

# famē

a way to enlightenment







## Christmas special 2021

We had a very exciting year with a lot of enthusiastic clients and art lovers who wanted to share the passion for valuable and beautiful old objects from Asia.

We would like to close this year with a new selection of fine ritual objects and sculptures from Southeast Asia, India and the Himalaya region.

We think that the Christmas period is the perfect time to offer as a precious present some original artworks to your beloved ones or to yourself! It can also broaden your collection or add serenity to your home. Art provides emotion and wonder, more than ever, art allows us to escape, to travel in our mind.

We hope we may continue to inspire you in the coming year!

We wish you a very warm and cosy Christmas, and a healthy, wonderful and prosperous 2022!

### Gallery Famarte

Fine asian art  
and antiques

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Farah Massart

24 December 2021



# 1

## 3 Hand bells (Ghanta) with Vajra handle

Cambodia, Angkor Vat period, 12th Century, bronze, H 14-17-15cm

These ceremonial hand bells used by priests have a handle formed by tiered moldings surmounted by a trident and an undecorated body with a simple ring-molding near the bottom. The five points of the Vajra handle represent the five peaks of Mount Meru in the sacred texts of Hinduism and Buddhism.

The bells are a high-tin bronze, a special alloy used for bells that produce a good sound.

The clapper was cast separately and attached to a loop inside the bell.

In Tantric Buddhism the vajra and ghanta were usually cast in matching sets with identical vajra points. The use of this set was introduced into the Khmer world with Tantric Buddhism.

Vajra is the Sankrit word for thunderbolt and diamond, and is considered a ritual or spiritual attribute, mainly in Buddhism, but also in Hinduism.

**Price:** 1.600-2.000-1.800 €







# 2

## 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)

Private Collection Milan, Italy

Private Collection Hachmeister, Münster, Germany

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

Garuda figures with spread wings (half man/half bird, vehicle of Vihnu) and snakes (naga) rise up from a bunch of lotus leaves. The hook ends in the shape of an adorned deity, holding a naga with her 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 with a wonderful green brown patina.

Khmer royalty and aristocracy were carried in wood and wicker palanquins which were typically suspended from a transverse carrying pole with decorative bronze hooks.

### REFERENCE:

**Emma C.Bunker and Douglas Latchford,**  
*Adoration and Glory. The golden age of Khmer Art,* Chicago: Art media resources, 2004, p. 336-337

**Price:** 16.500 €





# 3

## Seated Buddha

Thailand,  
Ayutthaya period, 17th Century,  
bronze, H17,5cm

The Buddha is seated in the mudra of meditation with his both hands resting in his lap and his two feet visible. The typical Ayutthaya crowned Buddha, with such features as the headdress of tiered rings and a refined patterned diadem, appears to have become established at the end of the 15th century or during the course of the 16th century; after that, the sculptors varied little but the details of the decoration of the crown. He has a quiet, dignified expression.

The surface has a deep varying patina consistent with a 17th Century dating.

**Price:** 2.200 €





# 4

## Seated Buddha on a high elaborate throne

Laos,  
19th Century,  
sandalwood,  
red lacquer and gilding, H33cm

Seated on a high throne the Buddha's right hand performs the gesture of taking the Earth as witness while his left, with the palm turned upward, rests on his lap in contemplation. With his half-closed eyes, this Buddha conveys all the slight austere serenity typical of the Lao art which still displays a vigorous treatment free from the rather mannered decoration of the following period.

**Price:** 2.000 €



# 5

## Betel box (Kun-it)

Burma (Myanmar),  
1900-1920, diam.14xH12cm,  
red/orange lacquer technique on bamboo wood,  
with inscription, part of a Rangoon collection  
of Burmese lacquerware

Betel is a pepper plant, the leaves of which were chewed with bits of areca nut and lime. A betel box was used to store these ingredients in one or two trays inside. Asian people chewed the betel for digestive purpose or as a mild stimulant. Sometimes the betel box mentions a Burmese inscription on the base, the signature of the artist or the workplace. The British Museum of London has the largest collection of lacquerware outside Burma.

