

# Galerie Hioco

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## Standing deity (P732)



### **What do we like about this sculpture?**

- Its characteristic features of Gupta art, finely sculpted.
- Its remarkable size, which allows us to appreciate the delicacy of Gupta art.
- The richness of the ornamentation, carefully chiselled.

## I. Detailed description

### **Standing deity**

*Terracotta*

*4th-5th century, Gupta period*

*India*

*H. 74 cm or 29 inch*

### **A divine statuette**

The divinity is represented here in full-length; it is worth noting the rarity of this high degree of conservation for a terracotta statuette. Here the deity wears a serene, deceptively indolent expression, while her full lips seem to be smiling playfully. Heavy eyelids fall on her almond-shaped eyes, surmounting a straight and thin nose. Despite the absence of some of his attributes, it can be assumed that he is the god Viṣṇu. A richly decorated diadem surmounts the head of the god, giving him a majestic aura. Several ornaments punctuate the body of the deity. The modelling is soft, naturalistic, the body is youthful and slender, as required by the Gupta canon.

### **The Golden Age of Indian Art**

Indeed, the Gupta period is often referred to as the golden age of Indian art. The important development of art and literature, as well as the emergence of numerous regional workshops, gave rise to a taste for ornamentation and for the refined character of representations. A true aesthetic awareness was born; Gupta art is the result of a conceptualised and codified beauty, with the establishment of a canon of beauty.

On the other hand, terracotta, abundant and flexible, was a material of choice for artists, as this piece shows. It was given a major decorative role, particularly in the ornamentation of temples and stupas, entirely covered with sculptures, pillars and lintels. Terracotta was used for both secular and religious representations, and this work therefore belongs to the second category.

### **A witness to Gupta art**

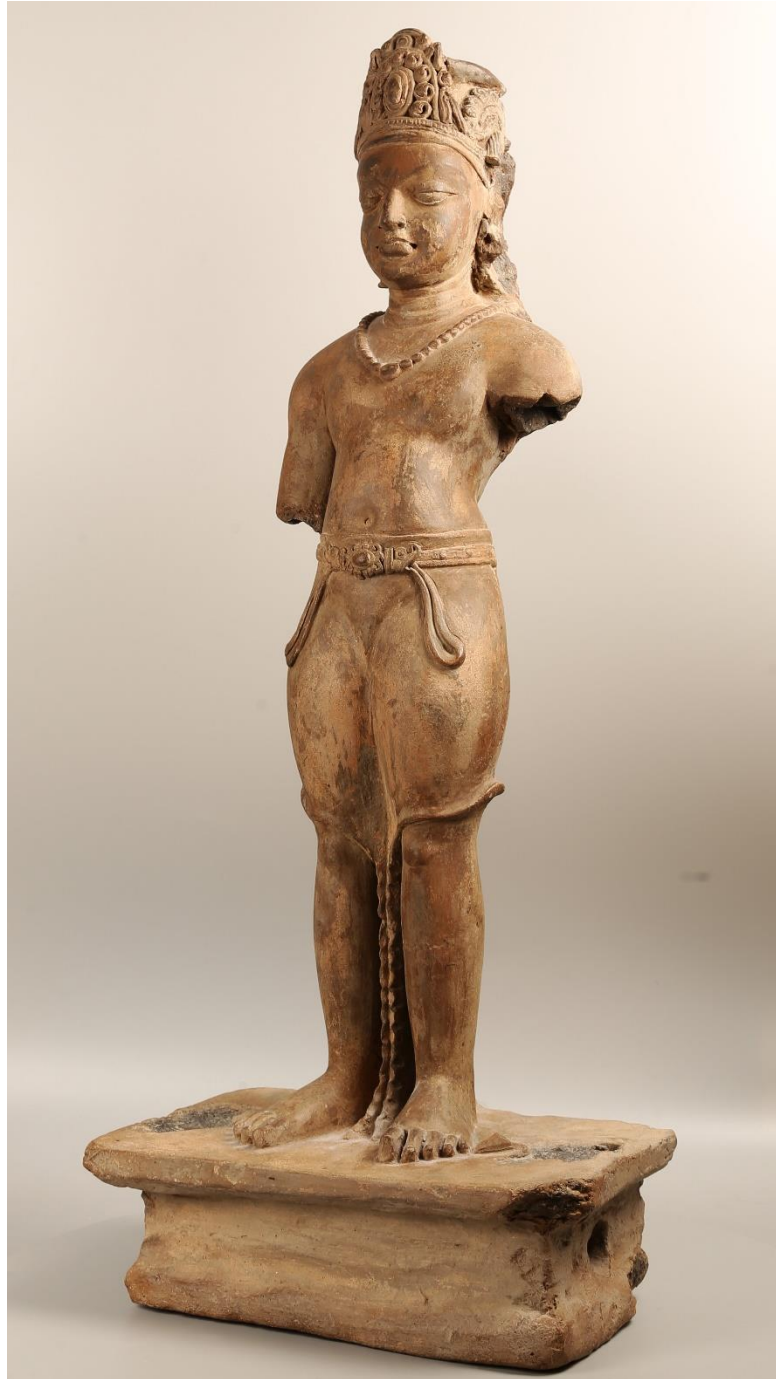
In fact, Gupta art has often come down to us in religious form; this is probably due to the quality of execution and the particular care given to this type of work. The softness of the features and their atypical elegance is characteristic of this period, as is the richness of the ornamentation and jewellery. The use of terracotta, which gradually declined afterwards (with the exception of the Bengal region), is also very characteristic of this period. The degree of preservation of this work should also be emphasised, despite the apparent fragility of the terracotta.

