

# artefact

a way to enlightenment

ONLINE  
WINTER  
2020  
CATALOG







## Christmas special 2020

We would like to thank all our friends, collectors and customers. We are grateful for your sustained interest, your support and confidence in our gallery over the past year. Our Christmas special is focusing on a wide range of sculptures and ritual objects from Southeast Asia and India.

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.

With my best wishes for a peaceful Christmas time, and a healthy, joyful and prosperous 2021!

### Gallery Famarte

Fine asian art  
and antiques

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**Farah Massart**

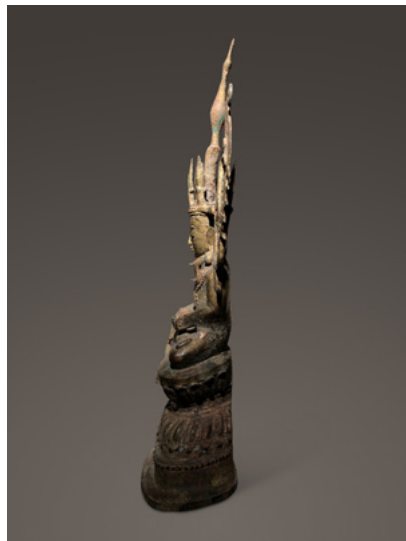
1 December 2020

# 1

## Crowned seated Buddha (Jambupati)

Burma (Myanmar),  
2nd-3rd Ava Art, Mid 18th Century, bronze with gilding,  
H 30.5 x W 11 cm,  
Private Collection M.V. Belgium

The Buddha is seated in the crossed-legged position on a high, bell-shaped pedestal, with the right hand in bhumisparsa mudra, touching the "earth". On his elaborate crown two lateral wings are attached, supported by each shoulder. The ushnisha is rising as an elegant tall finial. The Buddha wears a long pectoral necklace and bracelets. These elements are a distinctive Burmese development and a sign of nobility. The round face of the Buddha is extremely peaceful and soft, with his eyes gazing downwards in meditation.



### REFERENCES

*Myanmar Buddha, The image and its history*,  
Somkiart Lopetcharat,  
Siam International Books company Ltd, 2007, p. 140

*Buddhist art of Myanmar*, *Sylvia Fraser-Lu and Donald Stadner*, Asia Society Museum, NY, 2015,  
no 34, p.154

**Price:** 3.600 €





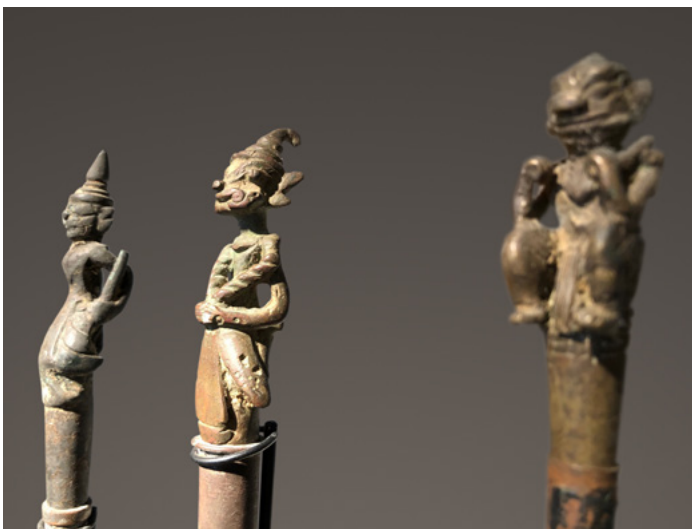
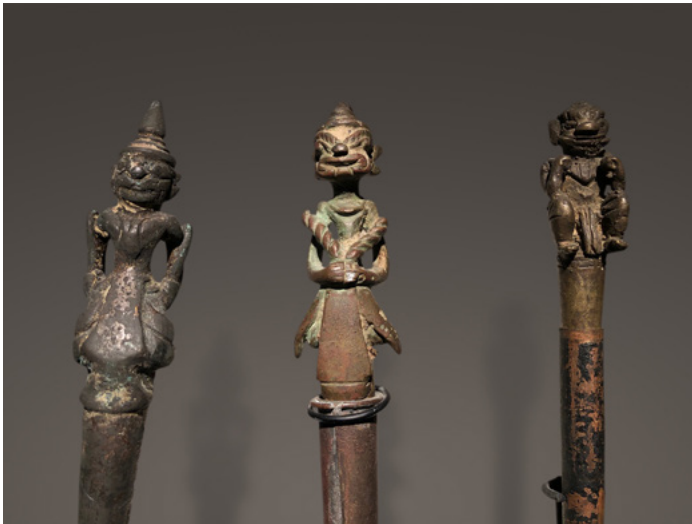
# 2