**Price:** 500 €





6

### Betel box (Kun-it)

Burma (Myanmar), 1900-1920, diam.16xH8cm, red lacquer technique on bamboo wood, with inscription, part of a Yangon Rangoon collection of Burmese lacquerware.



Price: 480 €

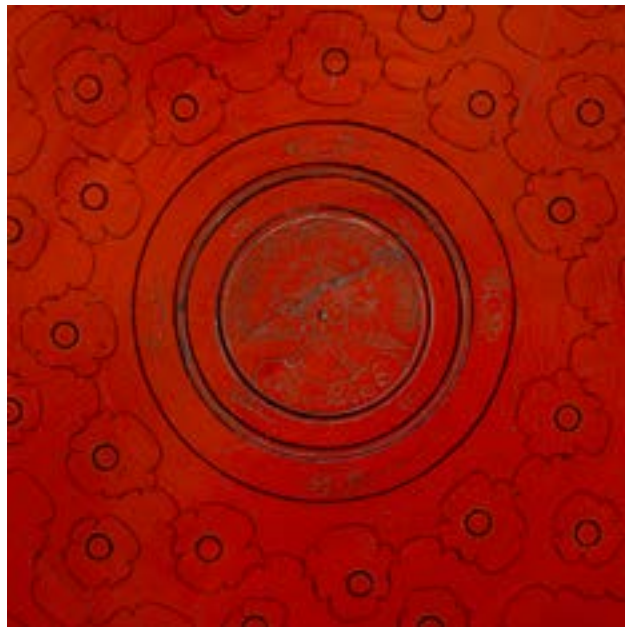




# 7

## Betel box (Kun-it)

Burma (Myanmar), 1900-1920, diam.24.5xH23cm,  
red lacquer technique on bamboo wood, part of a Yangon  
Rangoon collection of Burmese lacquerware



### REFERENCES

Fraser-Lu S., *Burmese lacquerware*, The Tamarind Press, Bangkok, 1985

Isaacs R. and Richard T.Blurton, *Visions from the Golden Land-Burma and the art of lacquer*, Art Media Resources, 2000

Falconer J. & Moore E., *Myanmar style*, Art, Architecture and Design of Burma, Thames and Hudson, London, 1998.

**Price:** 500 €



# 8

## **Mirror (a)**

Cambodia,  
Angkor Vat period, 12 th Century,  
bronze, diam.17 cm.

## **Mirror (b)**

Cambodia,  
Angkor Vat period, 12 th Century,  
bronze, diam.14,5cm.

Bronze mirrors were popular items among the Khmer during the 12th Century, as they are represented in the raised hands of several apsaras carved in relief on the walls at Angkor Vat and Ta Prohm. An apsara holding a mirror is a genre known from early Indian sculpture where it reflected the beauty of its owner, and may have also been intended as a possible offering to a deity.

The mirrors are simply decorated with a raised rim and several concentric circular moldings. These mirrors have no handle, otherwise its decoration and shape are similar to the examples with handle.

**Price:** (a) 1.900 €

**Price:** (b) 1.800 €

a



b



# 9

## Mirror with handle (a)

Cambodia,  
Angkor Vat period, 12 th Century, bronze and iron,  
diam.14.5cm, H24cm.

## Mirror with handle (b)

Cambodia,  
Angkor Vat period, 12 th Century, bronze and iron,  
diam.17cm, H28cm.

The mirrors are decorated with concentric circles and have an iron handle.

The mirror was cast with the lost wax method and attached to an iron handle.

## REFERENCES

Emma C.Bunker and Douglas Latchford , *Adoration and Glory*.The golden age of Khmer Art, Chicago: Art media resources, 2004, p. 374-375-376

**Price:** (a) 2.800 €

**Price:** (b) 2.800 €





# 10

## Lacquer artisan's bowl

Japan, Meiji era,  
circa 1880-1920, cypress wood,  
diam.22xH12cm, Private collection Belgium

The exterior of this bowl is over-splashed with uneven layers of red, black and sometimes other colors, the interior similarly coated and later polished down to reveal abstract patterns in the built-up lacquer. Bowls such as these were collected in the early 20th Century and polished to be used as *kashiki* or bowls for tea sweets during the tea ceremony.

Sometimes the bottom was signed by the polisher or the artist.

