

Christophe  
**Hiooco**





# Christophe **Hioco**

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By appointment  
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Galerie Christophe Hioco participates in the following events: Biennale des Antiquaires in Paris, Asian Art in London, Asia Week New York and the BRAFA in Brussels.

Memberships: Syndicat National des Antiquaires and The Belgian Royal Chamber of Antiques and Art Dealers.

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Galerie Christophe Hioco is located in the heart of Paris in the 17<sup>th</sup> arrondissement near the Parc Monceau, it's just a 3-minute walk from the Musée Cernuschi. It takes pride in its unfaltering focus on the originality, provenance and authenticity of the pieces it acquires.

This requires extreme specialization. And so Galerie Hioco has focused its expertise on Hindu and Buddhist and Jain Indian sculptures, especially that from the major artistic periods: Gupta (4<sup>th</sup>-6<sup>th</sup> c), Pâla (8<sup>th</sup>-12<sup>th</sup> c, Bihâr region) and Chola sculpture.

Vietnamese art also plays a major role in the collection, with two main fields: extremely rare bronzes from the Đông Sơn culture and ceramics from the 1<sup>st</sup> to 6<sup>th</sup> centuries as well as the Ly and Trần dynasties.

It is through participating in the world's most prestigious international art shows that Galerie Christophe Hioco has become a respected resource sought out by a vast number of collectors and experts:

- Biennale des Antiquaires de Paris;
- Asian Art in London, 31 October - 9 November, 2013;
- Brussels Antiques and Fine Arts fair - BRAFA, 25 January - 2 February, 2014;
- Asia Week New York, 14 - 22 March, 2014.



Above all else, Christophe Hioco has been a passionate collector. His unbridled enthusiasm for antiques stretches as far back as he can remember. He became interested in Asian art more than twenty years ago when his career with J.P. Morgan gave him the opportunity to live in Asia, first in Tokyo and later in Singapore. That is where he became knowledgeable about Eastern Asia and India, confirming his expertise in ancient art by numerous trips throughout the region.

Then nearly ten years ago, in London, he decided to give his life over to his passion and work in antiques while continuing as a collector as well. Which is why all the pieces presented by Galerie Christophe Hioco were initially acquired through the eyes of a collector, and applying the same stringent rules of selection used by the world's leading museums. Careful attention is paid to the originality, quality, provenance and authenticity of pieces acquired. Christophe Hioco never hesitates to seek the opinion of independent experts recognized in their field, or to systematically use the latest, most sophisticated scientific methods to confirm the authenticity and integrity of the pieces proposed. Buying pieces from Western collections, some built up several decades ago, is an extra guarantee of their excellent provenance.

The uncompromising approach and personal assurance which stands behind every piece acquired has enabled Galerie Christophe Hioco to build lasting relationships of unquestioned confidence with the leading collectors and museums around the globe.

# Buddhist Reliquary Stupa

**Schist**

**Ancient region of Gandhara**

**2<sup>nd</sup> - 3<sup>rd</sup> century**

**Height: 79 cm or 31 ¼ in**

Three sides of the rectangular base are decorated with lotus flowers while the fourth has two niches, each with a depiction of Buddha Shakyamuni. Each deity is seated in the lotus position in dhyanasana meditation. Both are the image of the Gandhara Buddha, characterized by profound serenity. Their clothing has obviously been influenced by classic Mediterranean sculpture. The same is true of their hair, represented by gracefully waving lines that end in a bun to symbolize Buddha's cranial bump. Above the pedestal circles a large checkerboard



section and above that several sections of floral or geometric designs. The domed top is finely sculpted with three rows of petals. The harmika is crowned with several circular platters forming a parasol.

After the cremation of the historic Buddha, his relics and ashes were given to eight kings who came to pay their final respects. These kings then placed them inside stupas in various regions of India. Under the reign of Ashoka, the great protector of Buddhism who ruled during the 3<sup>rd</sup> century B.C., the cult of the stupas grew, with worshipers circling clockwise around them.

A stupa evokes the architecture of the cosmos. With the exception of a small inaccessible cavity to hold relics or objects, there is no open space inside. It is undoubtedly the most popular monument in Asia. Its origin lies in the Indian subcontinent but followed the spread of Buddhism, reaching well into the Far East. Gandhara stupas were decorated with bas-reliefs depicting scenes from the lives of Buddha, with rich iconography and a style not typical of the region. This exceptional piece is large in size and finely sculpted with precision and naturalism. The perfect balance between the four geometric shapes contributes to the aesthetics of the piece. Its historic aspect is every bit as remarkable.

**Provenance:** Private collection, France, acquired in the late 1970's.

*For a closely related stupa now in the Indian Museum Calcutta, see Huntington, The Art of Ancient India, p. 133, fig. 8.8.*

*Lerner and Kossak, The Lotus Transcendant, p. 74, n° 637*

*Ikuro Hirayama, Gandharan Art from the Hirayama Collection, p. 206 - 210*

*David Jongeward, Gandharan Buddhist Reliquaries, p. 76 - 79.*





# Stupa Railings (Vedika)

**Mottled pink sandstone**

**India, Mathura**

**Kushan period, 1<sup>st</sup> – 2<sup>nd</sup> century**

**Height: 83, 62, 64 cm or 32  $\frac{3}{4}$ , 24  $\frac{1}{2}$ , 25  $\frac{1}{4}$  in**

The Kushans, a nomadic tribe from Central Asia, ruled Northwest Afghanistan to parts of North India from the 1<sup>st</sup> to the 3<sup>rd</sup> century AD. During their reign, Buddhism flourished and a distinctive art style evolved in North India, largely Buddhist.

From the first century BC, the stupa (a reliquary mound) became one of the primary objects of worship of the Buddhist devotee. Representing the Buddha, the dome-shaped stupa is a solid edifice that one worships by circumambulating the structure, always keeping the monument on one's right. A stone railing (vedika) demarcates the path around the stupa, the outer decor of the railing uprights with representations of semi-divine beings, while the reliefs on the inner railing often include tales (jatakas) of the historical Buddha Shakyamuni's life.



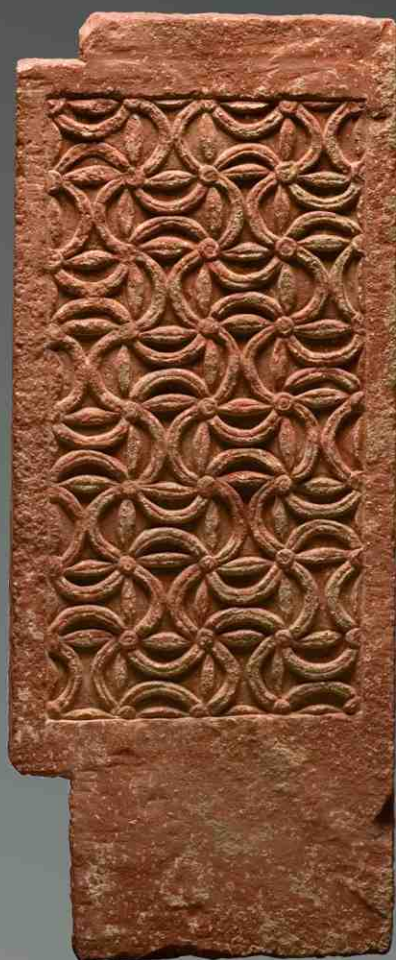
These three stone carvings probably formed a portion of these railings, as the crossbars connecting the railing uprights. Often the horizontal railing stones were simple finished stones, but the artists who carved the double-sided elements of this railing seem to have been intent on creating a lush overall pattern. The patterning suggests a familiarity with woodworking, as the lattice designs suggest openwork screens. These panels prefigure the elaborately carved stone windows (jali) so favored by the Mughals, who ruled the Mathura region fifteen hundred years later.

