

INDIAN AND HIMALAYAN SCULPTURE

JOHN SIUDMAK
ASIAN ART



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INCLUDING PROPERTY FROM THE COLLECTION OF THE LATE SIMON DIGBY
AND PRIVATE COLLECTION, SINGAPORE

EXHIBITION

HELD AT

C. G. Boerner Gallery
23 East 73rd Street
New York, NY 10021
Tel. 212 772 7330

Thursday 10 March 2016
Saturday 19 March 2016
10 am - 6 pm

CATALOGUE NO. 5

FRONT COVER: NO. 32
BACK COVER: NO. 34

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INTRODUCTION

This exhibition offers a wide range of objects and sculptures, especially those fashioned in clay, of which there are eight. Mostly they are small, often of miniature size, but of great rarity and beauty. The rhinoceros depicted on the sealing produced from a steatite seal has been reproduced very accurately and reveals a close interest in nature in a great urban centre like Mohenjo Daro. The two female fragmentary busts from Buxar, are very exaggerated in comparison. The two fragmentary plaques from Sugh in Haryana are very sophisticated, and represent a barely known school. The skill of the Chandraketchgarh artist is evident in the Sri Lakshmi plaque, the Yakshi fanned by attendant, the detached head of a Rakshasa from a rattle, the complete rattle, and the abduction scene. The terracottas being offered here were acquired in the late 1980s or early 1990s when a large quantity came on the market. The gold ear ornaments were for actual use, though the large crystal one may have had only a ritual use.

Moving on to Tibet there is an iron *phur-pa*, a ritual dagger from Gyantse monastery, two *tokshas* and various gilded objects. From the other side of the Himalayas in Kashmir is a remarkable four-sided Vishnu shrine with four identical standing Vishnu figures finely carved from grey chlorite. Three or four-headed versions of the god are attested to in sculpture, but this is a unique depiction in good condition. Two miniature chessmen in stone from Kashmir, of which one is published, are also of great rarity. There are two sculptures from Mathura, one the head of a female attendant, the other a composite square panel with a seated triton, whose coils are swallowed by a pair of confronting *makaras*.

There are three fine Pala bronze pieces, one a small figure of Sri Lakshmi from a Vishnu shrine, notable for its very fine silver inlay, the second, a seated Buddha in Kurkihar style, and the third a bronze seated Maitreya, which has been gilded, a rare find. Finally, there is a serene seated silvery bronze Buddha in the style of Anuradhapura,

JOHN SIUDMAK

1

INDUS VALLEY TERRACOTTA SEALING

PROBABLY MOHENJO DARO
CA. 1800-1500 B.C.
LENGTH: 3.8 CM, 1½ IN
HEIGHT: 1.5 CM, ⅝ IN
DEPTH .3 CM, ⅛ IN

The rectangular tablet is stamped on both sides with the same scene of a rhinoceros standing to the right facing two bracketed pictograms, coated with a red slip.

Cf. Marchall, J. 1931, pl. CXVI, figs. 10, 11 and 13 for three similar sealings, which were found in three different locations at Mohenjo Daro. Acquired early 1990's.

2

REDDISH-BROWN RINGSTONE

MAURYAN PERIOD, PROBABLY TAXILA
CA. THIRD CENTURY B.C.
DIAMETER: 8.3 CM, 3¼ IN
DEPTH: 1.8 CM, ⅝ IN
APERTURE 2.5 CM, 1 IN

The ringstone is of standard design. The sloping sides of the aperture are carved in low relief with four identical standing nude mother goddesses, framed by honeysuckle palmettes of plain budding form alternating with those incorporating fan-shaped blossoms. The top carved with a narrow band of nine lizards or crocodiles in anti-clockwise procession, and an outer band of cross and bar motifs between narrow twisted cable pattern stripes.