### REFERENCES

“Layer of Brilliance”, The Mingei Museum of San Diego, USA.

**Price:** 2.500€



11

## Lovely small head of Buddha

Thailand or Laos,  
17th Century,  
bronze, H7,5cm

**Price:** 1.800€



# 12

## An important Head of Buddha

Burma (Myanmar), Mandalay period,  
19th century, alabaster,  
black pigment and colored glass, H33cm

The head of a very serene Buddha, made from alabaster, with half closed eyes, an urna on his forehead, arched eyebrows and a large ushnisha atop the head. He has elongated earlobes by wearing heavy earrings during his youth. In Burma, alabaster is called sagyin, quarried in a mountain range north of Mandalay. A nice hairband in colored glass separates the hair from the forehead. This example is a beautiful evocation of the peacefulness of the Buddha, with its creamy tones inspiring compassion and wisdom.



### REFERENCE

Somkiart Lopetcharat, *Myanmar Buddha: The Image and its History*, Siam International Books Company Ltd., p.168

**Price:** 5.800 €





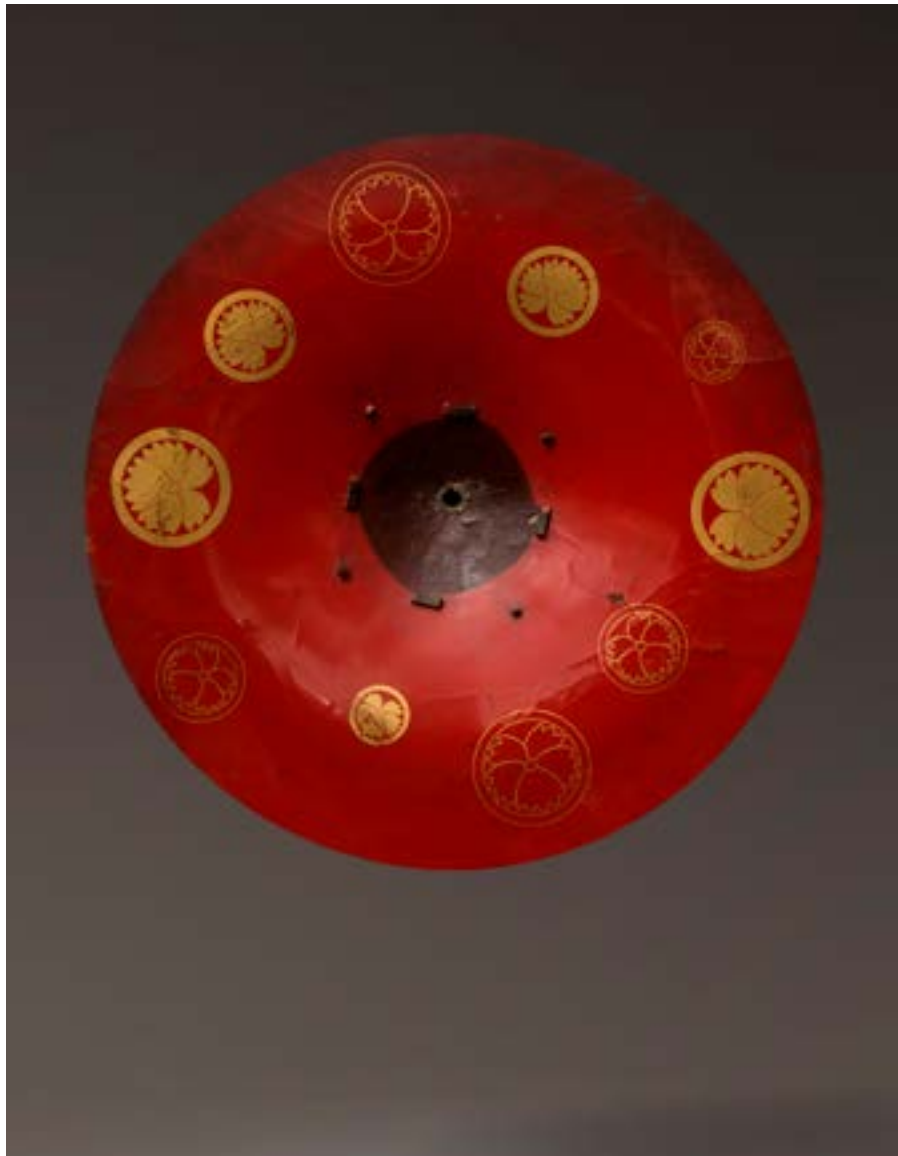
# 13

## Jingaza

Japan, Mid Edo period, 19th Century,  
wood covered with buffalo leather, with a Mon (clan crest)  
in copper, diam.38cm.

