





BEYOND BORDERS

Gauchet Asian Art 2020



BEYOND BORDERS

Transcending Barriers Through Timeless Aesthetic

More than ever in this era of globalization, the political and cultural impact of borders plays a major role in the conception of identity-both on a societal and individual level. Art serves as a vehicle of connection that transcends language, race, gender, culture, economy, physical and individual barriers. Uniting humanity, art strengthens understanding and stimulates greater compassion. Beyond Borders: Transcending Barriers Thought Timeless Aesthetic reflects on our current global situation by focusing on how powerful works of art have been at the epicenter of complex histories and withstood the test of time, culture and evolution. Art produces a visceral response and can provoke, inspire and open one's eyes not only to a different vantage point but can also transport us to another time. Putting an uplifting spin on a turbulent time, Gauchet Asian Art's 2020 catalog celebrates diversity and focuses on art that connects rather than divides us.

Bringing together an elegant collection of lacquer, porcelain, bronze, carved jade, wood and ivory from the Eastern Han, early Ming Dynasty, mid Meiji period and reaching to the 20th century, the catalog demonstrates the international scope and breadth of art from the Asian diaspora. Highlights include: an incredibly delicate porcelain Wucai Month Cup featuring a traditional poem and a six-character Kangxi mark, a Chinese Republican period Famille Rose Bottle Vase depicting a four-letter character mark as well as an illustrious celestial combat scene on the body. Also included is a unique gilded wood sculpture of enormous proportion; appropriately titled, "Mountain of the Immortals," the structure was intended for the altar

of a Dao temple, and it's compared to a similar sculpture exhibited in Museum Volkenkunde . The showcase work displayed on the front cover is a rare Japanese ivory dish from the Meiji period. The extremely rare, signed plate is a dodecagonal shape. Each of the twelve segments (with a center scene) exhibit low relief carvings from the Eighteen Arhats, who are said to have reached the state of Nirvana following the Noble Eightfold Path of Gautama Buddha.

The catalog is a celebration of a rich history and the connective value of a timeless aesthetic. The works of art selected for the 2020 catalog were carefully curated and chosen for their distinguished aesthetic and the magnitude of their clout which transcends time and space. They are not just indispensable masterpieces of design and devoted craftsmanship but they also defy the parameters of the traditional artistic canon, carrying a legacy that continues to inspire humanity artistically and spiritually.

Jean Gauchet
Gauchet Asian Art, France



跨越界限

以永恒的美学超越障碍

国界带来的政治和文化影响，在社会和个人身份认同的概念中发挥重要作用。此影响在这全球化时代更显重要。艺术作为一种超越语言、种族、性别、文化、经济、物质和个人障碍的联系载体，将人类团结一起，加强互相理解，激发更大的同理心。《跨越界限：以永恒的美学超越障碍》关注艺术作品如何在复杂多变的历史中处于核心位置，如何经受时间、文化和发展带来的考验，从而反思我们当前的全球形势。艺术能产生一种由心而发的反应，不仅能激起、启发和开阔眼界，更能把我们带到另一个时空。Gauchet亚洲艺术的2020年画录，为这个动荡的时代注入了一抹亮色，以艺术的多样性为主题，收录一系列连系人类的艺术作品。

荟萃了中国东汉、明初、日本明治中期至二十世纪的漆器、瓷器、青铜器、玉雕、木雕、象牙等，此图录展示了亚洲散落全球的艺术视野和宽度。焦点收藏包括五彩瓷十二月花神杯《大清康熙年制》款，题诗为“清香和宿雨，佳色出晴烟”；民国《如意年制》粉彩长颈瓶；以及漆金木雕坐佛三清仙山，原为道观察坛而设，其相似雕塑展于荷兰Volkenkunde博物馆。而封面收藏是日本明治时期极为罕见的象牙雕罗汉盘子。此署名盘子呈十二角形，连同位处中央的小盘，每段各雕有跟随释迦牟尼八正道而修成涅槃的十八阿罗汉低浮雕。