This ringstone compares with another example with figures of larger scale published in Siudmak, 2014, cat no.4 with three mother goddesses alternating with candalabra-like trees. The two versions of the Western Classical honeysuckle motif seen in the present example are the more commonly encountered forms. This auspicious motif is ubiquitous in early Indian art and architecture, and merges with the Indian lotus. A lizard or crocodile is reported by Gupta 1980, on a fragment of a ringstone, pl.34c. He notes the association of the reptile with precursors of the Shakti cult.

The ringstone is a fine example of its type, which has been found at many locations in historical north India, and which was probably produced within a narrow time frame. Usually carved from a grey or reddish soft stone, they are characterised by their jewel-like quality. Their exact function is unknown, but most scholars have connected them to a fertility cult.



3

FRAGMENTARY TERRACOTTA BUST OF A MOTHER GODDESS

MAURYAN PERIOD, BUXAR, BIHAR
CA. THIRD CENTURY B.C.
HEIGHT: 7.5 CM, 3 IN

Broken off at the shoulders, her hair is piled up on her head in two wide bunches, held by a curved fillet of flower-head medallions, the discal ear ornaments with a design of concentric ribs.
Acquired early 1990's.

4

FRAGMENTARY TERRACOTTA BUST OF A MOTHER GODDESS

MAURYAN PERIOD, BUXAR, BIHAR
CA. THIRD CENTURY B.C.
HEIGHT: 8.6 CM, 3 ⅜ IN

Broken off at the waist, her long hair is twisted and looped through itself creating a large topknot over which passes a broad fillet decorated with three rows of oval beads and a row of tiny flower-heads. There are large annular ear ornaments and damaged necklace, and a pair of ribbed ornaments showing beneath her hair, level with the cheeks.

See Shere 1961, Buxar, figs 2- 16 for related examples.

The main characteristics of the Buxar sculptures are the massive head-dress, ear ornaments and necklace, and the treatment of the facial features with a prominent nose, but only faintly modelled eyes and mouth as if covered by a shroud. The faces are pressed from a mould, while the rest of the figurine is modelled in the round. The lower part of the body is plain and without a garment, and a support like a third leg survives on complete examples giving the impression of a tripod. The method of construction with narrow waist is inherently weak with the result that most of the figurines are broken off at the waist or neck. The original construction can be seen in Shere *ibid*, fig 2.
Acquired early 1990's.



**FRAGMENTARY TERRACOTTA
PLAQUE WITH YAKSHI**

SUNGA PERIOD, CHANDRAKETUGARH
CA. 100 B.C.
HEIGHT 14.5 CM, 5 $\frac{3}{4}$ IN

The yakshi stands in slight contrapposto, her head turned down to the left with a coy expression on her face, both arms lowered. She is profusely decorated with beaded ear-rings and multiple bracelets with hanging chains, elaborate girdle with fine beaded chains and sash tied in a bow, a beaded torque and a flattened cap. Behind her head is a pointed circular device, outlined with two rows of tiny flower-heads, which encircles her head. What appears to be a nimbus at first sight is actually a palm fan held by a male attendant whose head peeps over the yakshi's shoulder and whose body can be seen stretching up behind her bent arm.
Acquired early 1990's.



**FRAGMENTARY TERRACOTTA
FIGURINE OF POT-BELLIED DWARF**

SUNGA PERIOD, SUGH, HARYANA
CA. 100 B.C.
HEIGHT: 8 CM, 3 ¼ IN

The dwarf holds up a tray of food in his left hand while his right hand holds a palm fan to keep away flying insects. The minute details are rendered with great skill. He wears a closely pleated dhoti falling to his knees, and his jewellery consists of a torque of flower-heads, ribbed necklace falling to his belly, pendant ear-rings and bracelets. His head is covered by a striated cap. There are traces of original black pigment.

A similar complete example is in the Allahabad Museum. See Kala 1980, fig. 144, mistakenly attributed to Ahichchhatra. Acquired early 1990's.

