

Etude tomodensitométrie par scanner à rayons X

Sujet : selon la déclaration du propriétaire de l'objet :
Nandi couché en grès, pré-Angkor, Cambodge (VIII^{ème} siècle).
Dimensions : Hauteur : 297 mm - Largeur : 297 mm - Profondeur : 456 mm.

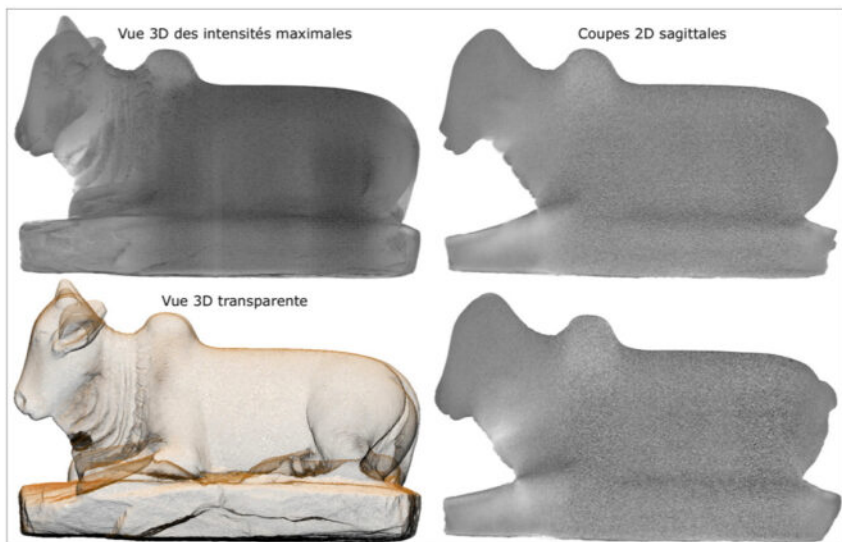
Objectif : Evaluation globale afin de rechercher une restauration visuellement non apparente.



Constatations : L'examen scanner met en évidence les particularités suivantes :

- cette sculpture est taillée dans un seul bloc de roche homogène d'une densité moyenne de 1.450 unités Hounsfield [UH], roche contenant quelques rares inclusions hyperdenses (>1.600 UH);

- l'oreille gauche cassée à sa base est réparée par simple collage, ainsi que la pointe de l'oreille droite également cassée et recollée;
- bien que les vues 3D opaques et semi-opaques semblent montrer une restauration au niveau du cou/poitrail, il ne s'agit là que d'images construites, donc ne correspondant pas à la réalité et liées à la géométrie complexe du plan de coupe à ce niveau ce qui engendre un appauvrissement trompeur du signal radiologique;
- enfin, l'examen identifie quelques banales failles au sein du grès de la base.



Conclusion : Mis à part la réparation des oreilles, cette sculpture en grès monolithique ne présente aucune restauration, en particulier au niveau du dos de l'animal.

Le compte-rendu de l'examen scanner ci-dessus répond uniquement à la question reprise dans l'objectif de l'examen, il n'a aucunement vocation à certifier l'authenticité ou l'ancienneté de la pièce examinée.

Dr Marc Ghysels

Annexes : Florilège de tomographies calculées de 0,8 mm d'épaisseur réalisées au moyen d'un tomodensitomètre hélicoïdal multidétecteur : 24 coupes axiales, 16 coupes frontales, 16 coupes sagittales complétées de 48 projections *in toto* en 3-D opaques, semi-opaques, transparentes et des intensités maximales présentées selon des angles de vue de 45,0° d'incrément autour des axes vertical ou horizontal.

10 juin 2009





MARCEL
NIES



Deutschland

Antwerpen, 21 June 2006.

Documentation :

Nandi, Cambodia, Pre-Angkor, circa 8th century.

Origin : Cambodia.

