

# fa<sup>me</sup> arte

a way to enlightenment



The main theme in the 3 major religions of Asia, Buddhism, Hinduism and Jainism, is the escape from the cycle of birth, death and rebirth. This salvation or spiritual awakening can be attained by building enough 'spiritual or religious merit'. The fabric of statues and temples contributed to someone's merit, auspicious for the karma of a person. It was even possible to offer his own spiritual/religious merit to another; it was common that a person commissioned a statue or a painting for his family or teacher as an act of gratitude. The sculptures or monuments were often a help for meditation and in this way a motivation in the striving for enlightenment.

Driven by passion and curiosity of mind Farah Massart began to travel intensively to Asia after her studies. Gradually she acquired the love and interest for Asian antiques. After 15 years of business management experience, she took some major steps in reorienting her life and decided to devote her passion to Asian art. Having obtained her degree of South East Asian, Indian and Himalayan art at Soas London, she started in 2011 as a dealer in her gallery in Knokke.

Famarte specializes in Indian statuary (Hindu, Buddhist and Jain ), the Buddhist statuary of Southeast Asia (Cambodia, Thailand and Burma) and the Himalaya region (Tibet and Nepal), with a focus on objects which delight eyes and soul. Beautifully executed in stone, terracotta, stucco, bronze or wood the sculptures have been chosen for their expressive quality, level of artistic craftsmanship and authenticity. She sells now to private collectors throughout the world. Each year Famarte participates at international events and fairs, such as Cultures art Fair Brussels, Cologne Fine art and for the first time at Parcours des Mondes Paris in september.

All the art objects have been substantially researched, a certificate of authenticity and additional historical information will always be provided.

Farah Massart - Famarte  
september 2016



1

**A miniature globular Lime Container**  
**A cylindrical Lime Container**

Indonesia, purportedly from Eastern Java  
Bronze Age, mid 1st millennium BCE - mid 1st millennium CE  
Bronze  
H 9,5 cm - 18,5 cm  
Provenance: Private Collection U.S.A. since 1980s  
Both exhibited: *Legacies - Masterpieces of Indonesian Art.*  
Pinacothèque Singapore, May 2015 – May 2016



2

### Bracelet

Thailand, Ban Chiang culture  
Bronze age, 1st millennium BC  
Tridacna gigas (shell)  
Diameter: 18cm

See Barbier-Mueller, *Rêves de Collections*,  
Sept millénaires de sculptures inédites-Europe,  
Asie, Afrique, page 52 for 2 comparable bracelets.

### Bracelet

Thailand, Ban Chiang culture  
Bronze age, 1st millennium BC  
Stone (marble)  
Diameter: 17.5cm

### Bracelet

Thailand, Ban Chiang culture  
Bronze age, 1st millennium BC  
Stone (very rare shape)  
Diameter: 15.5cm



3

### Head of Lokeshvara

Eastern India

Gupta period, 5th - 6th century

Terracotta

H 17 cm

Provenance: Private Collection Hong Kong since 1990

Tested: TL Oxford dd. 02/02/2016 ref. N116c12



# 4

## Vishnu

India, Kashmir region

Grey-green chlorite

Circa 9th Century, Karkota period

H13cm

Provenance: Private collection from USA, New York

Typically the god wears a long garland reaching below the knees and a dagger at his waist, this is a unique feature to Kashmiri versions of Shiva. He holds his usual attributes, the conch and the lotus flower. The three leaf crown, the necklace, the ornaments accentuate the ample and muscular torso, always bare. This sculpture is also distinctive for its highly polished surface, with an almost metallic quality.



# 5

## Standing Shiva

Cambodia

Bakheng style, late 9th Century

Sandstone with brown patina

H 52,5 cm

Provenance: Collection Mark Graham since 70's

Shiva, the powerful god of destruction and creation, was the primary deity of the Hindu Phnom Bakheng temple. The standing Urna is the distinctive feature of Shiva. This youthful temple image of the god was designed to be viewed in the round.

The pleated sampot secured with a scarf covers the body from the hips to just above the knees. It is arranged in the typical Bakheng style, with wide and well-defined pleats. The hair is arranged in a chignon inside a diadem that fastens behind with a knot. The facial features include full contoured lips, a moustache and a beard. The open eyes are also typically Bakheng in style with incised pupils and eyebrows that form an almost continuous line. The face has an extremely realistic and tactile appearance.

During ceremonies Shiva may have been adorned with real jewelry designed for statuary.

The Bakheng temple-mountain, constructed around 900, during the reign of Yashovarman I, was one of the first to be built at Yashodharapura, known as Angkor. His great capital marked the beginning of Angkor's glory, and Bakheng sculptures express all the nobility and dignity of the Khmer empire.