**FRAGMENTARY TERRACOTTA
PLAQUE WITH BUST OF YAKSHI**

SUNGA PERIOD, SUGH, HARYANA
CA. 100 B.C.
HEIGHT: 9 CM, 3 ½ IN

The plaque is broken off just below the breasts which are framed by the palms of her raised hands. She is lavishly ornamented with choker and beaded necklace, a small discal ornament in the right ear, and one on the left which is almost double its size. Her headdress is exuberant. The hair is brushed back on the head with a triple beaded fillet above which is a large flower-head. At either side six drooping fronds densely decorated with tiny flower-heads fall to her shoulders. An indented panel in the centre of her brow is found in other examples of this school.

Literature: Cf. Ahuja 2002, pl.6 for a similar fragmentary plaque also broken off below the breasts. Two further examples are illustrated by Poster 1986, as pls. 33 and 34. Acquired early 1990's.



8

FRAGMENTARY TERRACOTTA PLAQUE WITH WINGED LION

SUNGA PERIOD, KAUSHAMBI
CA. 100 B.C.
HEIGHT: 8 CM, 3 1/8 IN

A winged lion pounces on an elephant, its teeth and claws sinking into the animal's hide. On the right side of the panel is another scene of a warrior confronting a rampant lion. The clay has a high mica content.

Literature: The same scenes are depicted on three examples in the Allahabad Museum, illustrated by Kala 1985, figs 152 and 155, and 156, which is complete, but very abraded. The winged lion reflects an influence from ancient Mesopotamia.
Acquired early 1990's.

9

FRAGMENTARY TERRACOTTA PLAQUE WITH ABDUCTION SCENE

SUNGA PERIOD, CHANDRAKETUGARH
CA. 100 B.C.
HEIGHT: 11 CM, 4 3/8 IN

A prince mounted on a rearing caparisoned elephant reaches up to grasp a princess, an attendant holding a parasol, and a mahout behind holding the pole of a banner.

This scene appears to be inspired by a legend popular in the terracotta art of Kaushambi, that of Prince Udayana abducting Princess Vasavadatta, daughter of King Mahasena of Avanti.
Acquired early 1990's.



TERRACOTTA PLAQUE WITH SRI LAKSHMI

SUNGA PERIOD, CHANDRAKETUGARH
CA. 100 B.C.
HEIGHT: 18 CM, 7 1/8 IN

Standing on a large storage jar, her right leg bent, the goddess dispenses coins from a purse in her right hand to a male suppliant below, who catches them in a basket. She has an elaborate head-dress with hair pins, annular ear ornaments, necklaces, girdle with hanging chains and multiple bracelets.

Two sheafs of corn lean against the jar and a yoke loaded with two sacks lies on the ground on the right-hand side. The field is strewn with square and circular coins.

Literature: Cf. Bautze 1995, pl. 13 for a similar example, whom he has identified as Sri Lakshmi.
Acquired early 1990's.



11

TERRACOTTA RATTLE

SUNGA PERIOD, CHANDRAKETUGARH
CA. 100 B.C.
HEIGHT: 10 CM, 4 IN

in the form of a squatting pot-bellied yaksha, his right hand in reassurance mode, wearing a beaded torque, beaded annular ear-ornaments and bracelets, his hair twisted in a bun. Produced from a double mould.

Literature: Cf. Haque 2001, C624 for an almost identical example.
Acquired early 1990's.

12

TERRACOTTA DETACHED HEAD OF RAKSHASA FROM A RATTLE

SUNGA PERIOD, CHANDRAKETUGARH
CA. 100 B.C.
HEIGHT: 7 CM, 2 ¾ IN

His grimacing face with wide slitted mouth, his hair gathered up into a small bun at the front.

Literature: Cf. the heads of four complete *rakshasas* illustrated Haque *ibid*, C 658, C 660, C 62 and C 663.
Acquired early 1990's.