Iconography :

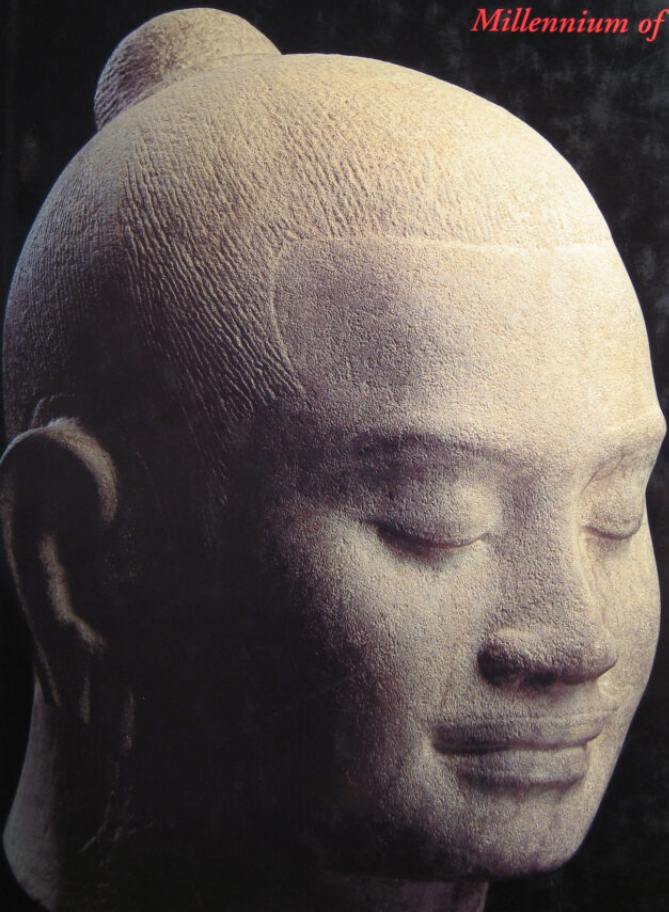
The Hindu pantheon includes a number of animal deities who act as vehicles. In Cambodia, Nandi is also known as 'the happy one' and was traditionally shown as the vehicle of Shiva and his shakti Parvati. This sculpture of the kneeling Nandi was originally placed facing a temple dedicated to the powerful Shiva. Images of Nandi are also seen in a variety of other forms and locations, such as bas-reliefs on lintels and in sculptures depicting Shiva with his shakti. In a number of inscriptions Shiva is described as an ancestor spirit riding a bull. Nandi as an individual statue is seen as a sacred deity, representing Shiva himself and symbolizing the universal cycle of creation, preservation and destruction.

Description :

Nandi lies on a rectangular throne. His eyes are open, and originally he would have been looking at the sanctuary entrance. The young bull has short, immature horns, and rests his weight on his left side. His left hind leg is folded under his massive body; his tail swishes to the right with the tip draped over his right hind leg. Nandi is adorned with a large necklace made up of large circular ornaments.

SCULPTURE OF Angkor
AND ANCIENT Cambodia

Millennium of Glory



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Nandin

Bassak (Svay Rieng)
Pre-Angkor period, 7th century
Sandstone
Height 33 cm, width 56 cm, depth 28 cm
National Museum of Cambodia,
Phnom Penh, Ka 1584

This statue of Nandin, Śiva's mount, was unearthed during the excavation of a pre-Angkor site from the seventh century, the probable date of this work as well.

As is often the case in freestanding statuary, the animal is represented lying down. His body tilts slightly to one side, showing a close observation of reality. The horns are short (the tip of the left horn is broken). The third eye, extended by a slightly raised bump on the forehead, reflects the iconography of

Śivaism and suggests Śiva himself: the eye is one of Śiva's characteristics. Nandin is not only the god's *vāhana* (mount), but also his animal form.

Unlike many other animals in Khmer sculpture, Nandin is always represented with a care for realism, demonstrated here by the sensitive and fluid modeling of the body and folds of the dewlap. As with the bas-relief image of Nandin from the Tuol Neak Ta Bak Ka stele (cat. 21), the work has a simple, naive charm. A few sober ornaments—a collar hung with bells and bracelets just above his hooves—emphasize the animal's earthly character.

Originally the statue must have been placed facing a Śiva shrine. It is impossible to tell whether it stood outdoors, like the Nandin images from the temple of Preah Ko, or whether it belonged inside a building.

A.C.

