

Galerie Hioco

Detailed file – Bodhisattva (P565)

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I. Detailed description

Bodhisattva (P565)

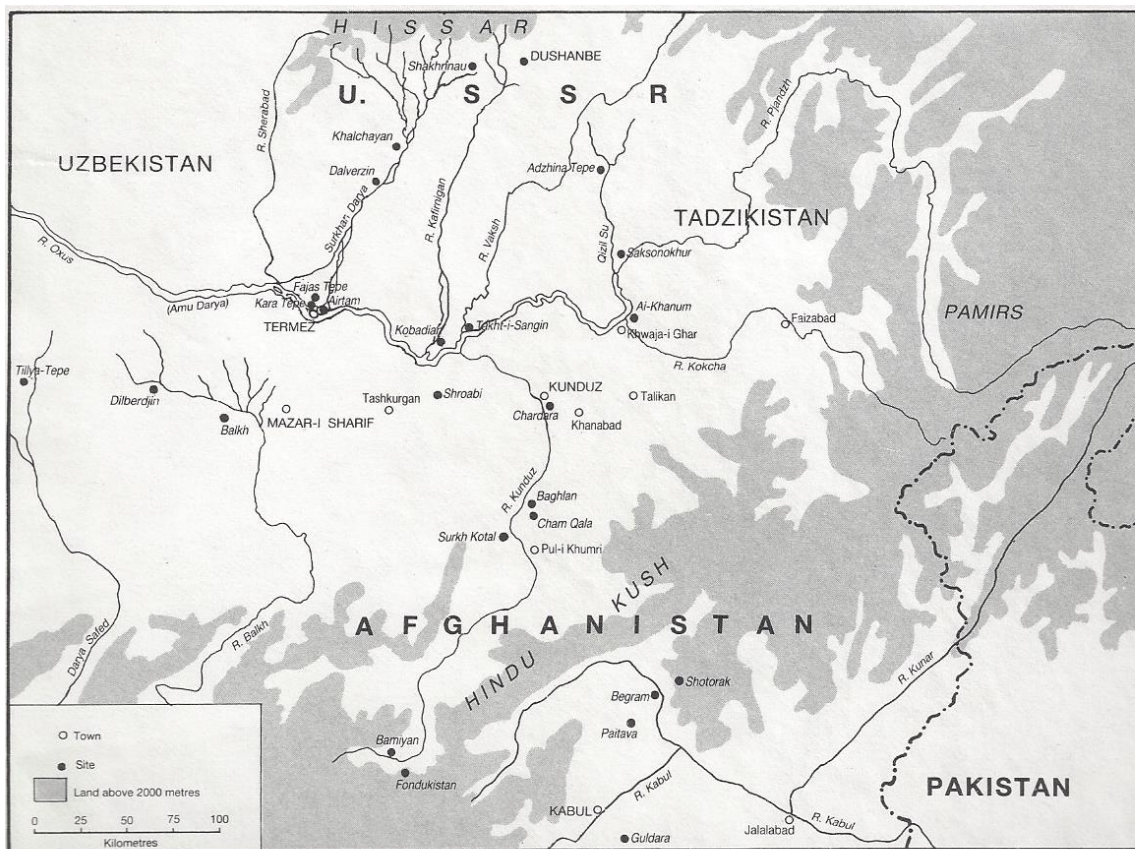
Schist

Ancien region of Gandhāra

2nd-4th century

H. 72 cm or 28 ⅜ in

Gandhāra art



(Map from NEHRU, Lolita, *Origins of the Gandhāran style*. Delhi: Oxford University Press, 1989.)