**Provenance:** Private collection, Hong Kong, acquired in the 1980s.

*Francine Tissot, Gandhara, Librairie d'Amérique et d'Orient, Ed Maisonneuve, 1985, Planche XI p. 174.*

*Amina Okada, Sculptures Indiennes du Musée Guimet, Réunion des Musées Nationaux, 2000, p. 25.*







# Gupta Buddha Head

**Mottled pink sandstone**

**India**

**Gupta period, late 4<sup>th</sup> – early 5<sup>th</sup> century**

**Height: 15.8 cm or 6 ⅜ in**

The Gupta period of central India (4<sup>th</sup> - 6<sup>th</sup> centuries) is often considered the classical period of Indian art. Sculptors created images of an inward-looking Buddha, effectively combining an approachable human figure with the sublime. The effect was not lost on pilgrims who visited India, and soon the Gupta style influenced Buddhist art throughout the Asian world.



Early images of the Buddha portrayed the historical Buddha Shakyamuni with a set of uniform characteristics. His distended earlobes indicate his renunciation of the princely life. The ushnisha (cranial protuberance) and urna (dot between eyebrows) are symbols of a mahapurusa (great man). Poetic descriptions describe his eyes shaped like a lotus petal, while within a century of the first Buddha images, his hair, recently tonsured, is displayed in snail-shell curls.

The sweet humanity, so valued in Gupta sculpture, is readily apparent in this finely carved head, in the slightly petulant out-thrust lip, the full cheeks, and the distended lobes. But, the downcast eyes indicate a remove from the mundane, just as the slightly downturned corners of the lips imply concentration.

A seated Buddha from Bodhgaya, now in the Calcutta Museum, is dated by an inscription into the Year 64 of the reign of Trikamala (which corresponds to 384 AD). This sculpture has a rather similar face to the head described here. Both images retain a certain degree of Kushan influence, but the modeling of eyes, eyebrows, lips and hair curls point to an early Gupta date.

**Provenance:** Dr Kurt Broechin, Aarburg, Switzerland (since late 1960s); Private collection, Basel, Switzerland (since 1996).

*Karl Khandalavala (ed.), The Golden Age, Gupta Art – Empire, Province and Influence (Bombay: Marg Publications, 1991), p. 18, fig. 4.*

*L'Age d'or de l'Inde Classique. L'Empire des Gupta, Galeries Nationales du Grand Palais, 2007.*

*Amina Okada, Sculptures Indiennes du Musée Guimet, Réunion des Musées Nationaux, 2000, p. 78 - 79.*







# Buddha and Bodhisattvas

**Terracotta**  
**Eastern India**  
**Gupta period, 5<sup>th</sup> – 6<sup>th</sup> century**  
**Height: 49 cm or 19 ¾ in**

Numerous fragmentary Gupta period terracottas have been discovered in early sites in Bangladesh and Eastern India. However, complete sculptures as this masterfully modeled relief are exceedingly rare. Its shape suggests that it was once enshrined into a brick wall. The subject of a Seated Buddha flanked by Bodhisattvas was probably meant to be installed inside of a temple, rather than outside.



The stylistic proximity of this sculpture to the iconic Sarnath Buddha is simply perplexing. Sarnath played a pivotal model role in fashioning the Gupta period temples in Eastern India and Bangladesh. Rarely, however, do we encounter in Eastern India such a sublime image which appear to be right out of Sarnath, one of the most sacred Buddhist sites during the Gupta empire.

Buddha Shakyamuni sits in the cross-legged meditation posture, both arms raised at slightly differing angles, which makes it difficult to guess the actual mudra the hands performed. In all its details the Buddha radiates the serenity and tranquility of the classical Sarnath image. The Buddha is flanked by two Bodhisattvas, both carrying fly-whisks. The figure on the left holds a rosary in his raised left hand, indicating that Lokeshvara is Bodhisattva of Compassion is depicted here. To the proper left of the Buddha, a Bodhisattva with different hairdo is holding an object in his left hand which we might interpret as a vajra; this might indicate that Vajrapani is the subject.

The sculpture is in a remarkably well-preserved and almost complete condition as a CT scan proves. The original fine top slip of the terracotta is well-preserved. The panel was broken across from the top right to the bottom left. Hands and nose of the Buddha were missing; the nose has been restored. Smaller areas of the hair curls of the central image have been restored and stabilized; eyes, lips and ears are all in original condition. The Bodhisattva to the Buddha's proper left is entirely in its original condition.

The refinement of this virtually complete sculpture offers us a rare glimpse into what the finest of Gupta terracotta art has looked like. Its superlative quality makes the panel a highly important contribution to the very small corpus of the finest known Gupta period sculptures in this medium.

**Provenance:** Private Collection, Hong Kong, acquired in 1990.  
TL-Analysis (Oxford Authentication Ltd.), sample no. N110m56.  
CT-Scan (Dr. Marc Ghysels, Brussels), Certificate 101109-1.

*Vincent Lefèvre et Marie-Françoise Boussac, Chefs-d'œuvre du delta du Gange – Collections des musées du Bangladesh, Paris, Musée des arts asiatiques Guimet, 2007.*

*L'Age d'or de l'Inde Classique, L'Empire des Gupta, Galeries Nationales du Grand Palais, 2007, p. 176 - 179 and 226 - 227.*

*Amina Okada, Sculptures Indiennes du Musée Guimet, Réunion des Musées Nationaux, 2000.*





# Bhairava

**Sandstone**  
**India, Rajasthan or Uttar Pradesh**  
**Circa 12<sup>th</sup> century**  
**Height: 81 cm or 32 in**

Bhairava is the wrathful form of Shiva and means terrible. Shiva is indeed the lord of death and dread. This Bhairava stands in an elegant tribhanga dear to Indian sculptures, wearing a long dhoti secured with a beaded festooned belt.



Shiva is naked, except for numerous ornaments: heavy circular earrings, necklace made of superposed strings of pearls, armband (keyura), armlets (hupuras), a bejewelled belt (makhala), also made of numerous strings of pearls, hanging down from which are other strings of pearls. The sacred cord falls across his chest.

Amongst the four arms of Bhairava, three ones are broken. Based on other representations of Bhairava, the remaining one is likely holding the skull cap (kapala) and a severed head. It is said to represent one of Brahma's head, which Shiva cut off.

His bearded face shows almond-shaped eyes and his hair is pulled into a high chignon secured by a bejewelled tiara, backed by a flaming halo. His impassive features reinforce Bhairava's fierce nature.

Shiva's mount is the bull and sometimes Bhairava's mount is the dog. In this sculpture, there is the bull (Nandi) flanked by apparently two dogs, one licking the blood dripping from Brahma's head. On either side of Bhairava there are multiple deities, flanked by mythical beasts and with flying celestial beings above. On either side of the base are presented two devotees with hands folded in adoration, next to Nandi and the dogs.

**Provenance:** Private collection, England, 1980.

*Anuna Okada, Sculptures indiennes du Musée Guimet, p. 189 – 191.*

*Pratapaditya Pal, Indian Sculpture, Los Angeles County Museum of Art, p. 288 - 289.*





# Pair of Jinas

**Sandstone**  
**India, Tamil Nadu**  
**10<sup>th</sup> - 12<sup>th</sup> century**  
**Height: 75 cm or 29  $\frac{3}{4}$  in**

These two fragments clearly came from the same piece and represent two Tirthankaras. The iconography concerning these spiritual guides, defined around the 5<sup>th</sup> century during the Gupta period, depicts almost all of them with the same characteristics.



