

RASTI CHINESE ART

Arcane Realms • Buddhist and Daoist Art

玄妙境界•佛教及道教藝術

2019



RASTI CHINESE ART

Arcane Realms • Buddhist and Daoist Art

玄妙境界•佛教及道教藝術

2019

INTRODUCTION

Art should have no frontiers and should, on the contrary, be a source of enjoyment for people the world over. Our expectation is that this Exhibition may increase knowledge of the Great Past of China and by so doing promote understanding between our countries.

C. T. Loo

We are pleased to present a group of fine frescoes from the 10th century to the Ming dynasty (1368–1644), a category that has been recently overlooked by the market, despite great interest previously from classical Chinese historians and collectors. Complementing the frescoes is a selection of sculptures in various materials, including two extraordinary heads of *luohan*, one in dry lacquer and the other in marble.

In C. T. Loo's (1880–1957) 1949 catalogue for his New York and Paris exhibition, titled *Chinese Frescos of Northern Sung*, and from which we quote above, he describes the process of creating murals in China and notes how conditions inside temples were particularly well suited for such decoration. The ceilings were built upon a wooden framework and the walls filled in with bricks. The bricks were first covered with a thick layer of mud mixed with straw, then with a layer of thin fine clay mixed with vegetable fibres, before being coated with lime to create a smooth painting surface. The designs were then sketched by artists. Stylistic differences appear across different dynasties.

European explorers and Sinologists at the turn of the 20th century were particularly interested in frescoes. As such, several in this exhibition come from European collections. The earliest dated example is a Five Dynasties/early Song period (907–1125) flying apsara (no. 4) from a French private collection, which bears remarkable similarities to an example illustrated by C. T. Loo in *Chinese Frescos of Northern Sung* (nos. 7 and 11). A sensitively painted Song period (960–1279) figure of Guanyin (no. 5) comes from the collection of the Sinologist and linguist Alexis Rygaloff (b. 1922), who was a student of the great French explorer Paul Pelliot (1878–1945).

The frescoes from the later Yuan (1271–1368) and early Ming periods in this exhibition can be divided into two styles. The first is larger in scale and elaborately painted with male and female celestial immortals (nos. 24, 25 and 26). The second consists of panels in various sizes with smaller and finely painted figures shown in exterior locations such as gardens and temples (nos. 17, 18, 19 and 20). Of this group, the latter three seem to have been painted by the same artist, and thus probably decorated the same temple. All are from European collections.

The remarkable dry-lacquer head of a *luohan* (no. 7) from the renowned collection of Stephen Junkunc III (d. 1978) is a rare and exciting discovery. During the Song period, formalities and religious restrictions previously imposed by the court on the creation of Buddhist sculptures were lifted. Many examples from this period emphasize the beauty of the human form and seemed to have been modelled on real people. The dry-lacquer technique appears to have been more successful in creating highly expressive and realistic sculpture than other methods. Most extant examples of dry-lacquer sculpture are found in museum collections, with few held in private hands.

Similarly, the white marble head of a *luohan* (no. 6) from the Master of the Water, Pine and Stone Retreat Collection, with its fierce and piercing gaze, is a superb example of Song period sculpture. A Liao period (916–1125) jade head of a Buddha is far smaller in size but very finely carved (no. 3). This rare example compares well to Liao funeral masks in gold and silver with its striking presence and facial characteristics.

The large, painted stucco head of a bodhisattva (no. 16) is representative of three-dimensional sculptures found in caves and grottoes in temples of Shaanxi province dating to the Yuan dynasty. The size of the head hints at the enormous dimensions of the full figure.

Finally, we include a selection of Ming dynasty ivory sculptures. People have been carving on ivory since the dawn of civilization—not only in China but also in the rest of the world. Indeed, the earliest pieces known date from Egypt's pre-dynastic period (5,500–3,100 BCE). Many such works are held in museum collections and have been studied extensively by scholars. These objects of beauty are a part of our collective history and hold great cultural significance. The examples in this exhibition were produced mainly in Fujian province, where these types of figures were in demand both for local and foreign consumption.

The composition of ivory allows it to take polish on all surfaces so it becomes unctuous and highly tactile, similar to jade and lacquer. We present two seated depictions of Guanyin (nos. 27 and 31) and a heavily European-influenced standing Guanyin (no. 28). Also included is an elegantly carved deep carved and black-stained figure of Han Xiangzi (no. 30) and a *mandorla* (no. 23) represents the highest-quality carving of the Yongle period (1403–1424). Finally, the unusual 15th century standing figure of Bodhidharma (no. 22) with its rich patina and fine definition is undoubtedly a masterpiece of Chinese ivory carving.

Nader Rasti
Pedram Rasti

唐 大理石袍子殘部

1 A white marble fragmentary carving depicting a section of a robe with overlapping folds, the edges with original gilt remaining

China: Tang Dynasty (618-906)

Length: 10 1/4 in (26 cm)



遼10世紀 灰泥彩繪樂手舞者圖壁畫殘部

2 A polychrome fresco fragment, painted with five musicians and a dancer, the musicians playing flutes and stringed instruments with a seated drummer, all wearing colourful robes and hats, on a plain cream ground

China: Liao Dynasty, 10th century

Length: 24 in (61 cm)

Width: 38 in (96.5 cm), mounted and framed

Provenance 來源: Private Hong Kong collection 香港私人收藏

For a similarly painted mural of female attendants see Tsai, Lai, Cheng and Pai, *Imperial treasures: Relics of Famen Temple Underground Palace and the Flourishing Tang*, p. 218, no. 086.