13

**GOLD ENCASED DISCAL
EAR ORNAMENT**

PROBABLY KAUSHAMBI
CA. SECOND CENTURY B.C./
SECOND CENTURY A.D.
DIAMETER: 2.8 CM, 1 ¼ IN

This ornament is formed of a tightly rolled copper strip, the two sides with concentric circular ribbing. Cf Postal, 1989, fig 1.38j for a similar disc, of which only part of its gilding has survived.

14

**GOLD ENCASED SPOOL
EAR ORNAMENT**

PROBABLY KAUSHAMBI
CA. SECOND CENTURY B.C./
SECOND CENTURY A.D.
DIAMETER: 2.5 CM, 1 IN

The core material cannot be determined without opening the gold casing, but it is probably terracotta.

15

**ROCK CRYSTAL DISCAL
EAR ORNAMENT**

CA. PROBABLY KAUSHAMBI
CA. SECOND CENTURY B.C./
SECOND CENTURY A.D.
DIAMETER: 6.8 CM, 2 ¾ IN

The crystal ornament is of unusually large size. Smaller examples are illustrated by Postal *ibid.* figs. 1.50 f&g, 1.67e&h and 1.68



16

BRONZE VAJRAPANI

TIBET
CA. TWELFTH CENTURY
HEIGHT: 9 CM, 3 ½ IN

Stepping in *pratyaldha*, the pot-bellied deity holds up a *vajra* in his right hand, his left is lowered. He wears snake ornaments, a tiger skin *dhoti*, and a diadem with three leaves. His hair is arranged in three balls with a pattern of concentric lines. He sucks in his cheeks in a yogic gesture.

Provenance: Acquired from a private collection in Singapore

17

BRONZE KHYUNG TOKCHA

TIBET
CA. ELEVENTH/TWELFTH CENTURY
HEIGHT: 5.2 CM, 2 ½ IN

It has outspread wings and chews on serpents, the head has a pair of horns and is beaked, and the trunk and limbs are heavily stylised. The horns distinguish it from the Hindu Garuda. It has two attachment hooks on the back, and was worn as an amulet. There are Tibetan characters on the chest, which Dr. Denwood has kindly read as below. The top vowel and final consonant clearly read *OM*. The main consonant character is badly rubbed but could be *kha* with the possibility of either a *ra*, *u* or *ya*. The most likely reading is *khrom* (city, bazaar). Otherwise a variant of *phrom*, the ancient Tibetan word for the Roman empire and epithet of the epic king Gesar. Heller 2007 dates comparable *tokchas* in the Ashmolean Museum in Oxford between the ninth and twelfth century.

Provenance: purchased directly from Princess Dina Lieven in 1976, whose family escaped the Bolchevik revolution by travelling via the Russian Far East and acquired it somewhere en route.

18

BRONZE KHYUNG TOKCHA

TIBET
CA. ELEVENTH/TWELFTH CENTURY
HEIGHT: 4.4 CM, 1 ¾ IN

Another example of a *khyung tokcha* of different design, the figure is very abraded indicating heavy use. Here the serpents spiral downwards in a double loop at either side. The symbols on top of the wing at either side could be the sun and moon. It has an attachment hook behind.

Acquired in Kathmandu in 1982 from Patrick Pembroke.



IRON PHUR-PA

TIBET
CA. FOURTEENTH/FIFTEENTH CENTURY
HEIGHT: 29.2 CM, 11 ½ IN

The triple flanged blade is held in the mouth of a *makara*, the faceted handle with stylised endless knots, surmounted by three angry heads, each with flaring topknot, the pierced ear-lobes at one time with metal ear-rings.

Provenance: Christies sale catalogue, 4 November, 1974, Indian, Tibetan, Nepalese and Islamic Works of Art, lot no. 4: a Tibetan steel phurbu, the handle surmounted by three angry heads – 11 ½ in. ca. 1800. Sold as (one of eighteen lots) “the property of Lt.-Col J.D. Buckley, mostly taken from Gyantse monastery by the owner’s uncle during the Younghusband expedition, 1903/4”.