The Jingaza is a type of hat worn by the Samurai warriors when traveling.

The Inside of the Jingaza is remarkably bright red lacquered with gilded crests in repetition.



**Price:**  
3.500 €



14

**Very rare handwoven basket in pyramid form with strap**

Northern Thailand,  
early 20th Century, bamboo, H32,5x12cm,  
from the collection of C.G from Belgium

Each separated piece could be used as a bowl to eat or drink from. The basket has a strap used to improve carrying capabilities.

**Price:** 1.400 €



# 15

## Rare betel basket with separate lid decorated with a palmtree

East Sumba in Indonesia,  
made of palm leaf, H27x20,5cm,  
from the collection of C.G from Belgium.

This betel basket in palm tree was woven by a  
master basket weaver in East Sumba.



**Price:** 1.100€







# 16

## Phurba from Tibet(a) or Nepal (b-c)

19th Century, sandalwood,  
Private Collection M.Coppens Belgium

a. Phurba, Tibet, H28cm

b. Phurba, Nepal, 34cm

c. Phurba, Nepal, 23cm

The Phurba in Tibet and Nepal is regarded as a magical ritual dagger.

The ritual dagger is probably one of the most enigmatic ritual objects used in Tibetan Buddhist ceremonies.

The daggers seem only to have been used in Tibet and regions where Tibetan Buddhism flourished.

Padmasambhava, the founder of Buddhism in Tibet, is considered the inventor of this object. With his dagger he gained control over the local spirits that obstructed the introduction and path of Buddhism in Tibet.

By putting the dagger in the earth, it was thought to capture the evil spirits. When erected in its central position in a mandala, it can subdue negativity and malicious influence.

A three-edged wooden blade emerges from the head of a makara, a mythological water creature. Also the Naga (snake) is visible on the blade. Old textile fragments are still present.

Three terrifying heads represent each a dharmapala, protectors of Buddhism; guarding all directions, they are depicted with an open mouth and bulging eyes, adorned with a crown and earrings, the hair topped by a half vajra.

The central part of the Phurba is formed by endless knots, symbolizing the endless of the rebirths.

**Price:** 1.200 €/each

a



b



c



# 17

## Head of a Bodhisattva

(Western) Tibet, 12 th Century,  
bronze with blue pigment, H 10 cm,  
Private Swiss Collection

The face of the Bodhisattva is framed by tiny curls and he expresses a princely authority. The crown is decorated with lotus flowers above each ear. It is surmounted by a very high hairdo in the shape of a stupa adorned with a jewel on top. He used to wear very large earrings.

**Price:** 2.500 €





# 18

## Head of a Bodhisattva Avalokitesvara or Maitreya (?)

(Western) Tibet, 15-16 th Century,  
bronze with remains of old pigments, H 13 cm,  
Private Swiss Collection

The face of the Bodhisattva is framed by an elaborate crown and he expresses a princely authority: closed eyes and a nice smile around the perfectly carved lips. His hair is arranged in an elaborate topknot.

The five-leaf crown is embellished with semi-precious stones and decorated with lotus flowers above each ear. The Bodhisattva has an urna on the forehead which had been engraved with a precious stone. The remains of large ear ornaments filled with stones are still visible.

**Price:** 2.500 €



# 19

## Elephant with driver and canopy

South of India,  
Tamil Nadu, Tanjore district, 19th century,  
weathered teakwood, H51cm

A raja (prince) is seated on his throne, with his Mahavat (driver) in front, the ankusa (goad) in his right hand.