# 6

## Revanta

India

Pala dynasty, 11th Century

Black basalt

L61xH43 cm

Provenance: Private collection Canada

Art Loss Register Certificate: S 00021601

Published: The Future Buddha, the cultural heritage of Asia,  
Marcel Nies Oriental art, Antwerpen, 2009, p.30-31.

Revanta is the youngest son of the Hindu sun god Surya and his wife Sanjna. He is a divine hunter and king of the Guhyakas.

Revanta was a very popular figure in Bihar during the Pala period, as several stone representations have been found. By the 10th Century in East India and Gujarat Revanta became the patron deity of horse traders, warriors and horses, and is thought to protect mankind against the dangers of the forest, which may explain his increasing popularity.

This relief depicts Revanta hunting, seated on a horseback, preceded and followed by Danda and Pingala, marching in the same direction. In the background are two of Revanta's attendants, one bearing a parasol, the other approaching the god with a wine jar in his hand. Revanta wears a dhoti and a girdle and has high boots similar to those of his father Surya. He gathers his reins in his left hand and holds a cup of wine in his right. One figure carries a bow and arrows and a number of animals are being trampled beneath the horses' hooves. In the relief's lower register is a hunting scene, accompanied by dance and music. From left to right are a running deer, an





attendant carrying a dead boar on his shoulders, a musician, a dancer, three drummers and a man playing cymbals. Music was an essential element of the hunt in ancient India.

This relief was probably placed in a niche on the external wall of a temple dedicated to the sun god Surya.

The Pala kings between the 8th-12th century founded a great number of sanctuaries, Bodhgaya, Nalanda and Kurkihar, and created one of the richest artistic traditions of Asia. The elaborate rendering of the ornaments of Revanta is characteristic of Pala sculpture of the 11th C. This relief is sculpted with a lot dynamism and action, the hunt is in progress. The figures and animals are distributed over different registers, this creates animation and a keen visual perception. The use of hard dark basalt is also typical of this period.

This relief is a beautiful representation of a mythological subject and also served as a record of a princely past.

# 7

## Shiva and Parvati (Umamaheshvara)

North-eastern India

Pala dynasty, circa 11th Century

Phylite

H 64cm

Provenance: Private American collection since 1988

This black stone represents the four-armed Siva with his consort Parvati in tender embrace. They are seated in royal ease, one leg pendant, on a double lotus throne, above their characteristic animals, the bull Nandi and the lion. One of Siva's main hands is held below his consort's chin, the other is wrapped around her waist, and holds her left breast. The remaining two hands are held up holding a lotus plant to his right side and the trident to his left. Parvati right arm embraces Siva, and her left arm holds a mirror or a flywhisk. Both of the figures are dressed in refined dhoti and sari, leaving their torsos exposed; jewellery adorns their feet, arms, wrists and chests. They face towards one another, their eyes of almond shape and low, arched brows. Circular earrings adorn their ears and a floral crown rests on each forehead; their hair is raised high above their heads, in an elaborate jatamukuta or chignon.



# 8

## Shiva family

India, Madhya Pradesh  
11th Century, Chandella dynasty  
Reddish sandstone  
H60cm

Shiva is represented as a powerful and convincing god with lively expression. He is surrounded by his vehicle the bull, Nandi, and his son Ganesha. The couple on top could possibly represent Shiva and Parvati.

In his left arm Shiva holds a three coiled snake; the three coils of the snake symbolize the past, present and future. Wearing the deadly snake like an ornament signifies that Shiva is independent of time and death. He was originally conceived with four arms and three attributes, two are now missing. The god's lower left hand was holding the waterpot (Kamandalu), it is said to be made from a dry pumpkin and containing amrit (nectar). Indian Yogis and sages are seen to carry the Kamandalu as an item of basic necessity. The carrying of the Kamandalu shows the yogic nature of Shiva. The god's upper right hand was holding the trident (trisula), symbol of creation, protection and destruction. The right lower hand of Shiva was in the varada mudra (giving or blessing).

He is adorned with heavy ear ornaments, double necklaces, armbands, a refined bejeweled dhoti secured with a sash and anklets. A long garland is falling below the knees. His face shows almond-shaped eyes and his hair is pulled into a high chignon secured by a bejeweled tiara. He wears a srivatsa-like symbol on the chest, normally worn by Vishnu. On either side of the base he is flanked by two kneeling devotees with hands folded in adoration. Two deities next to Shiva are standing in tribhanga.

Carved out of sandstone this work is a good example of the mediaeval school of sculpture during the Chandella kingdom. They ruled in Central India from the 10th till the 12th Centuries.