此图录歌颂历史的悠久和把人类连系起来的永恒美学。入选2020年图录的艺术作品，均精挑细选，以其超卓的美学价值和超越时空的影响力而被选出。这些收藏不仅是艺术家和工匠巧夺天工的杰作，亦是对传统艺术典范限制的挑战，承载着艺术上和精神上不断激励人类的遗产。

Jean Gauchet
法国 Gauchet 亚洲艺术

1

STANDING BUDDHA

Bronze

Height: 16 cm

Ancient region of Gandhara, 4th to 5th century

Standing in a slightly bent posture, the Buddha is wrapped in his long and pleated monastic garment, covering both his shoulders. His right arm is clad into the *saṃghāti*, letting only his hand out, seizing the hem of his robe in front of his chest while his left hand, turned downward, holds the extremity of his cloth. His elongated face bears the marks of the Great being (Skt. *mahāpuruṣa*): the distended ear lobes, the curled hair with the *uṣṇīṣa* or cranial protuberance, the *ūrṇā* between his eyes and the three lines on his neck. A tenon protrudes to the back of the statue, indicating the presence of a nimbus.

Cast in bronze, the eyes and the *ūrṇā* are inlaid with silver, contrasting even more with the patina.



In a general manner, our statue possesses many characteristics of the standing Buddhas of the Bactro-Gandhāra production: wearing a rather heavy robe that covers both shoulders, the left hand down holding a part of his garment, the elongated ear lobes... Yet, besides these similarities, many differences remain. The face is rather thin, as are the lips, usually fuller. The hair is not made of wavy lines as often encountered but of curls, a style developed outside of Gandhāra . These curls cover a large portion of the head, down to his neck, and the uṣṇīṣa is large and round. The lines of the eyebrow do not join the ridge of the nose and the ūrṇā is round and protuberant. Final and foremost difference, the position of his right hand: most of the standing Buddhas hold their right hand in abhaya mudra, the gesture of absence of fear. However, a similar position can be observed on two examples of the Gandhāra production: polychrome stuccos from around the 4th and 5th centuries presented in Christie's and Bonham's sales.

All the few known metallic statues of the same region are presented as "a blend of elements seen in the stone sculptures of Gandhara with the Gupta style of north India" and dated from the 6 century . Among them a work from the Musée Guimet presents striking similarities both in style and technique, displaying the same hair, ear lobes and above all, silver inlaid eyes. Unlike the others, this one is said to date from the 3rd-4th century. The resemblance with our statue associated with the peculiar hand gesture would suggest a 4th-5th century dating.

Provenance: From a private French collection

健陀罗 四至五世纪
释迦牟尼佛立铜像
来源：私人法国珍藏



2 PHOENIX'S EYE

Bronze

Height: 8 cm

Length: 15 cm

China, Eastern Han/Six Dynasties

Ornamental bronze element cast in the form of a phoenix eye.

Provenance: Private collection, Paris

中国 西汉 / 六朝

青铜凤眼钿

来源：法国巴黎私人收藏



3 SEATED KSITIGARBHA BODHISATTVA

Bronze

Height: 21 cm

China, Song dynasty

Bronze figure of a ksitigarbha, shown seated on a podium in lalitasana with one hand holding a scepter and another resting in the lap and facing up. Traces of gilt lacquer.

Provenance: Private collection in Nice, south of France.

中国 宋
青铜雕地藏菩萨坐像
来源：法国尼斯私人收藏





4 TRIPOD "DING" VESSEL

Bronze

Height: 19 cm

China, 17th century

Tripod "ding" shaped vessel in bronze, with silver wire inlaid design of a mystic knot and geometric patterns on the body, flowers and Greek key patterns on the neck. A Shi Shou inlaid mark to the base.

Monk and bronze artist who lived during the Ming dynasty, Shi Shou is particularly appreciated for his virtuosity in combining painting and sculpture into his artworks. Shi Shou's masterpieces are characterized by geometric patterns, carved empty and inlaid with silver wire, as well as the use of a traditional artistic repertoire and shapes imitating archaic forms of ancient ritual vessels from the Bronze Age.

Provenance: Private collection, Monaco.