## 3 Tattoo tools

Complete with weight and needle, Burma (Myanmar), 19th Century, bronze, H39.5cm (Incl. quality custom made stand). Private collection M.V Belgium

The tattoo tool consists of three parts, the head, the center part and the needle.

- a. The Demon Beelu wearing a crown and kneeling, attired in court dress.
- b. The Demon Beelu with large fans, wearing a crown, holding two clubs in his hand, attired in court dress.
- c. A seated Demon, holding two clubs in his hand, attired in court dress.



### REFERENCES

Tattoo weights from Burma, Noel F. Singer, Arts of Asia, Vol 18, Issue 2, March-April 1988 Edition, page 77.

**Price:** 300 €/each

a



b



c



# 3

## Very rare miniature hsun-ok and food container

Burma (Myanmar), early 20th Century, lacquer technique on bamboo wood, Private collection M.V.Belgium

Many Burmese lacquerware can be found in the tourist shops in Burma or Thailand, but only a few original pieces remained in private collections.

- a. The spired lid of the Hsun ok is reminiscent of the outline of the Burmese pagoda, red lacquered, H10.5xW5 cm
- b. Food container, used to be a a daily utensil for the Burmese people, black lacquered, H9xW6 cm

**Price:** 220 €/each





b



# 4

## Betel box (Kun-it)

Burma (Myanmar), 1900-1920, diam.14xH12cm, red/orange lacquer technique on bamboo wood, part of a Yangon 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:** 450 €



5

**Betel box (Kun-it)**

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



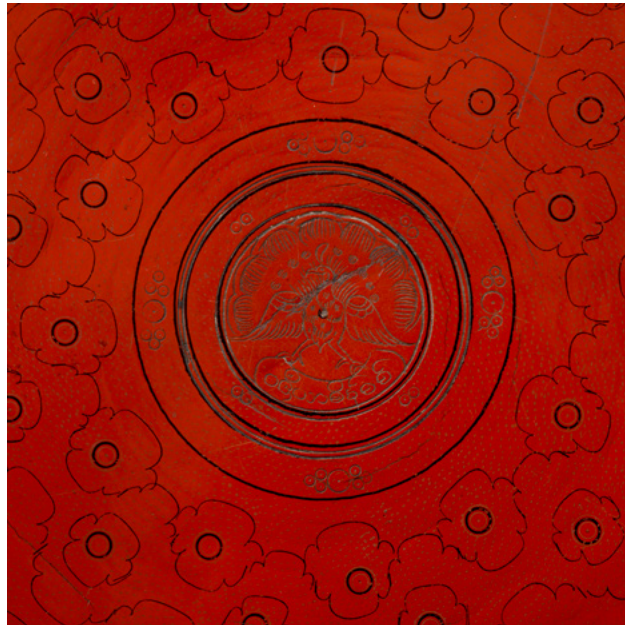
**Price:** 480 €



# 6

## Betel box (Kun-it)

Burma (Myanmar), 1900-1920, diam.24.5xH23cm,  
red lacquer technique on bamboo wood, part of a Yangon  
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:** 600 €



7

## Temple architectural fragment

Burma (Myanmar), 19th Century, teakwood

8

a.H71xW24cm

b.H76xW24cm

c.H74xW24cm

9

These architectural fragments in Burmese hardwood show elegant kneeling creatures and residents of the heavenly realms. They wear a special ceremonial cloth and crown as proof of royal origin, adorned with floral spirals spreading around, with wings on the shoulders. The conical crown is covered with rows of leaves. The background is carved with elements from nature. The woodcarver has created a sense of motion, elegance and beauty.