遼 灰玉佛首像

3 A pale grey jade head of Buddha, the elongated head with a serene expression, knotted hair and pendulous earlobes, the stone with dark-brown and slight russet inclusions

China: Liao Dynasty (907-1125)

Height: 2 1/2 in (6.4 cm)

Compare two burial masks in gold and silver-gilt from the tomb of Princess of Chen and Xiao Shaoju at Qinglongshan Town in Naiman Banner in Shen, ed., *Gilded Splendour: Treasures of China's Liao Empire (907-1125)*, pp. 100-101, no. 2 and pp. 108-109, no. 6.



五代|宋早期 雕刻灰泥彩繪飛天圖壁畫殘部

4 A polychrome fresco fragment of rectangular form, painted with an apsara in flight among clouds, with downcast eyes and curly hair, the head before a halo, wearing celestial scarves and holding aloft a plate of flowers with the left hand, the right arm stretched out in front

China: Five Dynasties/early Song Dynasty, 10th century
Height: 21 3/4 in (55.7 cm)
Width: 27 3/4 in (70.5 cm), wood frame

Provenance 來源: Private French collection 法國私人收藏

For two similar frescoes depicting apsaras from the Northern Song period see Cooper, *Chinese Frescos of Northern Sung*, nos. 7 and 11.



宋|西夏 灰泥彩繪飛觀音壁畫殘部

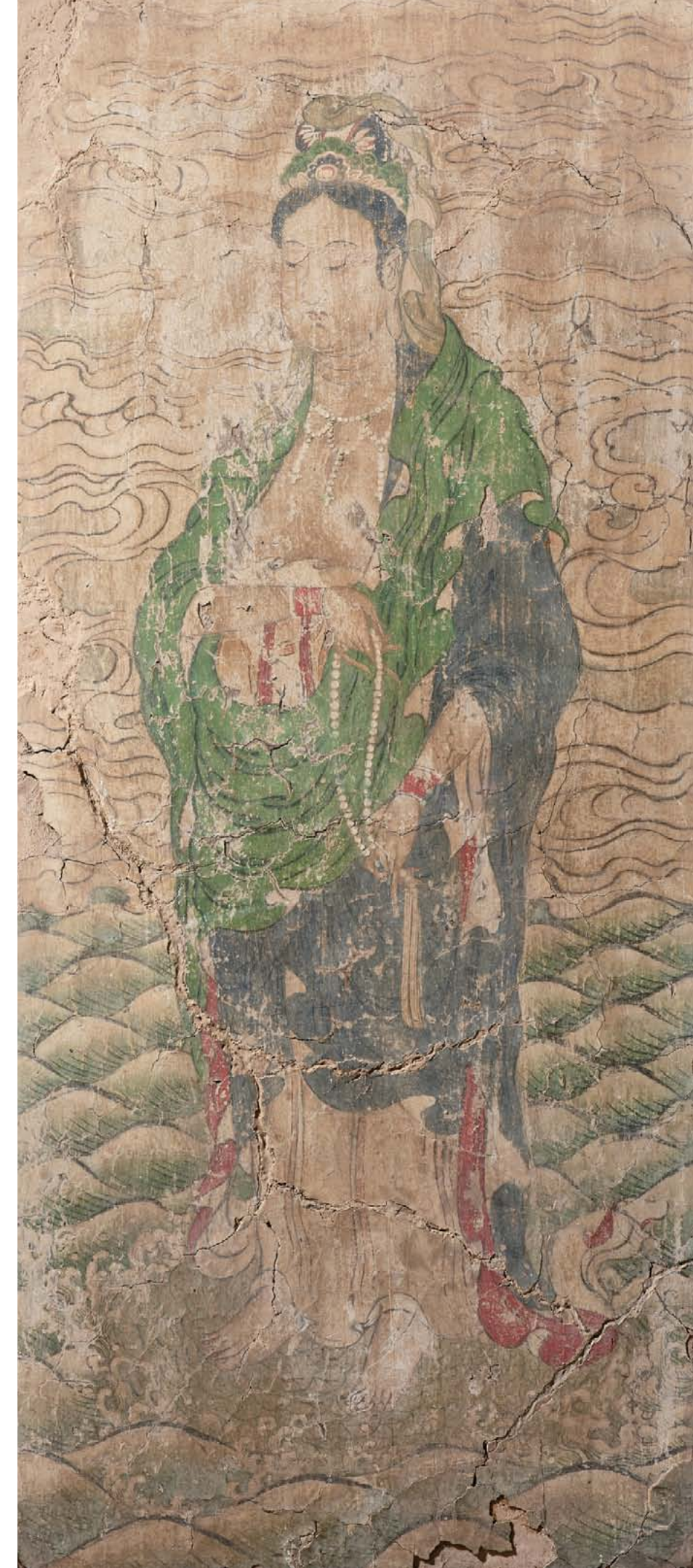
5 A polychrome fresco fragment of rectangular form, painted with a figure of Guanyin standing on a leaf-form base set among breaking waves before clouds, the goddess wearing long flowing robes and a cowl covering the hair worn in a high chignon, holding a string of pearls in both hands and a further pearl necklace worn around the neck

China: Song|Xi Xia Dynasty (1038-1227)
Height: 31 5/8 in (82 cm)
Width: 14 1/4 in (36.2 cm), wood frame

Provenance 來源: Alexis Rygaloff Collection (b. 1922) 李嘉樂收藏 (1922年生)

Alexis Rygaloff was a Sinologist and linguist who was a student of Paul Pelliot (1878-1945), the French explorer of Central Asia and discoverer of the Dunhuang manuscripts.