The Gandhāra Valley and its extensive surrounding territories are the cradle of an original art style largely inspired by Helleno-Roman and Parthian art, adapted for Indian religions, almost exclusively Buddhism. In discussing its origins, we must go back to the adventures of Alexander the Great in Central Asia, up to the very gates of India (330-326 B.C.E.) and to the founding of Greek colonies such as Ai-Khanoum on the Oxus (Amu Darya), located on the modern border between Afghanistan and Tajikistan. The caravan trade helped spread Western influences, even if the genesis of the synthetic art of these regions retains some obscure aspects. It developed over a vast area, from the Muslim republics of Central Asia up to the north of Pakistan. Many regional styles co-exist. Documentation from the 1st century B.C.E. is rare and inconclusive. The apogee of this art, formerly called "Greco-Buddhist" art, an incorrect but image-evoking description, dates from the 2nd or 3rd century of our era. Beautiful works were created one after the other until Islam arrived at a point in time that varies depending on the region concerned.

A spiritual being of primary importance

A major role in Gandharan iconography is played by bodhisattva, spiritual beings “promised to an Awakening”, a specific state of historical Buddha before their “Enlightenment”. They are depicted as royal figures because the Buddha himself was a prince before he renounced that life and finally achieved enlightenment. They cannot go backwards in the cycle of reincarnation, feel compassion for all sentient creatures of the earth and only wish to break free of the causal loop along with them. These characters have become one of the major specificities of the Buddhism of the Great Vehicle (Mahāyāna).

Princely ornaments and clothing

Sumptuous jewelry and drapes give Gandhāran bodhisattva a princely look, in the style of contemporary Kushan princes. These Kushan princes, who ruled the kingdom at that time, contributed with their donations to Buddhist monasteries.

So it is like a prince that this great standing bodhisattva wears the precious and characteristic Indian jewelry: A first large, flat, articulated necklace; a second longer necklace with a rich pectoral; a secondary chain with rectangular goldworked elements; and finally, the Brahman thread (upavīta) across the torso and bearing a series of small reliquaries. A long scarf that was wound around the left arm and shoulder rests in front shaping a drapery with vigorous folds, while the fabrics of the garment fall in points around the ankles. This elegance and complexity of the folds reinforces the noble appearance of this spiritual being and underlines the very subtle contrapposto imbued with naturalism.

Provenance: Private collection, France, acquired in Paris from Galerie Moreau-Gobard in 1984.