Literature: Huntington 1975, fig 12, example 5, illustrates a slightly larger *phur-pa* that bears close resemblance to the present example. It preserves its copper ear-rings.





GILT COPPER BUCKLE

CENTRAL TIBET
CA. FIFTEENTH/SIXTEENTH CENTURY
HEIGHT: 4.5 CM, 1½ IN

The buckle is cast with scrolling foliage around a tall canopied stupa. It was used for securing the strap binding of a manuscript with wood covers. Acquired in the Leh bazaar in 1978.

GILT COPPER DANCING YOGINI

CENTRAL TIBET
CA. FIFTEENTH CENTURY
HEIGHT: 4.5 CM, 1¾ IN

her principal hands hold *kapala* and *katrika*, while her outer hands hold *damaru* and *khatvanga*. She wears a long garland of skulls falling to her knees, her hair falling down behind to cover her buttocks. Acquired in the Barkhor, Lhasa 1990



**COPPER MOULD OF SEATED
BUDDHA OR AKSOBHYA**

TIBET
CA. SIXTEENTH/SEVENTEENTH CENTURY
HEIGHT: 6 CM, 2 $\frac{3}{8}$ IN

Depicting the Buddha or Aksobhya holding a vessel, the figure is seated on a lotus set on a wide throne spread with a fabric with seated lions (?) at the corners, contained within a trilobed aureole with scrolling foliage and radiating ribs.
Acquired early 1980s.

Literature: There are two similar moulds in the Newark museum. Cf. Olson 1971, pl.23, one of these depicting an image of Aryavalokiteshvara, the other of Aksobhya surrounded by a retinue of nine smaller versions of himself. The central figure bears close resemblance to the present example.

BRONZE SRI LAKSMI

PALA DYNASTY, BIHAR
CA. ELEVENTH/TWELFTH CENTURY
HEIGHT: 5.2 CM, 2 IN

Standing in pronounced contrapposto on a lotus, the deity holds the stem of a lotus in the left hand and holds up a flywhisk in the right. She wears a striated *dhoti* and a narrow winding scarf falling to the ankles and a tripartite diadem. The eyes and *urna*, necklace and lower edge of the garment are inlaid in silver. The piece terminates in a plain cylinder which slotted into a shrine of Vishnu with attendants, such as Siudmak 2012, cat. no. 8.



24

**ELEPHANT AND MAHOUT
STONE CHESSMAN**

KASHMIR
CA. FIFTH/SIXTH CENTURY
HEIGHT: 4.3 CM, 1 5/8 IN

Carved from a moss green chlorite, the elephant stands forward, the mounted mahout holding its ears. It has a tasselled cover with cross-hatched design, and the ears have a band of beading. The plain integral grooved pedestal is worn smooth probably by sliding on a board. Acquired 1980s

Published: Pal 2006, fig.8 dates it in the fifth- sixth century

25

**RAM AND RIDER
STONE CHESSMAN**

KASHMIR
CA. FIFTH/SIXTH CENTURY
HEIGHT: 4 CM, 1 1/2 IN

Carved from a grey chlorite, the rider is turned slightly to the right in the saddle, his left hand grasping the left horn of the ram. He wears a short tunic with v-shaped collar and a round cap with hair bulging onto the shoulders.

26

MINIATURE STONE GANESHA

KASHMIR
SEVENTH/EIGHTH CENTURY
HEIGHT: 3.8 CM, 1 1/2 IN

Carved from a grey chlorite, the nimbate deity is seated in his customary pose of *rajalilasana*, his trunk curving down to a dish of *ladoos* in his inner left hand, the outer hand holding an axe, his right hands holding *akshamala* and severed tooth. Abraded indistinct forms beneath his knees at both sides must be intended as the pair of lions that are prescribed for the deity in Kashmir.