These are shown as naked men standing with their arms at their sides. Their powerful torso only bears one jewel. The lines of their body are fluid and the flesh appears firm and smooth. Here, each of the figures stands on a pedestal borne by two lions and with a triple dais overhead.

Surrounding them are different carved scenes representing ascetics, worshipers and even elephants mounted by their mahouts. The rich details and delicacy of this sculpture are typically Indian. Such artwork is found throughout Indian statues, whether they be Hindu, Buddhist or Jainist.

Only one symbol of lanchan at the foot of each Tirthankara, makes identification possible. The figure on the left is probably Bhagavan Naminath, the conch shell indicating a period of his life when he blew into an identical shell.

The other Tirthankara is more difficult to identify. It could be Bhagavan Padmaprabh, whose symbol is a flower or a bird, or else Bhagavan Anantnath, whose lanchan is a falcon, or perhaps even Bhagavan Shreyansnath, recognizable by his characteristic eagle.

Emphasizing the concepts of non-violence and karma, Jainism is a religious movement of India whose origins date back to early antiquity. The role of the spiritual leaders of Jainism, called Tirthankaras, is to guide souls toward liberation and a release from the cycle of life and death. There are twenty-four of them.

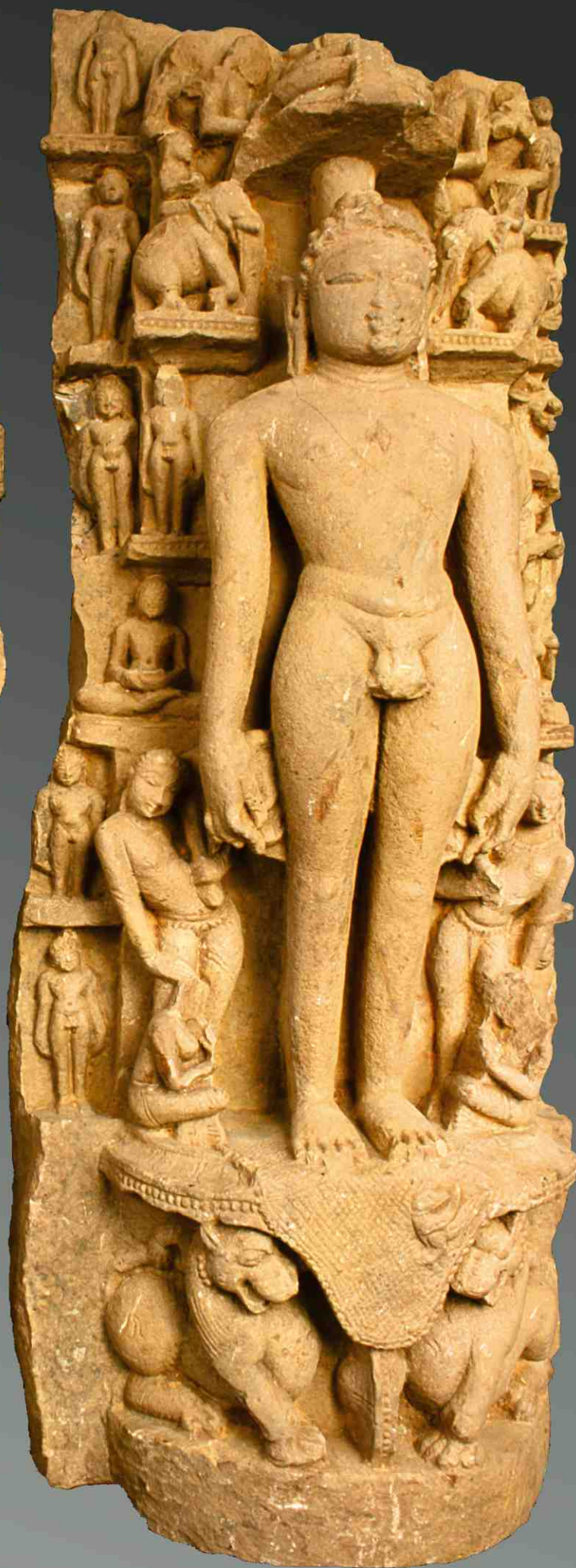
**Provenance:** Private collection, France.

*Pratapaditya Pal, Indian Sculpture - a catalogue of the Los Angeles County Museum of Art Collection, 1988.*

*Phyllis Granoff, Victorious Ones: Jain Images of Perfection, Rubin Museum of Art, New York, 2010.*

*Pratapaditya Pal, The Peaceful Liberators, Jain Art from India, Los Angeles County Museum of Art, 1994.*







# Jina Parsvanatha

**Pink sandstone**  
**Northern India, Rajasthan**  
**Circa 11<sup>th</sup> century**  
**Height: 137.8 cm or 54  $\frac{3}{8}$  in**

This sculpture represents the twenty-third Jina, Parsvanatha, who can be identified by the five snake heads located above his head. He is featured in the standing position, called kayotsarga which symbolizes immobility or non action, joined feet with arms along the body. Among the features that identify the Jina, we identify the Srivasta, long arms down to the middle of the thighs, a youthful body. His elongated lobes, his large genitals, his short curly hair, and the cranial protuberance are distinctive signs that attest to his superhuman state.



Parsvanatha is with Mahavirale, twenty fourth Tirthankara, one of the most popular Tirthankara and its representations in northern India are abundant. He is considered by some as the founder of the Jain religion. Some writings state that he was born around 817 and died around 717 BC. As for many other Jinas, the story of his life was fictionalized and embellished with mythological references and texts tell he would have saved a snake thrown in a fire by the ascetic called Katha. After this scene, the animal is reborn in the form of Dharanaet and becomes king of snakes at Patala. In the Jain pantheon, Tirtankaras are at the forefront and are supported by a large number of gods and goddesses. Here, Parsvanatha is surrounded by Apsaras, worshippers, jinas and probably Yaksha Parsva, also called Dharanendra, and Yakshini Padmavati, both dressed in elegant dhoti and covered with beautiful ornaments.

Characteristic of northern India (Rajasthan or Madhyapradesh), this unique sculpture is distinguished by its beautiful patterned and the high relief of the stele. The Jina art, whose sculptures can sometime slack of smoothness, offers us here a great performance with a modeling showing both a great dynamism and a remarkable smoothness. The nakedness of the Tirthankara tells us that the statue belonged to a temple of the Digambara sect which adds to the traditional vows of non-violence, truthfulness, honesty, chastity, poverty and obligation to beg for food, the vow of nudity in the quest for salvation. In addition, by standing still, Jinas consider avoiding destruction of animal creatures surrounding them. Outside of North India, the Jina religion is practiced in the southern regions, namely, Tamil Nadu, Kerala and Karnataka.

**Provenance:** Sotheby's New York, 17 June 1993, lot 94. Khalil Rizk Collection. Mr. Rizk, philanthropist and collector of New York, sold a portion of his collection to the biggest museums including the Metropolitan Museum of Art and the Brooklyn Museum of Art.

*Pratapaditya Pal, Indian Sculpture - a catalogue of the Los Angeles County Museum of Art Collection, 1988.*

*Phyllis Granoff, Victorious Ones: Jain Images of Perfection, Rubin Museum of Art, New York, 2010.*

*Pratapaditya Pal, The Peaceful Liberators, Jain Art from India, Los Angeles County Museum of Art, 1994.*





# Head of a divinity

**Sandstone**  
**Central India**  
**Circa 11<sup>th</sup> century**  
**Height: 41 cm or 16 ¼ in**

This head, carved in sandstone, is very representative of the Indian statuary. The lines of the face are of a great sweetness. We find almond stretched eyes surmounted by slightly curved eyebrows. These features are typical and fit with the representation techniques already current under the Gupta period. It's the same for the treatment of the mouth, with the pulpy lower lip.