**Price:** 2.400 €



# 20

## Very rare buckle in the shape of a lotus flower

Cambodia, Khmer culture, Angkor Vat period, 12th Century, bronze, H18xW9 cm, private Collection Belgium The lotus flower refers to purity in Buddhism.

The lotus flower refers to purity in Buddhism. Three loops on the rear side were used to attach the buckle.

### REFERENCES

**Emma C.Bunker and Douglas Latchford**, *Adoration and Glory. The golden age of Khmer Art, Chicago: Art media resources, 2004.*

**Emma C.Bunker and Douglas Latchford**, *Khmer bronzes: new interpretations of the Past, 2011*

**Dolsheimer N.**, *Collections du Musée national de Phnom Penh*, Ed. Magellan

**Price:** 2.500 €





# 21

## 2 Buckles in disc form

Cambodia, Khmer culture,  
Angkor Vat period, 12th Century,  
bronze, diam.8.5- 8cm, private Collection Belgium

A set of cast bronze domed buckles, with geometric design. Two loops on the rear side were used to attach the buckle. The shape of the buckles can be associated with the dharma wheel in Buddhism, which refers to spiritual growth.

**Price:** 900 €/each



# 22

## Bracelet

Northeast Thailand, Ban Chiang culture,  
Bracelet in the shape of a pentagon,  
Bronze age, 1st millenium before Christ,  
stone, diam.15.5cm

Ban Chiang is an important Bronze Age village and burial site, located in northeastern Thailand. The site is one of the largest prehistoric Bronze Age sites in this part of Thailand. Some adults in these burial sites wore an amazing quantity of jewellery, including these shell or stone bracelets as offerings.

### REFERENCE

Higham C, Thosarat R., *Early Thailand, From Preshistory to Sukhothai*, River Books, 2012, p 147-149-152-159.

**Price:** 3.200€



# 23

## Exceptional Head of Buddha

Thailand,  
Ayutthaya period, 15-16th Century, bronze, H32cm, Private  
collection Richard and Sabine de G. from Lausanne, Switzerland

This outstanding large head of Buddha from the Ayutthaya Kingdom of central Thailand has elegant upswept eyes that reserve only a narrow opening for a downcast gaze.

Finely modeled with incised chin, bow-shaped mouth, the heavy-lidded eyes cast downward and gently arching brows, flanked by pendulous earlobes, the hair in tight snail-shell hair curls over the ushnisha. The ears are pointing upwards. A very fine hairband in heartshape separates the hair from the forehead. Some remains of lacquer and gilding. Originally the eyes were filled with mother of pearl.

During the fourteenth through sixteenth centuries, Thailand's Ayutthaya kingdom became one of the most powerful forces on mainland Southeast Asia. Continuing the artistic trajectory set forth under the Sukhothai, the Theravada polity sponsored the production of Buddha images fashioned in a new distinct style. The faces display a curvilinear contour with the hairline extending towards the sinuous browline accentuated by elongated ears flared at the upper and lower tips. The eyes,

extending evenly across the width of the face, are three-quarters closed to endow the figure with a sense of serenity that is at once inwardly directed and also engaged with the world.



**Price:** 23.000 €





# 24

## Pair of standing monks

Thailand,  
17-18th Century, Ayutthaya period, bronze with gilding,  
H22 en H22,5cm, Private collection Richard  
and Sabine de G. from Lausanne, Switzerland

Each standing in samabhanga, with hands joined in anjalimudra, wearing uttarasangha and samghati, the face with a serene and friendly expression, with elongated earlobes and curled hair, each inserted in an old wooden base.



**Price:** 7.000 € (for the pair)



# 25

## A gilded and inlaid chanting fan from a senior monk

Burma,  
circa 1920, the frame is of carved teak wood and the body  
of the fan is of lacquered woven bamboo strips,  
W37cm x H45cm, weight 1.336g, old UK collection

This large fan from Burma is gilded and inlaid with glass backed with a foil of silver, in green and blue color. The shape is inspired by the simple palm-leaf fans afforded to novice and less senior monks. This is a ceremonial fan used by a senior monk while chanting or reciting prayers from memory during temple and monastic ceremonies. The fan was used to shield the face of the monk so that he could fully concentrate on reciting the chants. Similar fans used in Thailand tended to have a straight handle and were held upright. This type from Burma has a thick wavy handle to allow the weight of the fan to be held by the monk's thigh.