中国 十七世纪

石叟款铜嵌银丝盘长结鼎

石叟祖籍福州，为明代崇祯时僧人，擅长制作嵌银丝铜器。他制作的青铜鼎器无不温润而有光彩，特点是绘画与雕塑完美结合。与其他石叟作品一样，石叟先在此盘长结鼎铜体上绘画，而后挑槽并嵌银丝，使所嵌银丝与铜器表面相平，工艺难度极深。

来源：摩纳哥私人收藏





5 BOMBÉ CENSER

Bronze

Height: 7 cm

Diameter: 15 cm

China, 17th century

The bronze censer, in a low bellied circular bombé form, is flanked by a pair of loops and width across handles, with a six-character Xuande mark cast to the base.

Provenance: Private collection, Monaco.

中国 十七世纪

双耳铜炉《大明宣德年制》款

来源：摩纳哥私人收藏





6 BOMBÉ CENSER

Bronze

Height: 6.5 cm

Diameter: 14 cm

China, 17th century

The bronze censer, covered in an even warm brown patina and in a low bellied circular bombé form, is flanked by a pair of loops and width across handles, with a six-character Xuande mark cast to the base.

Provenance: Private collection, Paris.

中国 十七世纪
双耳铜炉《大明宣德年制》款
来源：法国巴黎私人收藏



7 **TRIPOD CENSER**

Patinated bronze

Height: 6 cm

Diameter: 9.5 cm

China, 17th century

The bronze tripod censer in a cylindrical form is flared with lion-masked handles, with a six-character Xuande mark cast to the base.

Provenance: Private collection, Paris.

中国 十七世纪
鎏金铜瑞狮耳炉《大明宣德年制》款
炉身两侧塑狮首耳，立体突出
来源：法国巴黎私人收藏





8 CYLINDRICAL TRIPOD CENSER

Patinated bronze

Height: 6 cm

Diameter: 9.5 cm

China, 17th century

A bronze censer in a cylindrical form. The body covered with stylized flowers and Greek key patterns, supported on three stylized feet. A six-character Xuande mark cast to the base.

Provenance: Private collection, Paris.

中国 十七世纪
鎏金铜炉《大明宣德年制》款
来源：法国巴黎私人收藏



9 CLOISSONNE ENAMEL PRICKET CANDLESTICKS

Cloisonné enamel

Height: 15.5 cm

Diameter: 13.5 cm

China, 18th century, Qianlong period

A pair of cloisonné enamel picket candlesticks, with a circular base on three feet, the poles worked into the form of ducks with outstretched wings.

Provenance: Private collection, Nice.

中国 清乾隆
掐丝珐琅宝鸭烛台一对
来源：法国尼斯私人收藏





10 ORNAMENTAL PLAQUE

Jade

Height: 7 cm

Length: 8 cm

China, Warring States period

Rectangular ornamental jade plaque finely carved in the form of four chilong around a Bi disk.

Provenance: Private collection, Paris.

中国 战国

双面雕螭龙玉璧

四条螭龙以透雕工艺精琢而成

来源：法国巴黎私人收藏



11 ORNAMENTAL PLAQUE

Jade

Diameter: 8 cm

China, Warring States period

Circular ornamental jade plaque carved in the form of two facing chilong around a sword.

Provenance: Private collection, Paris.

中国 战国

圆形双龙玉佩

中央雕有宝剑，两旁各有螭龙

来源：法国巴黎私人收藏



12 MYTHOLOGICAL ANIMAL, BIXIE

Carved jade

Height: 11 cm

Length: 8 cm

China, in the style of the Han dynasty

Celadon jade worked into the form of a mythological creature, Bixie, portrayed as menacing with its head held high and its mouth open. The stone of a grey and celadon hue with brown traces

Provenance: Private collection, Paris

中国 汉式风格

青白玉带皮貔貅摆件

卧伏在地，微昂首 昂首蹲坐，张口露齿

青玉玉质，通体夹灰褐色沁

来源：法国巴黎私人收藏

13 CONG

Jade

Height: 24 cm

China, Ming dynasty

The stone of green color including brown areas, worked into the form of a cong, with relief trigrams pattern. Fitted hardwood stand.

Provenance: Private collection, Paris.