It has been sculpted with sensitivity and easy naturalism.



# 9

## Vishnu head

Cambodia

Angkor Vat period, 12th Century

Grey sandstone

H 15cm

Provenance: Private Asian-African Museum Geneva

This glorious and fine sandstone male head represents Vishnu, the divine Hindu preserver and protector of human life, a role that provided natural analogies with earthly kingship for the Khmer. The head is carved in a classic Angkor Vat style.

His face finely carved with full lips, incised eyes, and softly arched eyebrows, his hair arranged in braided rows rising to a conical chignon secured by a foliate tiara tied neatly at the back with a beautiful knot.





# 10

## Figure of a female deity (Lakshmi?)

Cambodia

Angkor Vat period, 12th Century

Hard grey sandstone

H 53,5 cm

Provenance: Private Asian-African Museum Geneva

Tested by Ciram, dd 03/04/2013, n° 0313-0A-71R-1

This standing female deity is a classic example of Angkor Vat-style sculpture, produced during the 12thC.

She has a very aristocratic face with a slight smile, full sensuous lips, open incised eyes and ridged brows. She is wearing a long pleated sampot with finely delineated folds, folded over at the waist and the lower edge of the central pleat opens into a rimmed fish-tail at the front, typical of the Angkor Vat style. The sampot is secured by a ornamented belt with pendants, hidden beneath the drapery fold in front, but clearly visible on the back.

She is fully adorned with armbands, a multi-strand necklace which follows the form of the breasts and bud shaped earrings. The finely carved diadem is tied at the back and surmounted by conical chignon cover.

Hinduism was the state religion at that time and Vishnu was the patron deity of Suryavarman II, so this torso might have belonged to Lakshmi, the wife of Vishnu.

The royal aristocratic presence with a sense of grandeur is typical for the Angkor Vat period. The intention was to overwhelm the viewer by the omnipresence of the deity.

Literature ref.: Adoration and Glory, The golden age of Khmer art, E.Bunker & Latchford, n° 84.



11

## Palanquin hook

Cambodia

Angkor Vat or Bayon period, late 12th-13th Century

Bronze cast by the lost wax method

H 28cm x W 19cm (Weight: 2 kg)

Published in *Wege nach Asien-Ways to Asia*, Hachmeister, 2013

Provenance: Private Collection Italy, Milan

Detailed and openwork bronze fitting, part of a palanquin, that was used for transport by the Khmer during the 12 and 13th centuries.

Two Garuda figures with spread wings (half man/half bird, vehicle of Vishnu) and snakes (naga) rise up from a bunch of lotus leaves with a lotus bud on top. The hook ends in the shape of an adorned deity, holding a naga with his two hands.

The hook has a socket through which the wooden palanquin rod was inserted. Traces of iron oxidation testify to an iron ring inside that was added to strengthen the hook.

The palanquin hook would have been attached to a cloth piece that formed the palanquin seat in which people of high esteem have been carried.

The bronze has been cast by the lost-wax process.

The lively aspect of the hook is indebted to the movement of the figures, the Garuda figure, the elaborate lotus decoration, all well placed in a balanced composition. The hook is in a good state of conservation.



# 12

## Dvarapala

Cambodia

Angkor Vat period, 12-13th Century

Bronze

H 36cm

Provenance: Asian-African Museum Geneva

Tested by Ciram, dd 24/07/2013, n° 0613-0A-138R

Guardian figures called Dvarapala were located at entrances to Buddhist sanctuaries or temple compounds where they protected against any forces opposing Buddhist thought. They were dramatically depicted in vigorous poses with threatening facial expressions and exaggerated muscular structure ready to confront all threats.

This very unusual guardian figure wears a conical tiara decorated with lotus leaves, bud shape earrings, armlets, and a short sampot with frontal pleats. He has a feroce expression, open bulging eyes, a rimmed moustache, and his teeth visible.



# 13

## Head of Buddha

Tibet, 14th Century

Gilt copper alloy with polychrome, cast in the lost wax method

H19cm

Provenance: Collection Nancy Wiener before 1996

The physical signs (laksana) of the spiritual nature of the Buddha are indicated by the elongated pierced earlobes, the spiral mark between the brows, known as the urna (sacred symbol of illumination) and the cranial protuberance.

His hair is painted blue, according to the tibetan ritual practice. His hair is arranged in a multitude of tight curls. He has fleshy rounded cheeks, a hooked nose, and a fine delineated mouth.

This head must once have been part of a life-sized figure of Buddha set up in a Tibetan monastery or sanctuary. Such images were often constructed in sections for ease of casting. Only the head and hands were visible as the statues were dressed in their robes.

The face has a calm and serene expression that evokes a tranquillity to the viewer.