II. Image of the piece - view 1



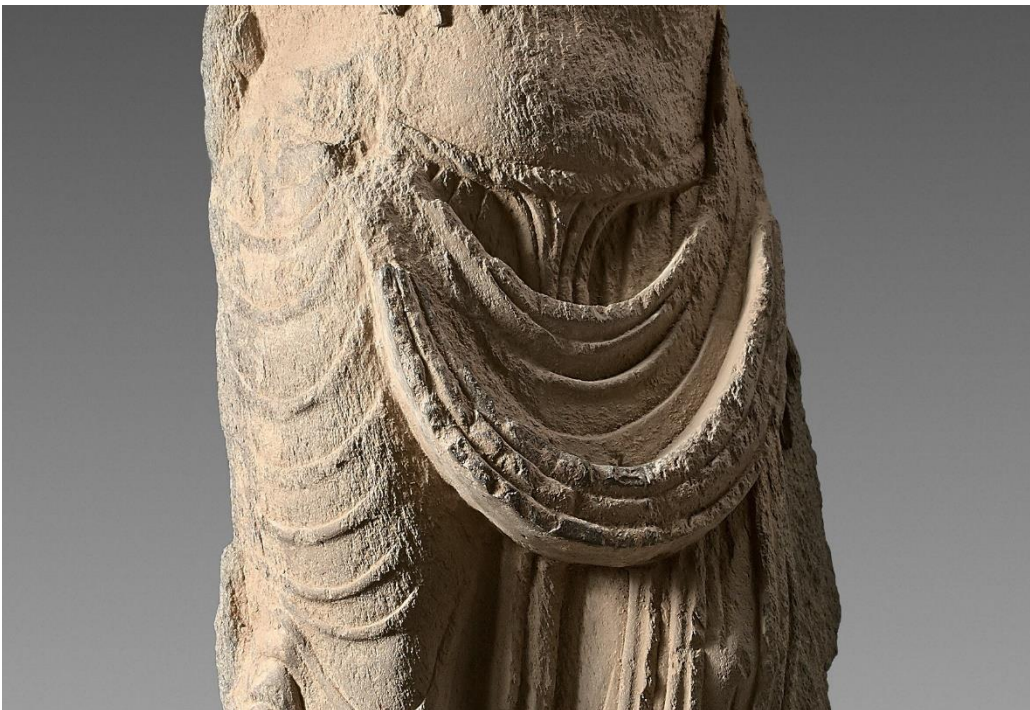
III. Image of the piece - view 2



IV. Images of the piece – views of details



It is particularly interesting to note the care given to the details of these rich princely jewels, characteristic of bodhisattva iconography. It is easy to imagine each pearl, each goldworked element.



One admires this sensitive vigour in the treatment of the drape of the fabric, recalling the Mediterranean influences of the Greco-Roman Empire.

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The refinement of the carving of the drapes is perfectly perceptible here: the sculptor played on the depth of the reliefs to give more volume and catch the light. The undulating folds on the proper right leg are treated in light relief while the inside of the drapes falling in points were dug in depth.

V. Provenance

. We are always very cautious and diligent about the provenance of the artworks we offer. Ensuring the seriousness and reliability of the information given by the former owners is one of our priorities and we then guarantee this origin by engaging our responsibility.

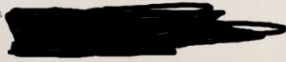
. In order to reinforce this guarantee, we systematically verify that these artworks have not been registered as missing or stolen. As Interpol has granted us the right to directly consult their database of stolen or reported items, we verify by ourselves and issue a certificate attesting to this.

VI. Provenance document

JEAN - CLAUDE MOREAU - GOBARD
ARTS D'ASIE
5, Rue des Saints Pères, 75006 Paris
Tél. 260-88 25
R.C. 72 A 2491

J.-C. MOREAU-GOBARD
Expert près la Cour d'Appel
et le tribunal de Grande Instance
de la Seine
5, RUE DES SAINTS-PÈRES, 75006 PARIS
42 60 88 25

Paris, le 13 Décembre 1984

Vendu à 

FACTURE
FACTURE

Une statue assise en schiste représentant le Bouddha enseignant. H. 85 cms Marques et accidents. Gandhara III/ IV ème Siècle	55,000 Frs
Une frise en schiste représentant un groupe de disciples faisant des offrandes à Bouddha bel état de conservation. Gandhara III / IV ème Siècle H. 30 cms	6000 Frs
Un buste de Bodhisattva acéphale Usures anciennes, H. 74 cms Gandhara III / IV ème siècle	15,000 Frs
Un buste acéphale de Vishnou Période du Baphuon, XI ème Siècle (Cambodge) H. 50 cms	22,000 Frs
Total	98,000 Frs

Tous les objets sont certifiés d'origine et d'époque

Fait à Paris, le 13 Décembre 1984
Y. Moreau - Gobard
Yvonne Moreau - Gobard

YVONNE MOREAU-GOBARD
Arts Asiatiques
5, RUE DES SAINTS-PÈRES
PARIS-VI

PAYÉ

VII. Condition report

This standing Bodhisattva carved from grey schist was examined visually and microscopically, with the aid of ultraviolet light. The sculpture was carved in high relief and has an undecorated rear surface, the upper part of which bears horizontal marks from trueing-up with a flat chisel. The sculpture was broken across the mid-calves where the drapery and a supporting mass of stone bridged the legs. This break has subsequently become rounded by wear. The sculpted surface bears abundant silt deposits which lie atop both the weathered schist surface and atop white remnants of what is probably an original limewash coating. The arm losses remain ragged, whereas the periphery of the neck bears some small chisel marks where jagged remnants of the break (following the stone's propensity to splinter in the vertical direction) were trimmed off. Examination with the stereobinocular microscope and the ultraviolet fluorescence behavior revealed the extent of minor restorations to the jewelry and drapery folds. This is not surprising, given the vulnerability of this projecting edge to damage. Throughout the carved surface, the stone has experienced the physical effects of weathering. No marks indicative of the use of modern power tools were evident. The condition of the surface supports the art historical attribution to the 2nd – 4th centuries C.E.