中国 明

青玉琮

玉呈绿色和棕色，外壁凸起八卦纹

来源：法国巴黎私人收藏



14 JADEITE PENDANT

Carved jadeite

Height: 8 cm

Length: 15 cm

China, 19th century

Jadeite pendant finely carved with taotie masks, bats and shou character in low relief.

Provenance: Private collection, Paris

中国 十九世纪

翡翠浅浮雕饕餮纹饰

雕有饕餮、蝙蝠及“寿”字

来源：法国巴黎私人收藏



15 CABBAGE VASE

Carved jade

Height: 28 cm

China, Ming dynasty, 17th century

Celadon jade worked into the form of a cabbage and rocks.

Provenance:

- Old collection, Geneva (according to label).

- Formerly in the collection of a French colonial politician (1918-1992) acquired in the 1970s.

中国 明 十七世纪

翡翠青白玉白菜摆件

来源：日内瓦 珍私人收藏（如瓶底底部标签所示）

法国殖民地外交官(1918-1992) 购于1970年代





16 RECUMBENT RAM

Carved jade

Height: 11 cm

China, Qing dynasty, 19th century

Celadon jade worked into the form of a recumbent ram, holding a lotus branch in his jaws.

Traces of russet tones.

Provenance: Formerly in the collection of a French colonial politician (1918-1992) acquired in the 1970s.

中国 清 十九世纪

青白玉带皮浮雕卧羴摆件卧羊衔灵芝摆件
嘴握莲枝，四肢蜷缩于腹部下方

来源：法国殖民地外交官(1918-1992) 购于1970年代





17 RECUMBENT RAM GROUP

Carved jade

Height: 8 cm

Length: 15 cm

China, 19th century

Finely carved celadon jade group worked into the form of a goatee in a recumbent pose. The larger figure with all four legs tucked underneath rests contentedly with its head turned around to face its young.

Provenance: Formerly in the collection of a French colonial politician (1918-1992) acquired in the 1970s.

中国 十九世纪

青白玉雕双羊摆件

卧伏在地，四肢蜷缩于腹部下方，色喜，回首望羊羔

来源：法国殖民地外交官(1918-1992) 购于1970年代



18 BALUSTER VASE AND COVER

Carved jadeite

Height: 13 cm

China, early 20th century

Jadeite vase and cover. The stone is of even apple green and brown tones with slightly translucent areas. The body and the cover are carved in high-relief with peony flowers and a bird. Two handles in the archaistic form.

Provenance: Formerly in the collection of a French colonial politician (1918-1992) acquired in the 1970s.

中国 二十世纪初

翡翠花鸟雕图仿古双耳盖瓶

玉呈绿色和棕色，盖面及瓶身雕有缠枝芍药花鸟，有仿古双耳

来源：法国殖民地外交官(1918-1992) 购于1970年代





19

GUANYIN GROUP

Carved jadeite

Height: 28.5 cm

China, 19th century

Rare apple green jadeite worked into the form of a guanyin, holding a ruyi scepter, a child and a bird by her sides.

Provenance: Formerly in the collection of a French colonial politician (1918-1992) acquired in the 1970s.

中国 十九世纪

翠玉雕观音童子立像

手执如意，童子和小鸟于跟前

来源：法国殖民地外交官(1918-1992) 购于1970年代





20 DANCING LADIES

Carved jade

Height: 27 cm

China, 18/19th century

Pair of white jade dancing ladies. A four-character Qianlong mark is incised under the base of each statue.

Provenance: Formerly in the collection of a French colonial politician (1918-1992) acquired in the 1970s.

中国 十八至十九世纪

白玉舞女摆件一对《乾隆款》

舞人身穿长袖衣，腰系带，梳长髻，露额

来源：法国殖民地外交官(1918-1992) 购于1970年代



21 CABALUSTER VASE AND COVER

Carved jadeite

Height: 30 cm

China, 19th century

Jadeite vase and cover carved of a stone in even apple green and lavender. The body and the cover are carved in reed and lotus, with cranes and insects. Two scroll shaped handles.

Provenance: Formerly in the collection of a French colonial politician (1918-1992) acquired in the 1970s.