For similar frescoes depicting bodhisattvas from the Northern Song period see Cooper, *Chinese Frescos of Northern Sung*, nos. 3, 4, 14 and 15; for another attributed to the late Tang to early Song period see Mueller, *The Sunghin Collection of Chinese Art and Archaeology, Peking*, p. 102, pl. XLVI, coll. no. H-1102; and for a figure of Guanyin gifted by C. T. Loo to the Nelson-Atkins Museum of Art and dated second half of the 9th century see Taggart, McKenna and Wilson, *Handbook Nelson Gallery of Art Atkins Museum, Kansas City, Volume II, Art of the Orient*, p. 48, coll. nos. 50-64A and 52-6.



宋 大理石羅漢首像

- 6 A large white marble head of a *luohan*, the deep set eyes surrounded by well delineated creases below a heavy brow, the prominent nose above a subtle smile, the chin and nape of the neck with finely executed folds of skin, the cranium smooth and naturalistically defined

China: Shandong Province, Song Dynasty (960-1279)
Height: 12 in (30.5 cm)

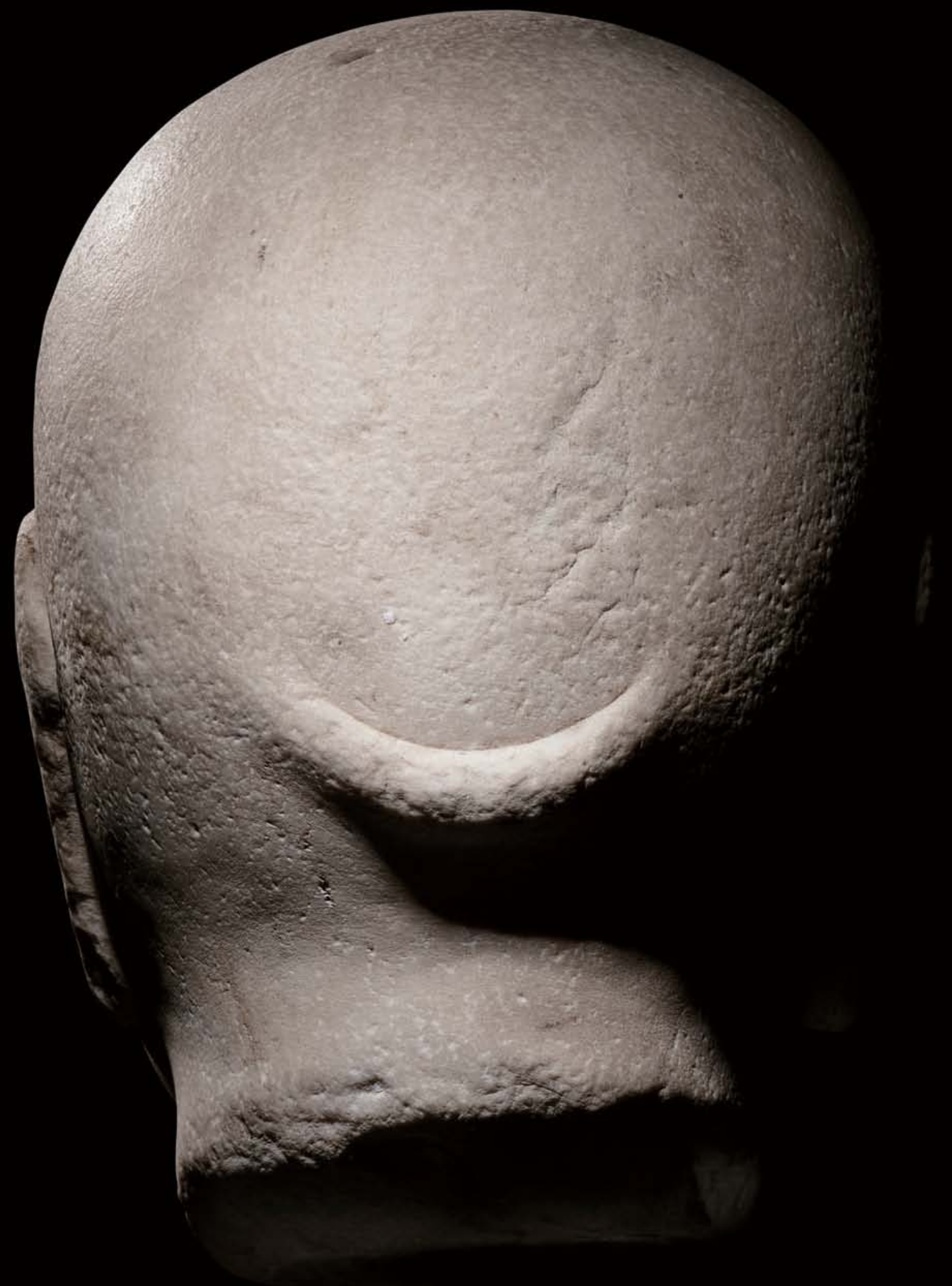
Provenance 來源: The Water, Pine and Stone Retreat Collection (no. 31.6.635)
水松石山房收藏 (編號31.6.635)
Knapton Rasti Asian Art, 2006 克納普頓瑞斯帝亞洲藝術 · 2006年