Also suitable to hang on the wall!

### REFERENCES

**Somkiart Lopetcharat**, *Myanmar Buddha: The Image and its History*, Siam International Books Company Ltd., 2007, p 496.

**Price:** 2.400 €/each

a



b





C



# 10

## Seated Buddha on lion throne

Burma (Myanmar), early 20 th Century,  
lacquered teakwood, H72xW24 cm,  
Private collection Belgium

The Buddha is seated on a lion throne with peacock in the middle, the Buddha's face with a soft and serene expression. Two small seated lion figurines are placed on each side of the throne, called the Royal Lion Throne. In the middle the peacock figurine, which represents the sun.



**Price:** 1.200 €



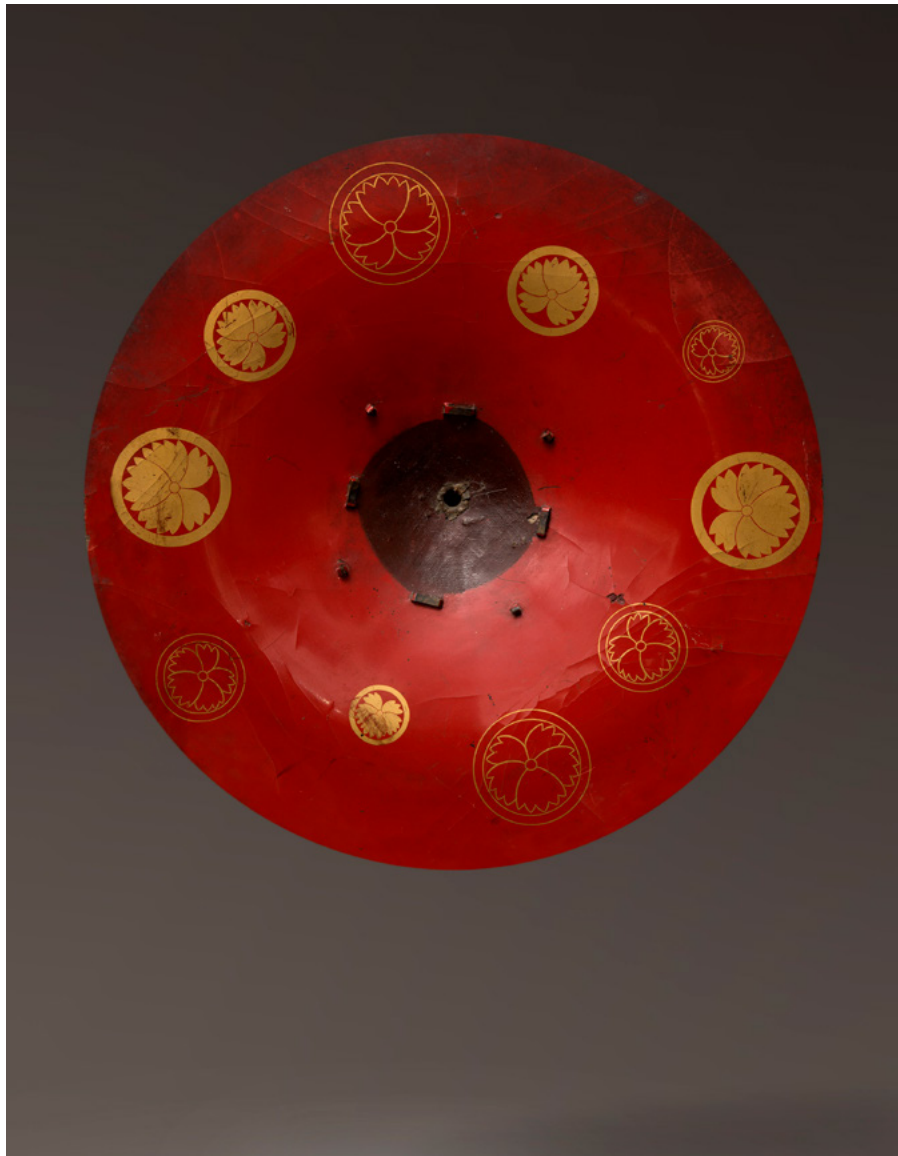
# 11

## Jingaza

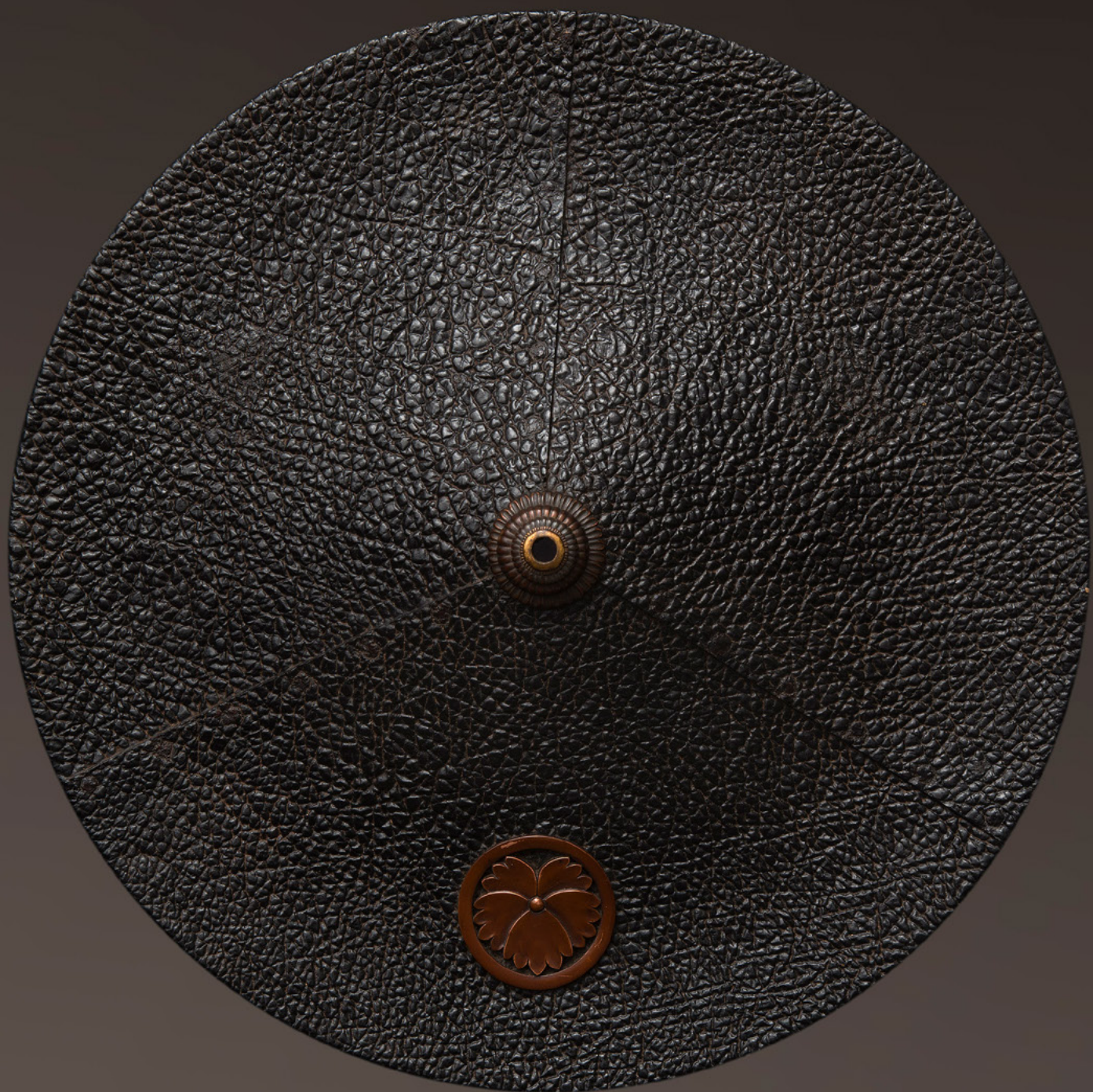
Japan, Mid Edo period, 19th Century,  
wood covered with buffalo leather, with a Mon (clan crest)  
in copper, diam.38cm.