中国 十九世纪

翠玉双耳莲纹盖瓶

玉呈绿色，盖面及瓶身雕有芦苇、莲花、鹤科、昆虫，对称双耳

来源：法国殖民地外交官(1918-1992) 购于1970年代





22 ELEGANT FIGURE OF A COURT LADY

Carved jadeite

Height: 19.5 cm

China, 20th century

Translucent green and lavender jadeite worked into the form of a court lady, holding a fan and flowering branch. With a carved hardwood stand.

Provenance: Formerly in the collection of a French colonial politician (1918-1992) acquired in the 1970s.

中国 二十世纪

翠玉雕仕女立像

玉呈绿色和薰衣草色，仕女手执宫扇和花枝，雕花硬木座

来源：法国殖民地外交官(1918-1992) 购于1970年代





23 JADE CENSER AND COVER

Jade

Height: 12 cm

Length: 15 cm

China, 19th century

Openwork censer and cover, raised on four bombé feet.

The body is carved with foliated scrolls patterns, an important lotus flower on the cover, the handles with loose rings.

Provenance: Formerly in the collection of a French colonial politician (1918-1992) acquired in the 1970s.

中国 十九世纪

玉雕莲纹活耳四足盖炉

器身雕有叶卷轴图案，盖雕荷花

来源：法国殖民地外交官(1918-1992)购于1970年代



24 PEAR-SHAPED VASE AND COVER

Jadeite

Height: 26 cm

China, 19th century

Rare pear-shaped vase and cover, the stone with green, brown and lavender shades. The main body is carved in low-relief with seasonal flowers. On both sides are carved in high-relief flowering branches, leaves, beans, dragonflies, double gourds, and prunus flowers.

Provenance: Formerly in the collection of a French colonial politician (1918-1992) acquired in the 1970s.

中国 十九世纪

翠玉花卉纹盖瓶

玉呈绿色、薰衣草色和棕色，器身浅雕时花，两侧刻有高浮雕花枝、树叶、豆、蜻蜓、葫芦及梅花。

来源：法国殖民地外交官(1918-1992) 购于1970年代







25 BALUSTER HANGING VASE AND COVER

Jadeite

Height: 21 cm

China, 20th century

Rare jadeite hanging vase and cover, in an archaic form, a loose-ring chain attached to the two handles. The body is carved in low relief with taotie masks. The cover is surmounted by a standing bixie in high-relief.

Provenance: Formerly in the collection of a French colonial politician (1918-1992) acquired in the 1970s.

中国 二十世纪

翠玉仿古饕餮纹吊瓶

器腹饰带状饕餮纹，盖上雕有貔貅

来源：法国殖民地外交官(1918-1992) 购于1970年代

26

LUOHAN CANDELABRA

Soapstone, gilt bronze and marble

Height: 27 cm

With mounting: 51 cm

China, 18th century

France, 19th century

Rare pair of Luohan standing figures carved from soapstone, one is reading, another holding a bird. Posteriorly mounted in France in candelabra, with gilt bronze mounting and marble stands in the “Escalier de cristal” workshop’s style.

Provenance: Formerly in a private collection in Cannes, south of France.

中国 十八世纪 法国 十九世纪
皂石雕罗汉烛架一对
来源：南法坎城私人收藏







27 WUCAI MONTH CUP

Porcelain

Height: 5.5 cm

Diameter: 7 cm

China, 18th/19th century

Porcelain month cup with a short straight foot and flaring rim. Painted on one side of the body is a flowering tree growing from rocks and vegetation in a wucan palette in underglaze blue and overglaze enamels. On the other side, a poem “清香和宿雨 佳色出晴烟” reading “qing xiang he su yu, jia se chu qing yan” (The fragrance blends with the flavor of evening rain), followed by a seal reading shang. With a six-character Kangxi mark inscribed in underglaze blue to the base.

Provenance: The Renée and Louis Biron's collection.