The divine status of this character, besides its smile of a surprising serenity, is underlined by the creature, can be a yaksha, which decorates the summit of the head. This creature has the aspect of a dwarf, endowed with a big head and with small members. His arms are based on the beautiful headgear of the divinity. He shows a wide mouth and spherical eyes, as well as big ears, deformed by heavy jewels.

This piece is very well-balanced, the creature and the headgear sharing the same proportions as the face of the divinity.

**Provenance:** Private collection, France.





# Figure of Vishnu

**Bronze**  
**South India, Tamil Nadu**  
**Chola period, circa 12<sup>th</sup> century**  
**Height: 59 cm or 23 ¼ in**

The second god of the Hindu Trimurti is standing in samapada on a circular lotus base supported by a waisted square plinth with prongs on either side. He is holding the chakra and conch in his upraised hands and with his lower right hand in abhaya mudra. He is wearing a beautiful long dhoti with rippling folds secured by a belt with lion-headed clasp, sashes, armlets and necklaces.



His face is featured with full lips and almond-eyes and surmounted by a conical headdress with escaping locks visible on verso. His jatas is adorned with lotus blossoms. Its back is particularly well represented with beautiful shape and details.

As mentioned, its provenance is exceptional as this Vishnu was a gift from Thomas Aroul to Governor Bonvin's wife, Yvonne Marcelle Bonvin, during Governor Bonvin's term in Pondicherry between 1938 and 1945.

After completing his studies, Louis Bonvin entered the French colonial administration and in 1938 he became Governor of the French Establishment in India. He lived in Pondicherry, known as the "French Riviera of the East" until 1945. During his time in India, Governor Bonvin was impacted by several events associated with WWII. In 1941, the Vichy Decree stripped him of his French nationality; in 1942, he was sentenced to death in absentia, his property was confiscated, and his wife was condemned to force labor. As a result, Governor Bonvin became an important French Resistant, was awarded the Order of the British Empire and General de Gaulle gave official recognition to his achievements. Governor Bonvin and General de Gaulle enjoyed a close friendship extending beyond their political relationship. In 1946, just before his death, he named de Gaulle the godfather of his last son.

**Provenance:** Louis Bonvin, Governor of French establishment in India, acquired between 1938 - 1945 and then by descent. Christie's, New York, 20 March 2009, lot 1293.

*For a closely related example in the National Museum, New Delhi, see V. Dehejia, Chola, Sacred Bronzes of Southern India.*

*S. Rathnasabapathy, Bronze Sculptures, The Thanjavour Art Gallery, 1982.*

*C. Sivaramamurti, South Indian Bronzes, 1983.*

*Yvonne Robert Gaebelé, Histoire de Pondichery de l'an 1000 à nos jours, 1960.*





# Vishnu

**Granite**  
**India, Tamil Nadu**  
**Chola Era, circa 13<sup>th</sup> century**  
**Height: 102 cm or 40 ¼ in**

Symbol of the sustaining principle in the Hindu trimurti, the god Vishnu is represented here in particularly high relief. Presented full front, this piece reflects both great charisma and remarkable serenity.



Crowned with the royal tiara, or kirita, Vishnu can be identified by the shrivasta on his right breast. This is a sign, a symbol of luck, whose shape evokes the silhouette of Lakshmi, also known as Shri, goddess of good fortune and wife of the god.

The god wears the usual jewellery, especially heavy pendant earrings, necklaces, bracelets and arm bands, all richly decorated. His hips are wrapped in a dhoti whose folds cascade down to his ankles in parallel waves. The vestment is held at the waist by an ornate belt tied in the shape of a kirtimuka. The god's chest is crossed by a Brahmanic cord of three strands and his torso is that of a well-fed young man. The form of his body is full, his shoulders are large and the flesh appears soft and firm.

The fact that his four arms are all intact makes it easier to identify him as Vishnu. The chakra is held in his upper right hand and the conch in his raised left hand. He is making the gesture of safeguard with his lower right hand. His lowered left hand rests on his hip. This last pose is often completed by a mace on which the god rests his left hand. The excellent state of conservation of this work makes it exceptional, as does the magnificent quality of the sculpture, whose style is typical of the late Chola era.

From the second half of the 9<sup>th</sup> century to the start of the 13<sup>th</sup>, the builder sovereigns of southern India were known for their almost exclusive worship of the god Shiva. The perfectly executed iconography and the supple shapes of Chola sculptures make these pieces especially aesthetic, as well affording excellent historic references. The fluid lines lend this depiction a great gentleness, a perfect reflection of the artistic dictates of the Chola period. While the most famous pieces are in bronze, stone statues are rarer and are closely linked to places of worship.

**Provenance:** Private collection, Mexico, acquired in the 1980s.

*Dr. Pratapaditya Pal, Art from the Indian Subcontinent, Asian Art at the Norton Simmon Museum, 2003, p. 216 - 219.*

*Dr Pratapaditya Pal, The Sebsuous Immortals, A Selection of Sculptures from the Pan-Asian Collection, Los Angeles County Museum of Art, The MITT Press, Cambridge, 1978.*





# Stele of Vishnu

**Sandstone**  
**Northern India**  
**Circa 12<sup>th</sup> century**  
**Height: 61 cm or 24 ½ in**

This richly decorated stele depicts Vishnu, the second god of the Hindu trimurti, surrounded by servants and worshipers. The god is standing in the samapada position. He once had four arms, but only three remain. In his raised right hand, Vishnu holds a mace, remarkably carved and richly decorated. With his lowered right hand, he is making the gesture of giving, or varadamudra. Finally, his lowered left hand holds a conch shell, the symbol of creation and the ritual attribute of the god.



This representation follows the Indian code of beauty, with a strong but supple chest, wide shoulders and a narrow waist. His body is covered with heavy jewelry carved with delicacy, including the Brahma knot. His head is crowned with a royal hairdo, or kirita, also richly decorated and standing out against a lotus-shaped aura.

At the right of Vishnu, at the top of the stele, are Brahma and Sarasvati seated. Brahma is depicted with a round stomach below the primordial three heads of the god.

The rounded shape, the supple positions and angular hips, along with the refined, intricate sense of detail, are all characteristic of the period. The mastery of the craftsmanship makes this stele an exceptional piece that underlines the power of this god.

**Provenance:** Gordon Rollins Collection, United States, 1960's/1970's.





# Pichvai

## Pigments on fabric

India, Rajasthan

Circa 19<sup>th</sup> century

Dimensions: 260 x 240 cm or 102 ½ x 94 ½ in

Created on fabric, pichvai - "that which is hung behind" in Sanskrit - are unique paintings as rich in colour as Rajasthan. They are used as backdrops in temples by the members of the Hindu sect Pushti Marg. The first pichvai date from the 18<sup>th</sup> century and most come from Gujarat and Rajasthan. Certain models also come from the Deccan Plateau.



Pichvai portray either episodes from the life of Krishna as an incarnation of the god Vishnu, or scenes of adoration for this deity within the temple. Unlike the adoration of certain gods, Krishna was not adored in public but in private temples built like spacious palaces. These paintings are meant to be changed either daily, seasonally, or for specific rites or religious feasts, depending on the subject of the piece.