Published 出版: Knapton Rasti Asian Art, *November 2006: Works of Art*, London, no. 2

This superb sculpture has an almost Roman senatorial feel. The impassive expression perhaps mirrors the thoughts within, while retaining the excellence of portrait sculpture. The shaven head sweeps down to a brooding brow and a prominent aquiline nose; the artist has ensured its all-round qualities by leaving a fold of skin at the base of the skull, thus increasing its life-like characteristics. Buddhist sculptures made in the Song dynasty emphasize the beauty of the human form. During this period formalities and religious restrictions imposed on many aspects of sculpture were lifted and the freedom encouraged artisans and carvers to gather inspiration from real life. This representation of a *luohan* could very well have been based on the likeness of a real individual.

For similarly expressive stone carvings see *Ancient Chinese Sculpture Gallery*, p. 29; for a 14/15th century wood *luohan* head similar to Song dynasty examples see d'Argence and Turner, *The Avery Brundage Collection: Chinese, Korean and Japanese Sculpture*, p. 288, no. 151; for a Song dynasty limestone model of a seated *luohan* see *The Beauty of Buddhist Sculpture*, pp. 132-133, no. 42; and for a similarly expressive model porcelaneous stoneware model of Kashyapa from the Liao dynasty see Shen, ed., *Gilded Splendour: Treasures of China's Liao Empire (907-1125)*, pp. 258-259, no. 68a.





南宋 夾紵乾漆羅漢首像

- 7 A dry lacquer head of a *luohan*, the expressive face with almond-shaped eyes set with black glass pupils above high cheekbones, with hooked nose, closed mouth and prominent brow, the pendulous pierced earlobes and shaved head naturalistically defined, applied overall in brown lacquer with age cracks and flaking to reveal the layers of hemp beneath

China: Southern Song Dynasty (1128-1279), stand
Height: 11 in (28 cm)

Provenance 來源: Stephen Junkunc III Collection (d. 1978) 史蒂芬•瓊肯三世收藏 (1978年逝)
Nagatani, Inc., 2 November 1959

The complex and sophisticated nature of dry lacquer sculpture production and its delicacy make surviving examples rare. The production process begins with a stick-like wooden model over which a figure is sculpted from clay. The clay base is pasted with lacquer imbued hemp which forms the core then applied with further layers of lacquer that is then sculpted. The surface is painted in polychrome after which an opening is cut at the back of the sculpture and the interior core construction of wood and clay is removed. What remains is a thin layer of hemp and lacquer. Two of the most important centres of lacquer making was Zhejiang province and Beijing.

For a comparable Song dynasty dry lacquer head of a *luohan* see Hoyt, Bain, Museum of Fine Arts, Boston and Paine, *The Charles B. Hoyt Collection Memorial Exhibition*, p. 134, no. 533; for another example see Pearlstein and Utak, *Asian Art in The Art Institute of Chicago*, pp. 42-43; for a head of a *luohan* dated late Tang or Liao/Jin period see *The Arts of the Tang Dynasty*, pp. 50-51, no. 61; in the same publication see a bust of Buddha and head of a Bodhisattva on pp. 58 and 60; for a dry lacquer head in the Nelson-Atkins Museum of Art attributed to the Liao/Jin period see Taggart and Wilson, *Handbook Nelson Gallery of Art Atkins Museum, Kansas City, Volume II, Art of the Orient*, p. 42 (top left); for a dry lacquer model of a seated *luohan* dated 1099 see Sickman and Soper, *The Art and Architecture of China*, p. 199, no. 139; for a Tang dynasty head of a Bodhisattva see Rawson, *The British Museum of Chinese Art*, p. 155, no. 107; and for a large Tang dynasty dry lacquer head of Buddha previously in the collection of Sakamoto Goro exhibited at Kyushu National Museum, Fukuoka in 2005 see *Kaikan tokubetsu shuppin seihin senshu*, no. 30.





元 八角砂岩雕佛像寶塔殘部

- 8 A large white sandstone pagoda section, of octagonal form, carved in relief with panels of four Buddhas, each seated in *dhyanasana* with the right hand held in *prana mudra*, the left hand in varying *mudras*, dressed in long flowing robes, on lotus-petal bases, interspersed with panels of vertical columns, the top with a central aperture for fitment

China: Yuan Dynasty (1279-1368)
Height: 16 1/2 in (42 cm)
Width: 20 in (50.8 cm)





9



10



11



12



13

西藏13|14世紀 灰泥彩繪四臂觀音圖壁畫殘部

9 A polychrome fresco fragment of rectangular form, painted with Shadhasuri Lokeshvara seated in *dhyanasana* wearing a crown, jewellery and celestial scarves

Tibet: 13|14th century

Length: 6 1/4 in (16 cm), mounted on a stand

西藏13|14世紀 灰泥彩繪彌勒菩薩圖壁畫殘部

10 A polychrome fresco fragment of rectangular form, painted with Mahasiddha seated cross-legged, wearing a crown, earrings and a necklace, details in gilt