**BUFF SANDSTONE PLAQUE
WITH TRITON AND
PAIR OF MAKARAS**

KUSHAN PERIOD, MATHURA
CA. FIRST/SECOND CENTURY
HEIGHT: 2.7 CM, 10 ½ IN
WIDTH 2.9 CM, 11 ⅜ IN

This composite creature is formed of a triton and a pair of *makaras* appropriating his tails, fusing together the western classical marine demi-god with the aquatic Indian form ubiquitous in early Indian art. The seated triton's serpentine tails are devoured by the pair of confronting *makaras* with wide open jaws. The triton is in a frontal pose, his torso slightly swollen, his grinning mouth with long fangs, a triangular fin projecting from the sides of his head. He embraces the two trunks of his shared serpent tails, which coil above his shoulders culminating in fish tails.

Literature: The Classical triton appears on the coins of the Indo-Greek king Hippostratus (ca.65-55BC), and is later found in early Gandharan art. See Tanabe 2014, fig.11, fig.12m figs 13 and 14. A triton is depicted on a *torana* architrave at Kaushambi, illustrated Chandra 1970, fig.77a, who dates it in the first century BC. A similar square plaque of the Kushan period, found at Mathura, is shown by Vogel, fig. 66d. Two ivory examples of composite form similar to the present example were found at Begram, see Hackin 1939, figs 73 and 74. However the treatment is very stylised, and the quality of work poor.
Acquired in London, 1986.



**RED SANDSTONE
FRAGMENTARY HEAD OF
A FEMALE ATTENDANT**

GUPTA PERIOD, MATHURA
CA. 550
HEIGHT: 12.2 CM, 4 $\frac{3}{4}$ IN

Finely carved from the typical red Sikri sandstone used in Mathura, it has clear late Gupta features in the ribbed arched eyebrows, the pendulous, fleshy lower lip, the precisely carved helix and plain annular ear-ring (*patrakundala*), and the frizzy hair. There is a line of scrolling curls along the brow and an oval beaded medallion above the brow.

Provenance: Gordon Watson collection, London, 1990S-2006

**BUFF SANDSTONE DETACHED
HEAD OF THE BUDDHA OR A JINA**

REPUTABLY KAUSHAMBI, ALLAHABAD
GUPTA PERIODCA. CA. SIXTH CENTURY
HEIGHT: 16.5 CM, 6 $\frac{1}{2}$ IN

Allegedly found in the vicinity of Allahabad, the detached head has a number of features which indicate an influence from Sarnath in the late Gupta period. These include the lightly arched eyebrows, the downward gaze, the pendant lower lip, the long lobe of the ears, and the snail-shell curls. It compares with several heads of the Buddha from Kaushambi, and shares the feature of a dimple on the upper lip with a Buddha head found at that site, now in the Allahabad University Museum. Cf. Tripathi 2003, fig.155. There appears to be no parallel for the treatment of the top of the *usnisa*, which is decorated with a lotus flower. The sculpture is too early to belong to Buddha as an *avatara* of Vishnu, a doctrine dating to the medieval period, when Vasudeva is often depicted with a lotus on the top of his head. Classifying it as a Jain Tirthamkara on the basis of the snail-shell curls is problematic, because such a prominent *usnisa* or cranial protuberance is not found on Jinas of this period.



STONE DURGA SEATED ON LION

KASHMIR, GREY CHLORLITE
CA. SIXTH CENTURY
HEIGHT: 11.3 CM, 4 $\frac{3}{8}$ IN

The goddess sits on a couchant lion which rests its head on its crossed paws. She wears a pleated lower garment and a long pleated scarf falling from her shoulder, and has minimal ornamentation, the most striking being her annular ear-rings. Her left hand holds the stem of a device that derives from a classical cornucopia, which evolved in Kashmir and the North-West following the decline of Gandhara. Now abraded it originally terminated in a bowl of fruit at her shoulder and a zoomorphic spout at the lower end, which was treated as a rhyton. See Siudmak 2011, cat.no.11 for an intact version of this. It is not possible to know what was held in her raised right hand due to damage and abrasion and the paucity of related examples.