The hindu religious movement Pushti Marg was founded by Vallabhacharya (1478 - 1532), who introduced a type of adoration devoted to Krishna or Shrinathji, considering that this was the most complete incarnation of Vishnu. Krishna, always presented with blue skin, was born in Mathura from one black hair of Vishnu. He is the son of prince Vasudeva and Devaki, while Balarama, his brother, was born from one white hair of Vishnu, the second god of the hindu Trimurti. Considered to be the eighth avatar of Vishnu, he is mainly depicted in one of four forms: as a child, shepherd, seducer or flute player.

This large pichvai is the perfect illustration of this pictorial art. The scene is of the Dana Lila: in the foreground, the Jumna River is covered with lotus flowers and full of fish. Just above, a servant offers water, the symbol of fertility, to a beggar. The main scene depicts Krishna, Balarama and their friends exacting a toll from cowherds, the gopis, who are taking milk to Mathura. The jewellery, of unspeakable beauty, is immediately recognizable and very fine. The colours, sparkling and varied, have retained their glory and are proportional to the ritual paid to Krishna: one of unequalled wealth!

During the "India: 5,000 Years of Art" exhibit at the Petit Palais Museum in Paris in 1978-79, a pichvai from the Delhi Museum depicting a very comparable scene was presented.

**Provenance:** Private collection, France.

*P. Banerjee, The Life of Krishna in Indian Art, National Museum New Delhi, 1978.*

*Desmond Peter Lazaro, Materials, Methods and Symbolism in The Pichhvai Painting Tradition of Rajasthan, Mapin publishing.*

*Dr. Pratapaditya Pal, Rajput Paintings from the Ramesh and Urmil Kapoor Collection, Norton Simon Museum, 2004.*







# Perfume burner

**Bronze**

**South China**

**1<sup>st</sup> - 2<sup>nd</sup> century A.D.**

**Height: 8.5 cm or 3 ¼ in; Diameter: 9 cm or 3 ¾ in**

In the form of a feline ready to pounce, this perfume burner is enriched by a very beautiful patina. The bixie (in Chinese) is a mythical animal that has the body of a feline, a lion's head, horns and a long beard. The base at the summit of its back very probably held a wick that was lit to burn perfume or incense. It is likely to be a prophylactic funerary object, the *nghe* being an auspicious animal that accompanied the deceased into the next world and protected him from all dangers.



In China, the bixie may also be considered as an exorcising animal (the ideograms composing the word in Chinese literally mean «avoid evil»). Following early Chinese sculptural traditions of winged celestial beasts, it can bear a pair of wings, which makes it rather similar to the *tianlu* (another mythological animal that brings good fortune and which has only one horn).

It may have been adopted from Mesopotamian art, through Persia and Bactria, as a consequence of the extensive trade relations initiated during the Han period (206 B.C. - 220 A.D.). The word «chimera» is particularly used by western scholars to refer to the bixie and *tianlu*. It is equally interesting to underline the hypothesis according to which this piece, dated to the 3<sup>rd</sup> - 4<sup>th</sup> centuries, was also assimilated with an ink stand, with its base intended to hold writing instruments. A few similar pieces were uncovered in Hunan and in Guangxi in China. For a comparable chimera, please refer to: *La voie du tao, un autre chemin de l'être*, Grand Palais, Paris, 2010, p. 183.

**Provenance:** Lan Huong Pham Collection, Switzerland.





# Bodhisattva

**White marble flecked with mica**  
**China, Eastern Wei dynasty (534 - 549)**  
**Dated by inscription 546**  
**Height: 66 cm or 26 in**

The divinity is standing against a high mandorla and rests on a base in the form of a lotus flower on a rectangular foundation. He is wearing Buddhist scarves; his right hand, raised, is holding a lotus while his left hand, lowered, carries a container.



Breaking from the ethereal lines of Buddhist sculpture from the end of the Northern Wei dynasty, with their ample robes and sharp lines, this bodhisattva presents all the characteristics of the style of the next dynasty – the Eastern Wei – that evolved toward more flexible, softer contours.

On the back, there is an inscription: “The seventeenth day of the fifth month in the fourth year of the reign of Wuding of the Wei dynasty, by the command of Wang Zhong of the Dong Guang district, his brother Zi Liren respectfully sculpted this marble statue for the relatives of the emperor for seven generations.”

This very rare statue could be likened to a sculpture exposed at the Eskenazi gallery in London (catalogue Ancient Chinese Sculpture, 1981, fig. 2). One can also refer to the Maitreya in white marble dated 541, illustrated in Wang-Go Weng and Yang Boda, Treasures of the Forbidden City, pl. 132.

**Provenance:** Private collection, France. Binoche, Paris, 25 January 1995, lot 56.







# Guard in ronde-bosse

**Sandstone**

**China**

**Song-Yuan period, 13<sup>th</sup> - 14<sup>th</sup> century**

**Height: 90 cm or 35 ½ in**

This guard may either have been situated in front of a tomb or a temple, or even before a secular building. He has all the characteristics of guardians: armed with a cudgel, he is wearing a helmet and stands squarely on his legs ready to counter any attack. He is of the same lineage as the lokapala, from the Tang era, who also expresses his role as protector in his vigilant and aggressive face and posture.



For a large guard made of cast iron dating from 1097, see O. Siren, *La sculpture de l'époque Han à l'époque Ming* (Sculpture from the Han to the Ming Eras), Editions G. Van Oest, Paris, Brussels, 1930, p. 104.

**Provenance:** Private collection, France.





# Figure of Lakshminarayana

**Gilt copper**  
**Nepal**  
**Circa 14<sup>th</sup> century**  
**Height: 16 cm or 6 ⅜ in**

Rare androgynous representation depicting Vishnu, the second god of the Hindu Trimurti under its form of narayana, and Lakshmi, his beautiful and graceful consort. She is associated with abundance of water and fertility. The combination of the two gods symbolizes the non-duality of the divine principle. Here the deity is depicted standing in samabhanga and has eight arms.



The term "narayana" is defined as the abode of man or knowledge but can also take the meaning of "the one standing upon the waters."

Like other androgynous figures, the two deities are not represented in the same way: the single breast on the left side indicates the duality of the figure as well as the headdress that is divided down in the middle with unmatched earrings and different fabric of the garment.

The God Vishnu holds his four usual attributes: the conch, lotus, mace and disc. Among the identifiable attributes of Lakshmi, we can recognize the pustaka (manuscript), lotus, mirror and kalasha (pot).

The smooth and athletic body is characterized by a small waist highlighting the beautiful patterned hips. This figure is quite the style of the 14<sup>th</sup> century, which is defined by particularly larger face and shoulders, firm legs and at that time the wheel is held in the highest hand. Nancy Tingley, in "Celestial Realms, the Art of Nepal" described an extremely similar bronze coming from a Californian collection, see number 10 page 58 and 59.

**Provenance:** Private collection, Netherlands, acquired in the early 1980s.

*Stella Kramrisch, The Art of Nepal, n° 73.*

*Nancy Tingley, Celestial Realms, The Art of Nepal from California collections, 2012, p. 58 - 59, n° 10.*

*Suzanne Held et Gilles Béguin, Népal, Vision d'un Art Sacré, Hermé, 2002.*

*Dr. Pratapaditya Pal, Himalayas, an Aesthetic Adventure, The Art Institute of Chicago, 2003.*





# Phagspa Lokeshvara

**Gilt bronze**  
**Tibet**  
**Circa 18<sup>th</sup> century**  
**Height: 23 cm or 9 in**

This Lokeshvara is standing in tribhanga with the left knee slightly bent. The right hand is in varadamudra (gift-bestowing gesture) while the left hand is resting at the thigh, clad in an ankle-length dhoti with the pendant folds hanging between the legs and adorned with a sash arranged diagonally across the thighs. The face with bow-shaped mouth and heavy-lidded eyes, flanked by lotiform earrings, is surmounted by a tall crown, with the heavy locks of hair spilling over the sides and falling on the shoulders. His dhoti is short on one side and long on the other in the West Tibetan fashion, although in a more exaggerated way.