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:**  
3.300 €



# 12

## 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:** 2.700 €



# 13

## Very original lacquer artisan's cabinet

Japan, Showa era, mid 20th century,  
wood with red lacquer, L24.5xH23.5cm,  
Private collection Belgium

The exterior of this cabinet is over-splashed with uneven layers of red and black lacquer by the artisan's work. It was later polished down to reveal the abstract patterns in the built-up lacquer.

**Price:** 2.200 €



# 14

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

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

a. Phurbu, Tibet, H28cm

b. Phurbu, Nepal, 34cm

c. Phurbu, 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 dagger seems 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:** 1.550 €/each



a



b



c



# 15

## 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:** 3.500 €



# 16

## 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:** 3.500 €



# 17

## Seated Buddha

China, Ming period, 17th Century,  
lacquered wood, collection Serge Blazy Paris (cfr. his label on  
the base), H30,5xW16 cm



**Price:** 3.200 €



# 18

## Delicate headdress for children

China, Miao ethnic minority,  
early 20 th century,  
fabric with silver ornaments and amulets

The Miao ethnic minority has a population of almost 9 million people, which is larger than most of minority groups in China. After immigration, they mainly live today in Yunnan, Hunan, Hebei and Hainan Provinces. They are very skilled in handicrafts, such as embroidering, weaving and jewel casting. Because the Miao silverware producing regions had no natural silver resources, the hardworking Miao people used to melt almost all the silver coins they earned. From the 1950's, the government began to regularly allocate special silver to the Miao people as a sign of respect for their traditions and customs. In this case the silver amulets were applied to protect the baby or child. The rim of the headdress is decorated with delicate embroidery of flowers.



**Price:** 500 €





# 19

## Pair of earrings

China, Miao ethnic minority,  
early to mid 20th Century, silver,  
diam.6 cm each

This pair of silver ear ornaments is from the Miao people. Each has a silver hoop for the ear, which ends in two tight spirals. The wearing of silver jewellery by Miao women was very important as it was a sign of femininity and wealth.

### REFERENCES

Beringen, J. et al, *The art of silver jewellery: From the Minorities of China, the Golden Triangle, Mongolia and Tibet-The Rene van der Star collection*, Skira, 2006.

**Price:** 450 €/pair



20

**Side table with 3 drawers and 2 shelves  
(the lowest in openwork)**

China, Hebei,  
Qing dynasty, 19th Century,  
red lacquered wood, 114x36x102cm

**Price:** 2.300 €



# 21

## Dong Son bell

Vietnam, Dong Son period,  
ca 300 BCE-100 CE, lost wax method of casting with green  
patina and earth incrustations, H13xdiam.9 cm

The domed bell with a large upper suspension loop is adorned with triangle ornaments at the lower and upper edge, and with a fine coiled rope motif at the base and upper loop.

The suspension loop is embellished with a small coiled rope motif and spiral motif.

The surface contains a nice malachite-green patina.

Centuries of earthen deposit and oxidation had fused into the inside of the bell.

The Dong Son culture was named after a village in the north of Vietnam on the banks of the Ma river where a huge number of bronze and other objects were discovered in 1924. It emerged

at the start of the 1st millennium BC and marked the height of the bronze civilization in this region.

Centred on the Red River Valley of Vietnam, the Dong Son were sophisticated agriculturalists, raising rice and buffalos.

The bronze age culture originated in Vietnam and developed in the other countries of Southeast Asia, also the lost wax method was widely spread in Southeast Asia.



