Alsop
Étienne Bock
Jean-Luc Estournel
Olivier Comès
Thierry De Ridder
Robert Grattier
Jeremy Knowles
Jessica Lombard
Caroline Mounié
Marcel Nies
Sang-hee O'Reilly
Alexis Renard
Brigitte Roman
John Siudmak
Edouard Vatinel
David Weldon
Madeleine
Merryl
et Pauline

—



36, rue étienne marcel 75002 paris
+33 617612160
montmeatartdasie@gmail.com
montmeat-asianart.com