The unusual iconography of the present sculpture, with the three-lobed crown and piled locks of hair, help identify this work as the "Phagpa Lokeshvara" (Noble Lord of the World) form of Avalokiteshvara. Representations are known in wood, bronze, and even ivory, and all exhibit the same characteristics. Ian Alsop has suggested that all of the images of Phagpa Lokeshvara derived from a single source, the main image of Avalokiteshvara in the Phagpa Lhakhang, the oldest shrine of the Potala Palace in Lhasa, Tibet.

**Provenance:** Private collection, France, acquired in 1986.

*Ian Alsop, Phagpa Lokeshvara of the Potala, Kathmandu, December 14, 1999.*

*Gilles Béguin. Art Sacré du Tibet, Collection Alain Bordier, Fondation Pierre Bergé, 2012.*

*Stella Kramrisch, The Art of Nepal, n° 73.*

*Martin Lerner, The Flame and the Lotus, Indian and Southeast Asian Art from the Kronos Collection, the Metropolitan Museum of Art.*

*Nancy Tingley, Celestial Realms, The Art of Nepal from California collections, 2012.*

*Suzanne Held et Gilles Béguin, Népal, Vision d'un Art Sacré, Hermé, 2002.*

*Ulrich von Schroeder, Buddhist Sculptures in Tibet, Hong-Kong: Visual Dharma publications, 2001, Vol 2, p. 820 - 825.*





# Dvaravati Buddha

**Limestone**

**Thailand**

**Mon-Dvaravati period, 7<sup>th</sup> - 8<sup>th</sup> century**

**Height: 39 cm or 15 ½ in**

The Dvaravati kingdom flourished from the 6<sup>th</sup> to 12<sup>th</sup> centuries in what is now Thailand, but due to absence or lack of written records, little of its culture and style is known. It was not until 1959 when Pierre Dupont's book *L'archéologie mène du Dvaravati* was published, that there was an extensive chronological study of the Buddhist sculptures of Dvaravati.



This remarkable bluish-grey limestone head of Buddha is a monumental example of the finest art of this period. The elegant facial features with high cheekbones, broad nose and full lips beautifully reflect the ethnic traits of the Mon people, while emphasizing the perfect symmetry of the oval shape of the face. The unique curved line created by the joined eyebrows as well as the double curvilinear outline of the eyes and lips display Dvaravati's distinctive style while the snail-shaped curls of the hair with the ushnisha and the down-cast eyes show a strong Indian influence, particularly from the Gupta period.

The calmness of the Buddha's expression, with his serene smile, displays a moment of sublime peace. The artist beautifully captured Buddha's compassionate spirit while subtly displaying his quiet strength through the strong shape of the head with its structured cheekbones and refined jaw line.

**Provenance:** Private collection, Hong Kong, acquired in 1962/63.

CT-Scan (Dr. Marc Ghysels, Brussels), Certificate 070620-1.

*Philip Rawson, The Art of Southeast Asia, Thames and Hudson Ltd., London, 1967, p. 136.*

*Pierre Dupont, L'archéologie mène du Dvaravati, Pub. École Française d'Extrême-Orient, Vol. XLI, Paris, 1959.*

*National Museum Bangkok, Dvaravati Art – The Early Buddhist Art of Thailand, Bangkok 2009, p. 148 - 149, fig. 20.*

*Staatliches Museum fuer Voelkerkunde Muenchen, Weiter als der Horizont – Kunst der Welt, Muenchen, 2008, fig. 118.*

*Denise Patry Leidy, Treasures of Asian Art: The Asia Society's Mr. & Mrs. John D. Rockefeller 3<sup>rd</sup> Collection, New York, The Asia Society Galleries, 1994, p. 94, fig. 77.*

*Pierre Baptiste et Thierry Zéphir, Dvaravati aux sources du bouddhisme en Thaïlande, Musée Guimet, Paris, 2009, P. 21 and 240.*





# Lingam

**Limestone**  
**Peninsular Thailand**  
**Circa 6<sup>th</sup> – 7<sup>th</sup> century**  
**Height: 108 cm or 42  $\frac{3}{4}$  in**

From the beginning of the first millennium AD, commercial ships from India chose the city of Takuapa in Peninsular Thailand as a major harbor, mostly because the short overland route from there to Chaiya on the Gulf of Siam provided them with direct access to the South China Sea, the main trading route to China. Takuapa quickly flourished as a trade centre and at least from the 5<sup>th</sup> century CE the first Hindu shrines and Buddhist temples served the religious needs of the Indian traders. Numerous artifacts dating to this early period have been unearthed along the coastline of Peninsular Thailand. Amongst them are the earliest linga found in Southeast Asia. As the aniconic representation of the Hindu God Shiva, a lingam was invariably installed in the centre of a Shaivite shrine.



This impressive, large lingam is a particularly fine and rare example from this early period. It is carved from heavy, dense bluish-grey limestone. Its surface has been polished to a high degree, giving it a lustrous, smooth appearance.

**Provenance:** Private collection, Paris, acquired in the 1980s.

*Piriya Krairiksh, The Roots of Thai Art, Bangkok: River Books, 2012, p. 110, fig. 1.110.*





# Ceremonial Bell

## Bronze

### Thailand or Cambodia

**Bronze Age, circa 2<sup>nd</sup> century BC – 2<sup>nd</sup> century AD**

**Height: 65.4 cm or 25  $\frac{3}{4}$  in**

Several groups of large ceremonial bells, in various sizes and condition, but virtually all of the same shape and design, were purportedly discovered in Pursat province in Western Cambodia, as well as in Bronze Age sites in Thailand and along the Lao – Thai border. Almost all of these bells measure between 45 and 58 cm in height.



At 65.4 cm in height this massive bell is the second largest known example (a bell of 66.8 cm height is in an American private collection), and it is in a most remarkable state of preservation with crisp overall pattern. It appears that these bells were struck at the centre and at the lower rim, as the design in the centre part of most known examples is rather worn. The design consists of three vertical columns with pattern blocks of S-shaped bands which are separated by so-called saw-tooth bands, an ubiquitous pattern in the Bronze Age design vocabulary. The enigmatic S-pattern, however, does not occur on any other Bronze Age objects in Southeast Asia and no convincing interpretation of its meaning has yet been proposed.

Several TL tests done on core material found in the top of some bells confirm their production period in the late Bronze Age or Iron Age, namely from the 2<sup>nd</sup> century BC to the 2<sup>nd</sup> century AD. Besides the well-known bronze drums these intriguing bells are the largest bronze objects cast during the Southeast Asian Bronze Age. The bronze drums were apparently important trade items and have been produced over a period of over 2000 years. The virtually identical design on all bells suggests that they were all produced within a comparatively brief period at fewer production centres than the drums, and mostly for local use. Trade with these bells seems to have been limited, possibly due to the small output or a lack of demand.

For a long time the only known examples of this type were a smaller bell from Samrong, Cambodia, now in the National Museum of Cambodia, Phnom Penh, and an example found in Malaysia, now in the British Museum, London. A third similar example of 57 cm height is in the Musée Barbier-Mueller, Genève; others in the National Museum of Cambodia, Phnom Penh; in the MacLean Collection of Art, the Minneapolis Museum of Art and in private collections.

**Provenance:** Private collection, Belgium; Private collection, Hong Kong.  
Registered as Cultural Property in Belgium (as per 30.06.2009).