Please note that since we are not conservators or restorers, it must be understood that any condition report we made is a subjective qualified opinion, even if we do our best efforts. Prospective buyers should inspect the piece to satisfy themselves as to condition.

VIII. Literature reference

TISSOT, Francine, *Gandhâra*. Paris : Librairie d'Amérique et d'Orient /Adrien Maisonneuve /Jean Maisonneuve Successeur, 2002.

PLANCHE XXIII

LE COSTUME PRINCIER DES *BODHISATTVA*

1. Figure d'une grande noblesse et d'une infinie dignité calme, le *bodhisattva*, sans doute *Maitreya*, est vêtu du *paridhâna* et de l'*uttariya*. Le premier est drapé autour de ses reins et atteint les chevilles; fait d'un tissu léger et peut-être un peu raide, il gonfle sur la jambe droite tandis qu'il forme sur le devant et la jambe gauche, les trois plis en pointe, ici très naturels; une ceinture, nouée du nœud «d'Hercule» le maintient et se termine par deux gros ferrets. L'*uttariya* drape légèrement son torse nu, passe sur le bras droit et s'enroule par deux fois autour de l'épaule gauche, avant de repasser sur l'avant-bras gauche et de retomber sur le côté gauche jusqu'à la cheville. Coiffure naturelle: les cheveux sont noués sur le sinciput par un gros nœud replié (*crobylos*); le reste de la chevelure tombe sur les épaules en longues mèches ondulées. Fin diadème, pendants d'oreille, quatre colliers, brassards, sandales orfévres seront analysés plus loin. The Cleveland Museum of Art, Cleveland, USA, n° 65-476, provenance inconnue, schiste.

2. Même éléments du costume: un pan de l'*uttariya* couvre la partie gauche du torse avant de s'enrouler sur l'épaule gauche; quand il retombe à gauche sous le bras, on voit, un peu au-dessus de la cheville, le gros gland qui alourdit l'étoffe et la tient en place. La chevelure naturelle est coiffée en deux grosses coques sur le sommet du crâne puis rejetée en arrière sur les épaules. Bijoux, sandales et traces du vase à eau des brahmanes qui indique que ce personnage est le *bodhisattva Maitreya*. Musée de Peshâwar, Pakistan, n° 2127, provenance Lahor, Swabi tahsil, Mardan district, schiste.

3. Mêmes éléments du costume: le torse est très dénudé; un pan de l'*uttariya* s'enroule autour du bras droit et descend en gonflant vers la cheville droite. La chevelure comporte un chignon bouclé sur le sinciput et de belles ondulations sur les épaules. Traces du vase à eau dans la main gauche. Musée de Patna, Inde, n° 1325, provenance inconnue, schiste, (détail, fig. 120).

4. Mêmes éléments du costume: la cassure du bras droit permet de voir comment l'*uttariya* descend très bas sur la jambe droite. La chevelure est toute bouclée et maintenue par une résille ornée de bijoux dont un croissant emboulé. Royal Ontario Museum, Toronto, Canada, n° 939-18-1, provenance inconnue, schiste.

PL. XXIII



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A-M-L

IX. Our guarantees

- More photos will be sent to you on request.
- In case of purchase, we will establish an invoice that you can pay by bank transfer.
- You will receive our certificate of authenticity with the photo of the artwork, its detailed description and the mention of the provenance.
- We will define together the shipping modalities and we will take care of all customs formalities if you live outside of France.
- If you do not like the piece, we give you the possibility to return it to us and we will assist you with the resulting terms and conditions.