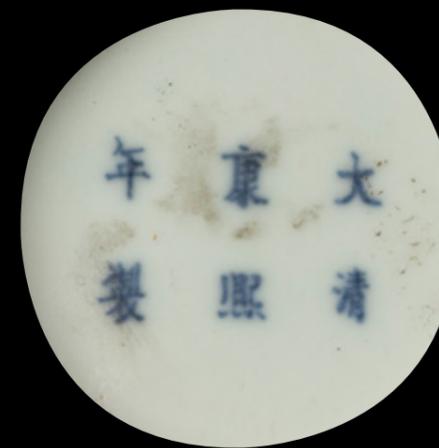
中国 十八至十九世纪

五彩花神月令杯 《大清康熙年制》款

十月芙蓉花，题诗为“清香和宿雨，佳色出晴烟”

来源：Renée和Louis Biron收藏





28 GLOBULAR WATER-POT

Porcelain

Height: 10.5 cm

China, 19th century

Globular porcelain water-pot, painted in blue and copper red with three phoenix in medallions, pomegranates and peaches. With a six-character Kangxi mark inscribed to the base in underglaze blue.

Provenance: The Renée and Louis Biron collection.

中国 十九世纪

彩绘瓷器水丞《大清康熙年制》款
外壁绘釉里红团凤纹、石榴和桃实
来源：Renée和Louis Biron收藏



29 CELADON-GLAZED HU VASE

Porcelain

Height: 18 cm

Diameter: 13 cm

China, 18/19th century

Celadon-glazed hu-form vase in an elongated pear form raised on a spreading foot with deer-head loop handles applied to the neck. The recessed base bears the six-character Yongzheng mark in underglaze blue.

Provenance: Formerly in the General Zinovi Pechkoff Collection.

中国 十八世纪

青釉鹿耳壶 《大清雍正年制》款

扁方形瓶体，长方形截面，颈部侧饰贯耳一对 / 鹿头手柄

来源：驻中华民国法国大使贝志高将军 General Zinovi Pechkoff (1884-1966) 收藏



30 "FAMILLE ROSE" BOTTLE VASE

Porcelain

Height: 41 cm

China, Republican period, 20th century

Porcelain bottle vase, the body enameled in famille rose depicting a celestial combat, on the neck painted scrolls, flowers and a ruyi fries in grisaille. A four-character mark in iron-red cast to the base.

Provenance: Private collection, Paris.

中国 民国 二十世纪
粉彩长颈瓶 《如意年制》
来源：法国巴黎私人收藏







31

WHITE AND BLUE HUAGU VASE

Porcelain

Height: 84 cm

China, Ming dynasty, Wanli Period

Important blue and white porcelain huagu vase, with rocks depicted on the foot rim, flower baskets and ruyi frises on the body, as well as foliated scrolls, banana leaves and flowers motifs on the neck. A six-character Wanli mark painted within a rectangle on the outer lip.

Provenance: Bought by the actual owner's great-great-uncle, who worked as a diplomat in Beijing in 1875.

Compare with a strikingly similar vase in the Ernest Grandidier collection located at the Guimet Museum (Musée national des arts asiatiques Guimet) in Paris under the accession number G 2289.

中国 明万历

青花如意花觚 《大明万历年制》款

来源：藏家的外交官叔曾祖父购于1875年北京
参考Ernest Grandidier收藏中纹饰相同花瓶，
巴黎吉美国立亚洲艺术博物馆编号G 2289



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32 PORCELAIN AND ENAMEL FIGURAL PLAQUE

Porcelain

Height: 38.5 cm

Length: 25.5 cm

China, 19th century

Porcelain plaque in famille rose depicting three men in an indoor setting, accompanied on the upper left side with a poem written in cursive characters related to the filial piety (彩衣娱亲 or cai ii yu qin) and signed by the artist Wang Qi (1884-1937) with two red seals reading "tao mi" and "xi chang Wangqi".

Provenance: Private collection, south of France

中国 十九世纪
王琦款粉彩彩衣娱亲图瓷板
来源:南法私人收藏



33 PORCELAIN AND ENAMEL FIGURAL PLAQUE

Porcelain

Height: 38.5 cm

Length: 25.5 cm

China, 20th century

Porcelain plaque in famille rose depicting two men, an elder with his servant in an outdoor setting. Cursive-character inscriptions and signed by the artist Wang Qi (1884-1937) with two red seals reading "tao mi" and "xi chang Wangqi".

Provenance: Private collection, south of France.