Tibet: 13|14th century

Length: 6 1/2 in (16.5 cm), mounted on a stand

西藏13|14世紀 灰泥彩繪大成就者圖壁畫殘部

11 A polychrome fresco fragment of rectangular form, painted with a *lama* seated in *dhyanasana*, the hands held together on his lap in the *shyana mudra* and head turned to one side, dressed in long flowing robes

Tibet: 13|14th century

Length: 6 7/8 in (17.5 cm), mounted on a stand

西藏13|14世紀 灰泥彩繪四臂觀音圖壁畫殘部

12 A polychrome fresco fragment of rectangular form, painted with Shadhasuri Lokeshvara seated in *dhyanasana*, the arms raised in various *mudras*, wearing an elaborate crown, jewellery and celestial scarves, on a lotus-petal base

Tibet: 13|14th century

Length: 7 1/4 in (18.5 cm), mounted on a stand

西藏13|14世紀 灰泥彩繪四臂觀音圖壁畫殘部

13 A polychrome fresco fragment of rectangular form, painted with Shadhasuri Lokeshvara seated in *dhyanasana*, the arms raised in various *mudras*, wearing an elaborate crown, jewellery and celestial scarves, on a lotus-petal base

Tibet: 13|14th century

Length: 7 in (17.8 cm), mounted on a stand

元14世紀 灰泥彩繪仙人會胡人圖壁畫殘部

14

A polychrome fresco fragment of rectangular form, painted with an immortal dressed in long flowing robes standing before a bearded foreigner with curled hair, dressed in long robes and holding a vase, both amongst cloud-scrolls, the details picked out in raised gesso

China: Yuan Dynasty, 14th century

Length: 8 in (20.3 cm)

Width: 9 1/4 in (23.5 cm), fitted metal stand

Provenance 來源: Private European collection 歐洲私人收藏



元14世紀 灰泥彩繪菩薩首像

15 A large painted stucco head of a bodhisattva, with feminine features and serene expression, half-closed eyes inlaid in glass, wide forehead, prominent nose above pursed lips, the hair tied in a high chignon

China: Yuan Dynasty, 14th century, stand
Height: 12 in (30.5 cm)

Provenance 來源: Charles Grosbois Collection (1893-1972) 查爾斯•格羅博斯收藏 (1893-1972)

Charles Grosbois was General Delegate of Alliance Française in China from 1920 and later held other positions in China until 1951.





元14世紀 鍍金灰泥彩繪菩薩首像

16

A large painted and gilded stucco head of a Bodhisattva, with feminine features and serene expression and half-closed eyes inlaid in glass, the wide forehead with the *urna* in relief above the eyebrows painted in black, with prominent nose over pursed lips painted in red, the hair painted in black beneath an elaborate crown of boldly defined lotus flowers painted in gold, red, blue and green

China: Yuan Dynasty, 14th century, stand
Height: 21 1/2 in (54.6 cm)

Provenance 來源: Private American collection 美國私人收藏
Knapton Rasti Asian Art, circa 2001 克納普頓瑞斯帝亞洲藝術·約2001年
Jean-Michel Beurdeley, 1990's 尚米歇爾波德萊·90年代

For a similar stucco model of a Bodhisattva see Wang, ed. *Shuanglin Temple Polychrome Buddhist Sculptures*, pp. 161-163 and 166.





元晚期|明早期14|15世紀 灰泥彩繪侍女圖壁畫殘部

17

A polychrome fresco fragment of rectangular form, painted with six female attendants elaborately dressed in long flowing robes and holding long poles, a scholar holding a *hu* with an attendant in the foreground, all amongst clouds

China: late Yuan|early Ming Dynasty, 14|15th century

Length: 18 1/4 in (46.5 cm)

Width: 23 1/4 in (59 cm), mounted on a stand

Provenance 來源: Private French collection, acquired in 1998 法國私人收藏，於1998年取得



元晚期|明早期14|15世紀 灰泥彩繪童子持燈籠圖壁畫殘部

18

A polychrome fresco fragment of rectangular form, painted with three boys on a bridge, each carrying a lantern attached to a long pole, the bridge elaborately carved to simulate white marble depicting columns surmounted by seated lions on lotus bases attached to pierced bannisters decorated with European-style scrolling foliage, all before a red fence in the background, the details picked out in raised gesso

China: late Yuan|early Ming Dynasty, 14|15th century

Length: 15 1/4 in (38.8 cm)

Width: 14 in (35.5 cm), mounted on a stand

Provenance來源: Private French collection, acquired in 1998 法國私人收藏，於1998年取得



19

元晚期|明早期14|15世紀 灰泥彩繪仕人圖壁畫殘部

A polychrome fresco fragment of rectangular form, painted with four officials dressed in long robes and hats, one leading the other three, one holding a scroll, another bowing and holding a dish of offerings, and the further two holding a *hu* against their chests, set before bamboo sprays and a wall beneath clouds

China: late Yuan|early Ming Dynasty, 14|15th century

Height: 24 in (61 cm)

Width: 22 3/4 in (57.8 cm), mounted on a stand

Provenance 來源: Private French collection, acquired in 1998 法國私人收藏 · 於1998年取得

For a similar wall painting of the same period see Scheurleer, ed., *Asiatic Art in the Rijksmuseum, Amsterdam*, p. 58, no. 34.