II. Photo of the artwork – frontview



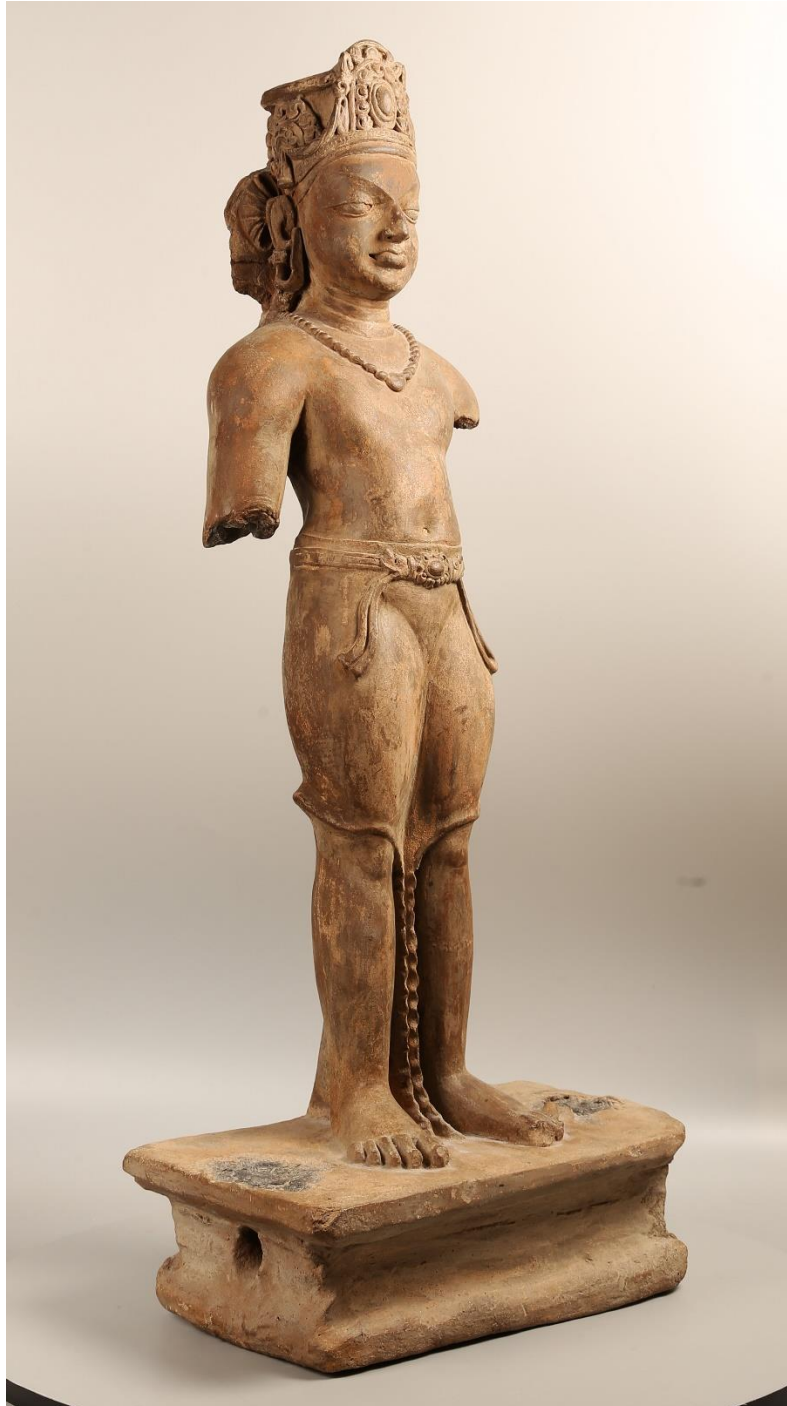
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III. Photo of the artwork – left three-quarter view