中国 民国 二十世纪
王琦款粉彩人物图瓷板
来源：南法私人收藏



34 PORCELAIN AND ENAMEL FIGURAL PLAQUE

Porcelain

Height: 38.5 cm

Length: 25.5 cm

China, 20th century

Porcelain plaque in famille rose depicting a cottage in a mountainous landscape, from the window of which the viewer can see a man teaching a young boy. Accompanied on the upper left side with a cursive-character inscription and signed by the artist Wang Qi (1884-1937) with two red seals reading "tao mi" and "xi chang Wangqi".

Provenance: Private collection, south of France.

中国 民国 二十世纪
王琦款粉彩习书图瓷板
来源：南法私人收藏



35 PORCELAIN AND ENAMEL FIGURAL PLAQUE

Porcelain

Height: 38.5 cm

Length: 25.5 cm

China, 20th century

Porcelain plaque in famille rose depicting the deity Shou Xing holding the longevity peach and accompanied by a woman holding a flower basket, both seated on a bark. Cursive-character inscriptions and signed by the artist Wang Qi (1884-1937) with two red seals reading “tao mi” and “xi chang Wangqi”.

Provenance: Private collection, south of France.

中国 民国 二十世纪
王琦款粉彩祝寿图瓷板
来源：南法私人收藏





36 ZITAN BRUSH POT

Zitan wood

Height: 16.5 cm

Diameter: 16 cm

China, Qianlong Period

Rare and fine zitan brush pot inlaid with various iridescent hardstones and mother-of-pearl depicting the scene of the 'Seven Sages of the Bamboo Grove', who engage in various leisurely pursuits including drinking tea seated under the shades of pine trees, in conversation, observing the landscape, and playing a game of weiqi, in a distant opening in a bamboo grove.

Provenance: Private collection in the south of France.

中国 清乾隆

精美紫檀雕摇嵌竹林七贤笔筒

竹林七贤人物于林间茗茶、交谈、赏景、对弈，以及侍从爬竹等活动，各人动态自然，雕匠经深入揣摩七贤的浪漫不羁形象，再活现于作品上。明末清初时期竹林七贤成为很多文人的创作题材，常见于图画、瓷器、雕刻工艺。

来源：南法私人收藏

37 AVALOKITESHVARA

Lacquered wood

Height: 61 cm

South China, 18th century

Rare lacquered-wood sculpture of the deity Avalokiteshvara with sixteen arms in different mudras positions, seated in padmasana and wearing a decorated diadem.

Provenance: Private collection, Paris.

华南 十八世纪
木地漆金圣观音立像
来源：法国巴黎私人收藏



38 MOUNTAIN OF THE IMMORTALS

Gilded wood

Height: 203 cm

Width: 112 cm

China, 19th century

This structure is called the Mountain of Immortals, xian shan. The gods stand on different ledges which indicate the gods' rank. The Mountain of Immortals usually stands on the altar in a Dao temple and is often used during rituals of sacrifice.

Among the 11 deities represented here are a Buddha holding the characters of the sun and the moon in each of his two hands at the top, as well as the Three Purities, the highest Gods in the Taoist pantheon regarded as pure manifestation of the Tao and the origin of all sentient beings.

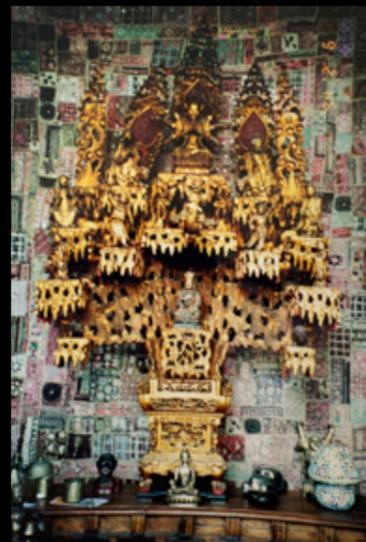
Compare a similar sculpture in Museum Volkenkunde, Leiden with the ascension number RV-5970-1.

Provenance: Formerly in a private Swiss collection and certified by the Hong Kong Art Craft Merchants Association in 1979.