元晚期|明早期14|15世紀 灰泥彩繪文人與侍者圖壁畫殘部

20

A polychrome fresco fragment of rectangular form, painted with a scholar on a terrace decorated on the ground with panels depicting dragons among clouds, dressed in long flowing robes and holding a feathered fan, two attendants holding long poles with similar feathers, one in the background beside a bearded guardian, and one in the foreground corner, all before rockwork and clouds, the details picked out in raised gesso and gilt

China: late Yuan|early Ming Dynasty, 14|15th century

Length: 22 3/4 in (57.8 cm)

Width: 13 1/2 in (34.3 cm), mounted on a stand

Provenance 來源: Private French collection, acquired in 1998 法國私人收藏 · 於1998年取得



21

明早期14|15世紀早期 夾紵乾漆樟木守門天首像

A large lacquered and gessoed camphor wood head of a guardian, Dvarapala, the powerfully modelled face with grimacing expression, protruding forehead and thick frowning eyebrows, the eyes opened wide and nose broad and prominent, the cheekbones deeply defined, wearing his hair in a topknot, the band tying the hair lacquered and gilt, with black glass inset eyes, the overall features intensely rendered

China: early Ming Dynasty, 14th|early 15th century
Height: 15 ³/₄ in (40 cm)

Provenance 來源: Knapton Rasti Asian Art, 2005 克納普頓瑞斯帝亞洲藝術 · 2005年

Published 出版: Knapton Rasti Asian Art, *November 2005*, London, no. 14

Dvarapala figures are found at temple entrances as protectors. The above example has been tested at the Royal Botanic Gardens, Kew, England in 2005 by Dr Paul Gasson, who matched a sample from the head with their reference material of *Cinnamomum*, a genus of evergreen aromatic trees and shrubs belonging to the laurel family Lauraceae which is a type of camphor wood found in China, Taiwan and Japan. Hence, the sculpture emits a strong fragrance.





明15世紀 象牙菩提達摩立像

22

An ivory model of Bodhidharma, standing with his head turned slightly to one side, the naturally expressive face with bucked teeth and pierced pendulous earlobes, the eyes detailed in black, the arms raised to the chest below the robes with one forefinger appearing through the sleeve holding the cuff, dressed in long rippled robes, the details superbly defined, the ivory of deep caramel tones

China: Ming Dynasty, 15th century
Height: 8 ⁵/₈ in (22 cm)

RCD Radio Carbon Dating, Oxford, UK laboratory report reference no. RCD-7727 dates this figure to 1430-1530 with 95% confidence (21 October 2011)

UK CITES export no. 522830/68 and Hong Kong permits

For a late Ming ivory model of a standing Bodhidharma see Kerr, Allen and Shih, *Chinese Ivory Carvings: The Sir Victor Sassoon Collection*, p. 224, fig. 194/1340.



永樂 象牙雕梵文如意檀城

23

An ivory *mandorla*, carved with a central *lanca* character within a lotus-petal roundel and beaded border, set on a deeply carved background canopy of *ruyi*-heads and partially openwork overlapping clouds and large lotus flower base, the reverse with a large *ruyi*-head above a lotus flower, the ivory of rich caramel tone

China: Yongle period (1403-24)

Height: 3 1/2 in (8.9 cm)

UK CITES export no. 476139/04 and Hong Kong permits

For stylistic characteristics of ivory carving from the Yongle period on a section from a clapper see Watt and Leidy, *Defining Yongle: Imperial Art in Early Fifteenth-Century China*, p. 42, pl. 13; and in the same publication, see a ritual staff finial on p. 75, pl. 28 and a gilt-bronze mandala on p. 69, pl. 24.



元晚期|明早期14-15世紀 灰泥彩繪仙女圖壁畫殘部

24 A large polychrome fresco fragment, of rectangular form painted with female immortals, one presenting a large vase of peonies to another, and a third to one side looking on, all wearing long flowing robes beneath capes with hair in high chignons adorned with elaborate bejewelled headdresses, and among clouds

China: late Yuan|early Ming Dynasty, 14|15th century
Length: 38 1/2 in (97.8 cm)
Width: 30 3/4 in (78.1 cm), framed

Provenance 來源: Private Italian collection 意大利私人收藏



明早期|15世紀早期 灰泥彩繪仙女圖壁畫殘部

25 A large polychrome fresco fragment of rectangular form, painted with two female immortals dressed in robes, celestial scarves, wearing elaborate jewellery and hair ornaments, one holding the right hand in the *shuni mudra*, all set before clouds, the details picked out in raised gesso and gilt

China: early Ming Dynasty, early 15th century

Height: 43 ³/₄ in (111.1 cm)

Width: 31 ¹/₂ in (80 cm), wood frame

Provenance 來源: Private French collection 法國私人收藏



明15世紀早期 灰泥彩繪觀音持童與侍女圖壁畫殘部

26

A large polychrome fresco fragment, of rectangular form painted with Guanyin holding a child seated on the back of a dragon and flanked by two female attendants, one holding a lantern above the goddess, the dragon's head boldly defined and the robes elaborately detailed, all set before multi-coloured clouds, the details picked out in raised gesso