Cast in copper alloy with typical rich yellowish gilding.

Litterature: H.Uhlig, *On the path to enlightenment*, the Berti Aschmann Foundation of Tibetan art at the Rietberg Museum, Zürich, 1995, p. 50, fig.11





# 14

## Figure of Manjushri

Tibet

Circa 1400

Gilt bronze with semi-precious stones, sealed

H18 x W 14cm

Provenance: Collection Michael Henss, Zurich-Switzerland,  
since 1990

Manjushri, the bodhisattva of wisdom, wears an elaborate five-leaf crown and long earrings that fall loosely over his shoulders, his chignon decorated with a half-vajra. The complete set of jewels is represented: the crown, the earrings, the short necklace, the armlets, the longer necklace, the bracelets, the anklets and the sash. The back of the statue is also refined with the elaborate hairdress with hair tresses falling over the shoulders.

The two traditional attributes of the Bodhisattva Manjushri are objects that symbolize his character: a book which represents Manjushri's role as the embodiment of wisdom, and a sword, which is the weapon with which he cuts through ignorance.

He is seated in the lotus position, and his hands are doing the dharmacakra mudra at heart level, holding the stem of two lotuses supporting the sword (or represented symbolically) to his right and the Prajanaparamita sutra to his left, adorned with princely jewellery, and wearing a long lower fine dhoti decorated with floral motifs.

This Nepalese-style work is heavily inlaid with semi-precious stones including turquoise, lapis lazuli, and coral. The shape of the petals on the lotus base, the content of copper and the shape of the face is typical of a Nepalese-style work made in Tibet during the 15th century. It is interesting to note that the lotus stem were cast separately. Also the technique of fire-gilding with encrusted semi-precious stones link this statue to the Newari tradition in Tibet, especially the crown and kirtimukha pattern on the central panel.

The previous owner was Michael Henss, the Swiss art historian, scholar and writer focussing on Asian art - with a stress on Tibet and East Asia; he acquired this piece during a Tibetan excursion 25 years ago.



# 15

## Figure of Hayagriva

Mongolia  
16th Century  
Copper repoussé, gilded and polychromed  
H26cm x L 26cm



In Tibet and Mongolia Hayagriva ("having the neck of a horse") is an important deity, an incarnation of Avalokitésvara, the Bodhisattva of compassion.

His ferocious expression fits to his function as Dharmapala, guardian of the buddhist law, to exclude the evil spirits.

He is especially venerated in Mongolia because of the link with horses.

He can easily be recognized by the three horse heads in his hair and by the red color of his face and body.

His special ability is to cure diseases, especially skin diseases , which is said to be caused by nagas.

Hayagriva is depicted here with 3 faces, six arms and four legs, standing in Pratyalidasana, trampling with his feet two groups of four serpents. He is dressed in a wolf's skin and covered with skinned human bodies and snake ornaments. He is decorated with a breastplate, bracelets and armlets. The three faces are painted in cold gold and polychromed.

Everything about him is wrathful - a scowling face with three glaring eyes, a roaring mouth with protruding fangs, a pose of warrior's aggressiveness, a broad belly bulging with inner energy, the hands raised in a threatening gesture. This terrifying aspect expresses compassion's fierce determination to help us overcome inner egotism and outer obstructions.

The facial features, stylized hair and the strong relationship of Hayagriva with the region of Mongolia, all suggests that this sculpture is of Mongolian origin.



# 16

## Figure of Buddha Shakyamuni

Burma

17th Century, late Ava period

Bronze

With inscription on the back of the base

H 29 x W 13 x D 8cm

Provenance: Private Collection Italy

Cast in bronze this image with its rounded face, shoulder-touching earlobes, narrow band separating the forehead from the fine hair curls, and lotus bud finial atop a broad ushnisha is typical of the late Ava period. The simple robe covering the left shoulder is also characteristic. The figure is mounted on a high-waisted double throne.

The buddha has the right hand in the "earth-touching" bhumisparsha position, known as the "calling the earth to witness" position.





# 17

## Figure of Bodhisattva Avalokitesvara

Nepal  
18th Century  
Carved wood  
H 12cm x W 7 cm

An exquisite coated wooden statue portraying a rare representation of Bodhisattva Avalokitesvara. In this particular manifestation, the bodhisattva could possibly take the name of Cittavisramana.

The figure is seated on a lotus base in yogi position, with her left hand in abhayamudra and the right hand in vitarka mudra. She is clad in a diaphonous dhoti, adorned with a fine necklace, armbands, earrings and a five-pointed crown.

She wears a wolf skin from her left shoulder to her right hip. A long garland is falling down gracefully over the lotus base.





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