Provenance: from the collection of the late Professor Simon Digby



VAISHNAVA STONE SHRINE

KARKOTA DYNASTY, KASHMIR

CA. EIGHTH CENTURY

HEIGHT: 8 CM, 3 1/8 IN

Carved from a fine grey chlorite, this rectangular shrine depicts four near identical standing forms of Vishnu, the only variation being in one figure where the earth goddess Prithivi is shown between his feet, the lotus held in his right hand faces forward, and a kaustubha jewel is carved on his chest. The deity is shown in his normal pacific form in Kashmir, known as Vasudeva, standing in a slightly flexed pose accompanied by diminutive figures of Gadanari and *Cakrapurusha*, his personified weapons, the mace and the *cakra*. The upper left hand holds an upright conch and the right, the stem of a flowering lotus facing upwards. He wears a single corded sacred thread, a garland falling to his ankles, a beaded belt and necklace, and a triple diadem with fan-shaped leaves and ear ornaments. A beaded pole separating the scenes projecting above Gadanari's head, now mostly broken off, must have been intended as Vishnu's mace but probably also served as a divider. A short upright strut behind each Vishnu head supports a convex canopy decorated with a full blown lotus.





KURKI HAR BRONZE CROWNED BUDDHA

KURKI HAR, BIHAR, PALA PERIOD
CA. ELEVENTH/TWELFTH CENTURY
HEIGHT: 14.2 CM, 5 5/8 IN

The Buddha Sakyamuni is seated in *bhumisparshamudra* on a lotus on a stepped footed pedestal. He wears a necklace with pendants and tripartite triangular crown. He is enclosed by an ogival *prabha* of pierced flame outline with convex canopy and a pair of pipal leaves. The back of the *prabha* is engraved Nagari script with the Buddhist creed. Ye dharma hetu prabhava, etc.

Literature: von Schroeder, 64B for a similar bronze found in Kurkihar in 1930, now Patna Museum, inv. no.9637, which has a similar flame-edged *prabha*.

Provenance: From a private collection in Singapore



GILT BRONZE SEATED MAITREYA

PALA PERIOD, BIHAR
CA. TWELFTH CENTURY
HEIGHT: 8.4 CM, 3 ¼ IN

Identifiable as the future Buddha Maitreya from the *stupa* in his headdress, the god is seated in *lalitasana*, his left leg resting on a lotus footstool. His hands make the gesture of teaching. He is flanked by a pair of budding lotuses growing from the lotus on which he sits. He is richly bejewelled, and his hair is piled up in a high chignon with bud finial. The back of the sculpture is as detailed as the front. The base is sealed with a plate engraved with a *vishvavajra*. It belongs to a small corpus of east Indian bronzes that has preserved its gilding.

Provenance: From a private collection in Singapore



BRONZE SEATED BUDDHA

ANURADHAPURA, SRI LANKA
CA. SEVENTH CENTURY
HEIGHT: 6.2 CM, 2 $\frac{3}{8}$ IN

The Buddha sits in deep contemplative mode, a serene expression on his face. He wears a finely pleated robe in the open mode that covers his folded legs up to the knees. His hands are in *dhyanamudra*, the fingers finely modelled, as are his short lobed ears. His hair is arranged in rows of curls with pointed *usnisa*.

The sculpture has a remarkably pure quality, and its presence is greatly enhanced by the smooth worn surface of the chest and face. Two sculptures of similar proportions in this style are in the Samuel Eilenberg collection of the Metropolitan Museum, New York. See Lerner and Kossak, 1991. One of these, fig. 106, has traces of gilding and also has a finely pleated robe, which Lerner dates ca. seventh century. The other, fig. 107, has a plain robe, and Lerner found it of later date in its heavier proportions, and the tendency of the legs to curve upwards at the knees. He placed this in the late seventh century. Another example of the pleated robe type in the Kronos collection was also published by Lerner 1984, fig. 13 which also has flat knees, that he dated ca. seventh century.

Provenance: Acquired from a private collection in Singapore



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