*Helen I. Jessup and Thierry Zéphir (ed.), Sculpture of Angkor and Ancient Cambodia – Millennium of Glory, New York and London, Thames and Hudson, 1997, p.8, fig. 4.*

*Jean-Paul Barbier-Mueller, Rêves de Collection – Sept millénaires de sculptures inédites – Europe, Asie, Afrique, Musée Barbier-Mueller, Genève, 2003, p.74-75, fig. 27.*

*Louise Allison Cort and Paul Jett (ed.), Gods of Angkor – Bronzes from the National Museum of Cambodia, Washington D.C., Smithsonian Institution, 2010, fig. 4.*

*Richard A. Pegg, Passion for Form – Selections of Southeast Asian Art from the MacLean Collection, Mundelein (IL) and Honolulu, 2007, fig. 19.*





# Ceremonial Drum

**Bronze**

**Vietnam**

**Dong Son's culture, 5<sup>th</sup> century BC - 1<sup>st</sup> century AD**

**Height: 35 cm or 13 7/8 in**

This superb drum with its magnificent green patina is without a doubt the most outstanding object of the Dong Son culture. The centre of its plateau bears a seven-point star, in relief, which corresponds to the area which the drummer struck and also symbolised the sun.



Chevrons and dotted circles ornament the plateau. On wider concentric bands stylised birds are found, as well as stylised feathered warriors. The outer edge of the plateau is composed of geometrical motifs that are typical of Dong Son culture.

The body of the drum presents three sections, including a flaring base, a median zone with straight sides and a convex upper section called a torus. Traditional geometrical ornaments decorate the body of the object except for the foot that has no decoration. Four handles are attached to the torus and the middle section of the drum.

Identified in 1924, the Đông Sơn culture was named after a site on the banks of the Red River where its first traces were discovered at least 600 years BCE. Highly sophisticated bronze casting skills were developed, mostly for the creation of drums, recipients, arms and ornaments. People of the Đông Sơn culture placed great importance in rites and ceremonies, and most burial objects had both a practical function and a ritualistic symbolism. Clear proof of cultural and economic exchanges, Đông Sơn art not only influenced the Chinese provinces on which it bordered, but also a wide geographic zone that included Cambodia, Thailand and Indonesia up to the eastern Sunda Islands. This Đông Sơn culture progressively morphed into Vietnamese art with Chinese tendencies, called Giao-Chi (or Han-Viet) as of the 1<sup>st</sup> century A.D.

We carried out an x-ray analysis (CIRAM N° 1107-OA-04B-32) to confirm the dating and an excellent state of conservation.

**Provenance:** Private collection, France.

*Jean-Paul Barbier-Mueller, Rêves de Collection, Sept millénaires de sculptures inédites – Europe, Asie, Afrique, Somogy Editions d'Art, Musée Barbier-Mueller, Paris, Genève, 2003, p. 72.*

*Nguyen Viet (et alii), "Situles en bronze de Đông Sơn" in Arts & Culture, Somogy, Editions d'Art, Publications des musées Barbier-Mueller, Paris, Genève, 2006, p. 234 - 271.*

*Monique Crick, Art ancien du Viêt Nam, Bronzes et céramiques, 5 Continents (Ed), Collections Baur, Musée des Arts d'Extrême-Orient, Genève, 2008.*

*Monique Crick (Ed), Viêt Nam, Collection vietnamienne du musée Cernuschi, Paris Musées et Editions Findakly, Paris, 2006, p. 36.*

*Nancy Tingley, Arts of Ancient Vietnam : From River Plain to Open Sea, Asia Society, The Museum of Fine Arts, Houston.*





# Breast Plate

**Bronze**

**Vietnam**

**Dong Son's culture, 5<sup>th</sup> century BC - 1<sup>st</sup> century AD**

**Height: 19 cm or 7 ½ in**

On this square plate – destined, according to some archaeologists, to protect soldiers' chests – figure highly remarkable symmetrical decorations, with relatively stylised motifs, representing the well-known boats typical of the Đông Sơn.



Each vessel carries feathered figures, seen in profile, that can easily be assimilated with soldiers. The centre of the plaque is ornamented by a geometrical double-hook motif surrounded by fish that are represented in a realistic fashion. Extremely similar double hooks decorate bronzes, basketwork and fabrics in tribal cultures of the Malay Archipelago. It is interesting to note that concentric designs were still used in the 20<sup>th</sup> century in embroidery and are still worn today by the Miao tribe of Northern Vietnam.

Cast using the lost wax technique, rather than by repoussé (as was long believed), this plate was found with others in the tombs of the region of the Đông Sơn village in the province of Thanh Hoa. As the plates were discovered next to weapons, they can be assimilated with attributes of masculine warriors. The holes, visible at each corner of the plate, are likely to have been used to attach the breastplate to a war tunic, at one and the same time an element of prestige and apophylactic object.

**Provenance:** French collector who lived in Dalat and Saïgon, Vietnam, acquired between 1920 and 1940 and then by descent.

*Jean-Paul Barbier-Mueller, Rêves de Collection, Sept millénaires de sculptures inédites – Europe, Asie, Afrique, Somogy Editions d'Art, Musée Barbier-Mueller, Paris, Genève, 2003, p. 72.*

*Nguyen Viet (et alii), "Situles en bronze de Đông Sơn" in Arts & Culture, Somogy, Editions d'Art, Publications des musées Barbier-Mueller, Paris, Genève, 2006, p. 234 - 271.*

*Monique Crick, Art ancien du Viêt Nam, Bronzes et céramiques, 5 Continents (Ed), Collections Baur, Musée des Arts d'Extrême-Orient, Genève, 2008.*

*Monique Crick (Ed), Viêt Nam, Collection vietnamienne du musée Cernuschi, Paris Musées et Editions Findakly, Paris, 2006.*

*NancyTingley, Arts of Ancient Vietnam : From River Plain to Open Sea, Asia Society, The Museum of Fine Arts, Houston.*





# Bronze ritual axe-head

**Bronze**

**Vietnam**

**Dong Son's culture, 3<sup>rd</sup> century BC - 1<sup>st</sup> century AD**

**Height: 13 cm or 5 ¼ in**

An outstanding bronze axe-head with an incised relief design of a bird or other animal on the side of the blade and parallel lines that extend around the back edge; the rear section with two round terminals resembling an open mouth, with a tubular handle for the insertion of a shaft.

For four similar axe-heads in Vietnamese museums, see cat. n° 42 - 44, p. 70 - 71 in Luu Tran Tieu et al (eds.), *Vietnamese Antiquities*, Hanoi: Department of Conservation and Museology - National Museum of Vietnamese History, 2003.

# Bronze spear-head

**Bronze**

**Vietnam**

**Dong Son's culture, 3<sup>rd</sup> century BC - 1<sup>st</sup> century AD**

**Height: 21 cm or 8 ⅜ in**

A rare and important bronze spear-head with a deep green patina and relief designs of feather men and unidentified quadrupeds on both sides of the blade, with a tubular handle for the insertion of a shaft.

For a similar spear-head in the Hanoi Museum, see cat. n° 80, p. 84 in Luu Tran Tieu et al (eds.), *Vietnamese Antiquities*, Hanoi: Department of Conservation and Museology - National Museum of Vietnamese History, 2003.

**Provenance:** Private U.S. West Coast collection. Purchased in London from Alexander Goetz, 1995. On loan to the Minneapolis Institute of Arts from 1996 to 2010.