**Price:** 2.900 €



# 26

## Bovid Head

India, Kerala,  
19th Century, wood with pigment, L50xW17cm,  
Compagnie de la Chine et des Indes, Paris

In Kerala huge effigies of bulls (Nandi) in pairs are brought to the temple premises in a procession with the guidance of rhythmic drums and music. These gigantic decorated bulls are in fact a ritual offering by the devotees to their beloved Lord Shiva.

The pictures below show the monumental representation of Nandi with his driver.



**Price:** 2.500 €





27a

**Very rare pair of shoes**

Iraq/Syria, 19th Century,  
leather, tassels in wild silk, L 27,5x16,5cm,  
from the collection of C.G from Belgium

**Price:** 1.400€



27<sup>b</sup>

**Rare pair of bound foot shoes**

China, embroidered silk in grey,  
China, circa 1850, from the collection of C.G  
from Belgium

**Price:** 600€



27<sub>c</sub>

**Rare pair of bound foot shoes**

China,  
silk in blue/pink and red/pink color, circa 1850,  
from the collection of C.G from Belgium

**Price:** 500€/each





27<sub>d</sub>

**Rare pair of bound foot shoes**

China,  
embroidered silk, circa 1850,  
from the collection of C.G from Belgium

27<sub>e</sub>

**Rare pair of miniature bound foot shoes**

China,  
embroidered silk, circa 1850,  
from the collection of C.G from Belgium

**Price:** 550€

**Price:** 450€





# 28

## An outstanding Crowned Jambhupati Buddha

Burma,  
19th Century,  
Laquered gilded wood with a nice dark chocolate-brown patina,  
H82 x W34 x D25cm,  
Compagnie de la Chine et des Indes Paris

This Buddha is seated in bhumisparsa mudra on a very decorative base and wearing an elaborate winged crown with a distinctive cone on top. This is a typical element of the Burmese Buddha probably based on the Indian headdress ribbons that were cast on the Indian Hindu bronze images. The Buddha in his royal attire wears a necklace "salwe" falling down to the chest, thick earplugs and bracelets around the arms.

The Burmese royal crowned Jambhupati Buddha image originated from the story of the Buddha's encounter with King Jambhupati, whereupon the Buddha adorned royal attire in order to humble the arrogant and overbearing king Jambhupati, who threatened one of his followers. The King on seeing

the Buddha dressed in such splendor was overawed and from that day onward he became a follower of the Buddhist teachings and he himself became a monk and realised enlightenment.



### REFERENCE

Somkiart Lopetcharat, *Myanmar Buddha: The Image and its History*, Siam International Books Company Ltd., p.398

**Price:** 8.800€



# 29

## Buddha head

Cambodia,  
20th Century, weathered teak wood,  
H57xW26cm, mounted on a metal base

Very impressive and more than life-size head from Cambodia, in the style of the Bayon towers, a richly decorated Buddhist temple at Angkor.

Highly decorated head with a crown, downcast eyes, a beautiful serene smile around the lips, a beard and moustache, wavy hair and long earrings.



**Price:** 3.500 €



# 30

## **Tiger, Sophannarith Thou**

Cambodja,  
oil painting, 50x40cm, signed by the artist in front.  
Sophannarith Thou is an icon of the Cambodian  
Contemporary Painting scene

Sophannarith Thou is an icon of the Cambodian Contemporary Painting scene. He was born in the countryside in 1960 and studied at the Royal Academy of Fine Arts in Phnom Peng between 1985 till 1991. In 2000 he was acknowledged as an "Honorable Painter" by the Ministry of Culture of the Kingdom of Cambodia. Through his paintings the beauty, diversity and richness of the tropical Cambodian landscape with his amazing colors and impressions appear before us. His much-sought-after impressionistic animal images play an important role in Cambodian mythology, legends and beliefs, religion, and everyday life.

**Price:** 3.200 €







# arte famē

a way to enlightenment



**Colophon:**  
2021,  
Farah Massart, Meise

**Photography:**  
Speltdoorn Studio

**Design:**  
Valerii Baryshpolets