China: Ming Dynasty, early 15th century
Length: 32 1/2 in (82.5 cm)
Width: 27 1/4 in (69.2 cm), framed

Provenance 來源: Private American collection 美國私人收藏



明15|16世紀 象牙觀音坐像

27

An ivory model of a seated Guanyin, with serene expression, wearing bejewelled long flowing robes and cowl, the right arm leaning on a rocky stump and the left pulling the robes over her chest, the ivory of rich chocolate-brown and caramel tones

China: Ming Dynasty, 15|16th century
Height: 4 in (10.2 cm)

UK CITES export no. 522830/16 and Hong Kong permits

For a similarly carved ivory seated Guanyin see Watson, *Chinese Ivories from the Shang to the Qing*, p. 55, no. 21; another in Tardy, *Les Ivoires*, p. 257, no. 2 (top centre image); for a model of Guanyin see Lion and Maspero, *Les Ivoires Religieux et Medicaux Chinois*, no. 45; and another in Kerr, Allen and Shih, *Chinese Ivory Carvings: The Sir Victor Sassoon Collection*, p. 221, fig. 135/225.



明16世紀 象牙觀音立像

28 An ivory model of a standing Guanyin, with serene expression, wearing long flowing robes tied at the chest below a bead necklace and bejewelled headdress, the hands held together in front of the body, the ivory of rich brown tones

China: Ming Dynasty, 16th century
Height: 9 in (22.8 cm), wood stand

Provenance 來源: Private South American collection 南美洲私人收藏

UK CITES export no. 551924/08 and Hong Kong permits

European influences on this representation of the goddess indicates an earlier period when carvings of Guanyin can resemble figures of Madonna and child.



明16世紀 如來佛像 設色絹本

29

A large painting in ink and colour on silk depicting the Cosmic Buddha or Vairochana, intricately painted with a moustachioed Buddha seated in *dhyanasana* on an elaborate raised lotus-petal base set on a tiered hexagonal stand surmounted with dragons above highly detailed floral panels and two guardian figures flanking a roundel of flowers, the hands resting on his lap, the right in *abhayamudra*, the left in *vitarkamudra*, the headdress adorned with 'Five Dhyanis Buddhas' before a double-circular mandala and set against multi-coloured cloud-scrolls beneath a floating canopy flanked by two flying apsaras, the details superbly defined, silk brocade mounts

China: Ming Dynasty, 16th century

Length: 64 in (162.6 cm)

Width: 39 3/4 in (101 cm), mounted as a scroll

Provenance 來源: Private American collection 美國私人收藏

For a similar large painting on silk depicting Yuanshi Tianjun see Yau and Yau, eds., *The Studio and the Altar: Daoist Art in China*, pp. 132-133, no. IV:01.



30

16世紀 象牙韓湘子立像

A deep-black stained ivory model of Han Xiangzi, standing with his head turned slightly to one side and left arm raised to the chest, holding long flowing robes tied at the waist in a knot and wearing a ribboned hat

China: 16th century

Height: 10 ³/₄ in (27.3 cm), wood stand

Provenance 來源: Private European collection 歐洲私人收藏

UK CITES export no. 522830/59 and Hong Kong permits

For a deep-black stained ivory figure of an immortal see Watson, *Chinese Ivories from the Shang to the Qing*, p. 81, no. 72; and for an unstained example see Kerr, Allen and Shih, *Chinese Ivory Carvings: The Sir Victor Sassoon Collection*, p. 252, fig. T110.



明16|17世紀 象牙觀音立像

31 An ivory model of seated Guanyin, wearing long flowing robes and cowl, the hands held in front holding a pearl through the robes, the ivory of rich caramel tones

China: Ming Dynasty, 16|17th century
Height: 3 1/4 in (8.3 cm)

Provenance 來源: Private European collection 歐洲私人收藏

UK CITES export no. 476204/01 and Hong Kong permits

For a similar small seated model of Guanyin see Spink & Son Ltd., *Ivories of China and the East*, no. 14b; and for another of a seated Guanyin and child see Spink & Son Ltd., *The Minor Arts of China IV*, p. 38, no. 41.



明16|17世紀 象牙達摩坐像

32 A small ivory model of Bodhidharma, seated with his head turned slightly to one side, the arms lifting the long flowing robes to his chest above his bended right knee and a cowl over his head, the ivory of rich caramel tone

China: Ming Dynasty, 16|17th century
Height: 2 1/8 in (5.3 cm)

Provenance 來源: Private Taiwan collection 台灣私人收藏

UK CITES export no. 476139/13 and Hong Kong permits

For a similarly carved ivory model of Zhongli Quan, one of the Eight Immortals, see Kao, ed., *Chinese Ivories from the Kwan Collection*, pp. 170-171, no. 62, and in the same publication see a model of a seated *luohan*, pp. 172-173, no. 64; and for a small *luohan* see Kerr, Allen and Shih, *Chinese Ivory Carvings: The Sir Victor Sassoon Collection*, p. 226, fig. X165.