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IV. Photo of the artwork – Right three-quarter view



V. Photo of the artwork – back view



## VI. Provenance : in all transparency !

. This piece comes from a French private collection.

. We are always very vigilant about the provenance of the works 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 check that these works have not been registered as missing or stolen. As Interpol has granted us the right to consult their database directly, which lists stolen or reported pieces, we verify this ourselves and issue a certificate to prove it.



## VII. Condition report : our scientific view

This terracotta statuette is dated to around the 4th-6th century and is 74 cm high. The work is in a generally good state of preservation: full-length terracotta statuettes are extremely rare. The nimbus is missing, of which only a fragment is still visible. On the right side of the head, the ear is missing its jewel. The arms are missing. The base is generally well preserved, although the upper right corner is missing. The patina of the terracotta is uniform. As can be seen on the X-ray, a small restoration can be seen on the right foot of the piece, probably due to a break.

*Please note that we are neither conservators nor restorers, and therefore any condition report we submit is a subjective analysis that we issue with reservation, even though we take it very seriously and professionally. Potential buyers are invited to examine the piece themselves to ensure its condition*



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## VIII. Thermoluminescence test and X-rays



## QED LABORATOIRE

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**TEST DE THERMOLUMINESCENCE**

RÉFÉRENCE : QED1324/FI-0901

**Provenance et culture présumées :**  
Nord Est de l'Inde, culture Gupta  
(IV<sup>e</sup> - VI<sup>e</sup> siècle après J.C.)

**Description :**  
Divinité féminine debout,  
terre cuite  
hauteur : 74 cm

**Prélèvements :**  
A : au sommet de la coiffe  
B : dans la cassure du bras gauche  
C : dans l'angle supérieur gauche du socle

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**Courbes de Thermoluminescence :**

**Doses archéologiques :**  
prélèvement A : 7,0 Gy  
prélèvement B : 7,5 Gy  
prélèvement C : 7,0 Gy

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**Conclusion de l'analyse :**  
Les résultats obtenus sur les prélèvements sont homogènes et indiquent des cuissons anciennes compatibles avec l'époque et la culture présumées.

L'âge moyen de la dernière cuisson des prélèvements se situe entre 1400 et 1900 ans (1σ).

**Responsable de l'étude :**  
**Olivier Langevin**  
Expert près la Chambre Européenne  
des Experts-Conseils en Graves d'Art  
Ingénieur de Recherche en Thermoluminescence

Aix-en-Provence le 17/06/2015

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QED LABORATOIRE, Laboratoire de Recherche et Développement en Thermoluminescence
Référence : QED1324/FI-0901

IX. Museum comparable – The Metropolitan museum of art, New-York



*Bust from the Metropolitan Museum  
Terracotta.  
5th-6th century,  
India (Bengal) or Bangladesh*

## X. Our guarantees

- More photos will be sent to you on request.
- In case of purchase, we will issue an invoice which you can pay by bank transfer or by cheque.
- Our certificate of authenticity with a photo of the work, a detailed description and the mention of the provenance will be given to you.
- We will define together the transport modalities and we will take care of all the customs formalities if you live outside 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 arrangements.