*Monique Crick, Art ancien du Viêt Nam, Bronzes et céramiques, 5 Continents (Ed), Collections Baur, Musée des Arts d'Extrême-Orient, Genève, 2008.*

*Monique Crick (Ed), Viêt Nam, Collection vietnamienne du musée Cernuschi, Paris Musées et Editions Findakly, Paris, 2006.*

*Nancy Tingley, Arts of Ancient Vietnam, From River Plain to Open Sea, Asia Society, The Museum of Fine Arts, Houston.*





# Oil lamp with two stems

**Bronze**  
**Vietnam**  
**4<sup>th</sup> – 5<sup>th</sup> century**  
**Length: 35 cm or 13 7/8 in**

This oil lamp, exceptional in the richness of symbolism that presided at its creation, undoubtedly had as its first function to accompany the deceased into the Beyond.

The details of the figures that appear on the two arms connected to the cup, beginning with the presence of an orant, clearly confirm this. This worshipper, kneeling in an attitude of prayer, represents the logical link of the earthly world with the heavens. He is framed by two monkey-like creatures, shaped like people but with attitudes that are more reminiscent of monkeys: these monkey-men bring to mind a strange parallel world.



Next come creatures of the Chinese mythological bestiary: a dragon, symbolising strength and domination (which explains why nobles and dignitaries identified themselves with it), holding in its gaping maw the boshanlu perfume burner, illustrating the seven magic Taoist mountains situated on the threshold of the celestial world and immortality; then, on the other, shorter arm, a phoenix head, another fantasy animal, an immortal bird that is reborn from its ashes.

The Chinese imprint on this highly original Đông Sơn piece seems dominant, from the shape of the Han tripod to the numerous elements of Chinese mythology. However, the characters such as monkeys on their branches, as well as the spirals used as decoration, still recall the Đông Sơn world and its universe open to nature.

**Provenance:** Lan Huong Pham Collection, Switzerland.

*Monique Crick, Art ancien du Viêt Nam, Bronzes et céramiques, 5 Continents (Ed), Collections Baur, Musée des Arts d'Extrême-Orient, Genève, 2008.*

*Monique Crick (Ed), Viêt Nam, Collection vietnamienne du musée Cernuschi, Paris Musées et Editions Findakly, Paris, 2006.*

*Nancy Tingley, Arts of Ancient Vietnam, From River Plain to Open Sea, Asia Society, The Museum of Fine Arts, Houston.*





# Head of Shiva

**Sandstone**  
**Vietnam**  
**Champa, circa 10<sup>th</sup> century**  
**Height: 40 cm or 15 ¾ in**

The god is striking in his serene aspect, which does not exclude his fully assumed strength. His three-tiered headdress style and his earrings salute his divine aspect. The third eye underlines his identity. The facial traits, typical of the Tra Kieu style, enhance the tranquil force that his powerful head - particularly successfully rendered by the use of *ronde-bosse* - imposes. These Shiva images were usually carved in the tympanum, over the entrance door of the temple.



Champa is a state in the Indian sphere that existed in the eastern part of today's Vietnam, between, to the north, the Gate of Annam and, to the south, the latitude of Phan Thiet. In the Indian sphere because it was India with its merchants and adventurers, but also very probably its exiled nobles that brought to Champa its language (Sanskrit) and its religions (Hinduism and Buddhism), and therefore its way of thinking. Champa as a state, emerged in the 4<sup>th</sup> century. Ceaselessly in conflict in the north with the Chinese and then the Vietnamese (who regained independence from China as of 968) and in the west with the Khmers, Champa built itself up as small principalities, shaped by the particular geography of coastal plains.

Progressively, the country was absorbed by Vietnam during the "march to the south" (*nam tien*) and the Cham capital, Vijaya, was definitively conquered in 1471. Champa continued to be amputated little by little and, in 1832, its definite annexation by Vietnam was pronounced by Emperor Minh Mang. Of this tormented history, we are left today with highly original towers or "*kalan*", in ruins, and magnificent sculptures, bearing witness to a profoundly original style. Cham sculpture became illustrious, over time, in a variety of styles that are clearly identified today thanks largely to the pioneering work of erudite Frenchmen. Parmentier (1871-1949), Stern (1895-1979) and Boisselier (1912-1996) were able to lay the groundwork for increasingly precise dating, that the work of the contemporary Vietnamese school has completed.

A major exhibit at the Guimet Museum of Asian Art in Paris, under the auspices of its curator Pierre Baptiste: Treasures of the Art of Vietnam, Champa sculpture, 5<sup>th</sup> to 15<sup>th</sup> centuries, was held from 12 October 2005 to 9 February 2006 (see Baptiste Zéphir 2005).

**Provenance:** French collector who lived in Dalat and Saïgon, Vietnam, acquired between 1920 and 1940 and then by descent.

*Pierre Baptiste et Thierry Zéphir, Trésors d'Art du Vietnam, La Sculpture du Champa, Musée Guimet, Réunion des Musées Nationaux, 2005.*

*Philippe Stern, L'Art du Champa (ancien Annam) et son évolution, Toulouse 1942.*

*Le Musée de Sculpture Cam de Đà Nẵng, AFAO – EFEO, 1997.*

*Nancy Tingley, Arts of Ancient Vietnam: From River Plain to Open Sea, Asia Society, The Museum of Fine Arts, Houston.*







# Illustrated Catalogues

## **"Illustrated Catalogues of Chinese Government Exhibits for the International Exhibition of Chinese Art in London" compiled by the international exhibition of Chinese art**

1936 1<sup>st</sup> edition, hardback with blue silk covers over board and extensive gilt motif to front cover and gilt lettering to spine. Embossed Chinese motif to rear cover. Published by Shanghai Press, 1936. Printed in China. Text in English and Chinese throughout. Extremely scarce full set of four volumes, extensively illustrated.

Volume I, Bronze: 101 pp illustrated with 108 plates of Bronze items. Most items from the Palace and National Museums

Volume II, Porcelain: 243 pp. Illustrated with over 300 Plates of Chinese Porcelain from earliest Times.

Volume III, Painting and Calligraphy: The Evolution of Chinese Calligraphy and Its Eminent Exponents, The Evolution of Chinese Painting and Its Famous Painters, The Special Features and Technique of Chinese Painting and The Principal Exhibits (examined in Dynastic order). 257 pp featuring 175 Exhibits

Volume IV, Miscellaneous. Includes: Tapestry & Embroidery, Jade, Cloisonne, Red Lacquer, Fans, Furniture and Writing Accessories, Archaeological Exhibits, Ancient Books. 191 pp with text in English & Chinese. Numerous illustrations throughout.

**Provenance:** Private collection, France.

第三冊 書畫

倫敦中國藝術國際展覽會籌備委員會編輯  
商務印書館印行



14. Ta Ting  
"Ears" (loop handles) projecting upwards.  
N. P. M.

14. Ta Tung

With inscription. "Ears" (loop-handles) projecting upward from the body. West Chou. N. P. M.

( 26 )

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一五 芮公鼎 (四)

萬國在今陝西朝邑。萬公器亦甚多。西周末或春秋時器。

15. Ting of the Duke of Jui (or Jui-kung Ting)

The Jui State is now Chao-i, Shensi Province. Bronze of the Duke of Jui are plentiful. End of West Chou or period of "Spring and Autumn Annals." N. P. M.

九



**Cover:**

Bhairava

Sandstone

India, Rajasthan or Uttar Pradesh

Circa 12<sup>th</sup> century.

Height: 81 cm or 32 in

**Back cover:**

Buddhist reliquary stupa

Schist

Ancient region of Gandhara

2<sup>nd</sup> - 3<sup>rd</sup> century

Height: 79 cm or 31 ¼ in

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