中国 十九世纪
漆金木雕坐佛三清仙山
来源：瑞士私人珍藏
并于1979年获香港艺术品商会认证



Certificate from Hong Kong Art Craft Merchants Association in 1979



In situ photo



39 LACQUERED WOOD SMOKER'S SET

Lacquered wood

Height: 37 cm

Length: 24 cm

Diameter: 17 cm

Japan, 19th century

Rare and delicate smoker's set in the form of a boat, in black and brown lacquered wood with maki-e and hiramaki-e in gold and silver decors representing waves and foam. On the hull, three kobako boxes with chrysanthemums. The inside is made in shibuichi.

Provenance: Private collection, Paris.

日本 十九世纪
木漆金船型烟盒
来源：法国巴黎私人收藏







40 IVORY DISH

Ivory

Diameter: 32.5 cm

Japon, Meiji period, 19th century.

Extremely rare and elegant dodecagonal plate made of thirteen carved ivory plates each depicting in low-relief a scene from the Eighteen Arhats, who have reached the state of Nirvana following the Noble Eightfold Path of Gautama Buddha. Signed Matsushika.

Among the 13 scenes represented in the plate are notably the arhats of Subinda who holds a seven-storey pagoda symbolizing the Buddha's miraculous power, Vjraputra who appears to be playful and free of inhibitions with a lion cub leaps with joy, and Mahākāśyapa who holds in his hands the spiritual pearl and the holy bowl endowed with power that knows no bounds.

Provenance: Formerly in a private collection in Nice, south of France.

日本 明治 十九世纪
象牙雕罗汉盘
来源：法国尼斯私人收藏





41

JIZO BOSATSU

Lacquered wood

Height: 71 cm

Japan, 18th century

Lacquered-wood sculpture of Jizo Bosatsu, seated in maitreyāsana on an important lotus base.

Provenance: Formerly in Josette and Theo Schulmann's collection, Paris.

日本 十八世纪

漆木地藏立像

来源：法国巴黎Josette和Théo Schulmann收藏



42

WRATHFUL FEMALE DEITY

Stone

Height: 41 cm

Tibet, 12th century

Sculpted in high relief, this black stone fragment represents a female wrathful deity standing in tribhanga posture.

The face displays the characteristics of the fierce deities (Skt. khroda) with three wide opened bulging eyes, a frightening smile uncovering sharp fangs, and wild flaming hair standing upright on the top of her head.

Yet, exception made of the frightful appearance of her face, her body displays the charms and beauty of Indian feminine figures with a supple body, round breasts, hips and thighs.

She is adorned with the regalia of the *sa bhogakāya*: a simple tiara with three petals, flower patterns and side ribbons; large hoops in her ears, a double necklace, a long *yajñopavīta* – sacred thread – consisting of a strand of beads falling from her left shoulder down to her right hip, armbands and heavy bangles. A thin transparent cloth with flower pattern clings to her body, across her chest and covering her legs.





Highlighted with polychrome, the face, neck and jewellery are painted with gold and the hair in orange, underlining its blazing nature. The eyes and teeth are also painted in white.

With the right hand, she holds a knife with a vajra handle and a curved, wave-shaped blade. This could correspond to the *churikā* (Tib. *chu gri*) a type of razor also known as “water-knife”, or to the “butcher’s knife” (Tib. *gshan gri*). The left hand, partly damaged, seems to be held with its palm open towards the outside, possibly in *tarjanī mudra*, the threatening gesture.

We must also bear in mind that most of the Indian stone sculptures found in Tibet are of small size (von Schroeder 2001 : pp.369-406) for transportation issues. Among those presented in Ulrich von Schroeder’s landmark work, only few exceed 20 cm in height. Although incomplete, with almost 40 cm, our work surpasses the average dimensions, reinforcing the idea of a local production.

The Indian *Pālā* artistic influence prevailed in Tibet from the Second spread of the Doctrine until the demise of Buddhism in India due to Muslim invasions in the early 13th c. Since this tradition was later absorbed and supplanted by the Newari style from Nepal, all these elements tend to indicate a 12th century Tibetan production in the late *Pālā* style.

Provenance: From a private German collection, brought in India in 1960s.

西藏 十二世纪
石雕彩绘愤怒女神像
来源：德国私人珍藏，1960年代购于印度



Gauchet Asian Art