**Price:** 3.800 €



# 22

## Very rare buckle in 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.

### 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 €



# 23

## 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. Loops on rear side. The shape of the buckles can be associated with the dharma wheel in Buddhism, which refers to spiritual growth.

**Price:** 900 €/each



24

**Bracelet, Ban Chiang culture**

Northeast Thailand,  
Bronze age, 1st millenium BC,  
*Tridacna gigas* (shell), diam.18cm

**Price:** 3.200 €





# 25

## Bracelet, Ban Chiang culture

Northeast Thailand,  
Bronze age, 1st millenium BC,  
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.

### REFERENCES

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

**Price:** 3.200 €



26

**Headgear**

Ladakh (North India), 19-20th Century,  
leather with semi-precious stones such as turquoise,  
carnelian and coral, silver cabuchon in front, diam.20cm



**Price:** 1800 €

27

**Seated Crowned and bejewelled Buddha on the rock**

Thailand, Rattanakosin period (1850-1900),  
gilded bronze, H 10 cm,  
Private Collection C.Hioco Paris



**Price:** 700 €

# 28

## Vishnu

India, Kashmir region, Karkota period,  
circa 9th Century, grey-green chlorite, H13,5cm,  
Collection Paris, Collection Nayef Homsy NY

The god wears a long garland reaching below the knees and a dagger at his waist, a unique feature to Kashmiri versions of Vishnu. He holds his usual attributes, the conch and the lotus flower. The three leaf crown, the necklace and 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.



### REFERENCES

Pratapaditya Pal, *Art and architecture of Ancient Kashmir*, 1989, Marg Publications, Bombay.

**Price:** 6.000 €



# 29

## Mughal box for spices

India, Rajasthan, early 20th Century, papier maché, hand painted with Mughal court scenes, with two iron locks for the cover in stepped pyramid form, L30xH32xD22cm.

The smell of (curry) spices is still present!

**Price:** 1.100 €



30

**Toy elephant with rider on wheels**

India, Rajasthan,  
1900-1920, painted wood,  
L36xH48.5 xD24cm

**Price:** 900 €



# 31

## Solid silver wedding dowry belt from India

Rajasthan, 1900-1920, silver with deep patina,  
Private collection the Netherlands

The belt has a screw closure, with 5 silver braided chains and 38 rosette bands in two different designs. The length is 77 cm. Rajasthani craftsmanship with wear and tear from use over the decades. A beautiful example of early jewellery from Rajasthan!



**Price:** 350 €





32

### Carved low chair

Swat-Kohistan, North-West Pakistan,  
19 th Century, Junepeus wood, L48xH70xD47cm,  
with Tree of life design,  
Private Collection B.Wille Belgium

This chair with low seat is made in the typical style of the Swat Valley region in northern Pakistan. The elements are made of hard wood, partly decoratively turned and simply fitted together with the struts of the seat – without nails!

The front and back upper part is richly adorned with deep chip-carving elements from nature in relief.



**Price:** 650 €



# 33

## Bodhisattva

Pakistan, Gandhara, 5th Century, Schist, H 7,5cm

Private collection UK since the early 80ies

Private collection Michael Phillips, Los Angeles, acquired from J.Tucker gallery in London

This bodhisattva in schist is standing with his left hand holding a lotus which grows up along his arm. He is decorated with a tiara and rich jewelry, a complete halo behind his head. The sculptural quality and detailing are exquisite, a nice patina enhances the whole.

Although the representation of the bodhisattva is well known in Gandhara art, it takes till the 5th Century for the birth of the iconography of Avalokiteshvara, identifiable by the lotus and sometimes the presence of the Buddha Amitabha in his hair. This piece could be part of a portable altar and was meant for private devotion.

### REFERENCES

M.Ashraf Khan, *Gandhara sculptures in the Swat Museum*, Saidu Sharif, 1993, n° 7.

**Price:** 5.000 €





# arte famē

a way to enlightenment

**Colophon:**  
2020,  
Farah Massart, Meise

**Photography:**  
Speltdoorn Studio

**Design:**  
Valerii Baryshpolets