明16|17世紀 象牙布袋和尚坐像

33

An ivory model of Budai, seated with his large head turned slightly to one side, resting his right hand on the knee and his left hand holding a large sack to the side, with smiling expression, pendulous earlobes and well-defined cranium, the ivory of rich chocolate-brown with lighter tones

China: Ming Dynasty, 16|17th century
Height: 2 ³/₄ in (7 cm)

UK CITES export no. 522830/14 and Hong Kong permits

For a similar ivory model of Budai see Spink & Son's Galleries, 1924, *A Selection of Oriental Works of Art*, p. 46, no. 362; another see Kao, ed., *Chinese Ivories from the Kwan Collection*, pp. 170-171, no. 63; for a carving of Budai see Kerr, Allen and Shih, *Chinese Ivory Carvings: The Sir Victor Sassoon Collection*, p. 209, fig. 189/1560; and another with rich brown patina see Spink & Son Ltd., *Ivories of China and the East*, no. 58.



明 灰泥彩繪騎馬仕人與侍者圖壁畫殘部

34

A polychrome fresco fragment of rectangular form, painted with a figure on horseback, dressed in long colourful robes, an attendant standing to one side of a horse, all amongst cloud-scrolls, the details picked out in raised gesso and with traces of gilt

China: Ming Dynasty (1368-1644)

Length: 11 1/4 in (28.5 cm)

Width: 12 1/4 in (31 cm), mounted on a stand

Provenance 來源: Private French collection, acquired in 1998 法國私人收藏，於1998年取得



明 灰泥彩繪仕人，侍者與馬圖壁畫殘部

35

A polychrome fresco fragment of rectangular form, painted with a figure and attendant beside a tethered white horse, the principle figure dressed in bright red robes and tall hat, all beside a tree issuing from rockwork, the details picked out in raised gesso and gilt

China: Ming Dynasty (1368-1644)

Length: 11 in (28 cm)

Width: 10 1/2 in (26.7 cm), mounted on a stand

Provenance 來源: Private French collection, acquired in 1998 法國私人收藏，於1998年取得



36 佛造像
Statue of Buddha

Wang Mansheng 王滿晟 (b. 1962)
2009
Ink, colour and gilt on paper 設色紙本
26 3/4 x 26 3/4 in (68 x 68 cm)

Artist's seal: *bansheng, Wang Mansheng yin*
印章: 半升·王滿晟印



37 悟後心
Enlightened

Wang Mansheng 王滿晟 (b. 1962)
2011
Ink, colour and gilt on paper board 設色紙本
36 5/8 x 39 3/4 in (93 x 101 cm)

Artist's signature and seal: *bansheng, Wang Mansheng yin*
印章: 半升·王滿晟印

Inscription:
Gurenqingyezhi, saoshizuoyanlin.
Buyouhuaajianyue, shuizhiwuhouxin.
Xukongyoushiwang, dahaiqiyunshen.
Xiangduilewushuo, yeyuanshiyiyin.
Xinmaogansheng zhibinglujichanshi.

題款:
故人清夜至·掃石坐煙林。
不有花間月·誰知悟後心。
虛空猶是妄·大海豈云深。
相對了無說·野猿時一吟。
辛卯半升製並錄寄禪詩。



何處惹塵埃

Where Can the Dust Alight

Wang Mansheng 王滿晟 (b. 1962)
2012

Ink and colour on paper 設色紙本
23 1/4 x 46 1/2 in (69 x 118 cm)

Artist's signature and seal:
bansheng, Wang Mansheng yin
印章: 半升 · 王滿晟印

Inscription:
*Putibenwushu,
mingjingyifeitai.
Benlaiwuyiwu,
hechurechenai?
Liuzhuinengji,
banshengyusanrenju.*

題款:
菩提本無樹，
明鏡亦非臺。
本來無一物，
何處惹塵埃？
六祖惠能偈，
半升於三人居。



鳩摩羅什十喻詩

Kumarajiva Ten Poetry

Wang Mansheng 王滿晟 (b. 1962)

2013

Ink and colour on Paper 設色紙本

9 7/8 x 41 3/8 in (25 x 105 cm)

Artist's signature and seal: *bansheng, Wang Mansheng yin*

印章: 半升·王滿晟印

Inscription:

*Shiyuyiyukong, kongbidaiciyu.**Jieyanhuiyi, yijinwuhuichu.**Jidechuzhangluo, zhuciwusuoazhu.**Ruonengyingsizhao, wanxiangwulaiqu.**Jiumoluoshishiyushi,**banshengshouzhingluyusanrenju.*

題款:

十喻以喻空·空必待此喻。

借言以會意·意盡無會處。

既得出長羅·住此無所住。

若能映斯照·萬象無來去。

鳩摩羅什十喻詩·

半升手製並錄於三人居。



BIBLIOGRAPHY 參考文獻

- Ancient Chinese Sculpture Gallery*, Shanghai Museum Publications, Shanghai, 1996.
- The Arts of the Tang Dynasty*, Los Angeles County Museum, Los Angeles, 1957.
- The Beauty of Buddhist Sculpture*, National Museum of History, Taipei, 2006.
- Cooper, Lindsay Hughes, *Chinese Frescos of Northern Sung*, C. T. Loo, Inc., New York, 1949.
- d'Argence, Rene-Yvon Lefebvre and Diana Turner, *The Avery Brundage Collection: Chinese, Korean and Japanese Sculpture*, Asian Art Museum of San Francisco and Kodansha International, Tokyo, 1974.
- Hoyt, Charles Bain, Museum of Fine Arts, Boston and Robert Treat Paine, *The Charles B. Hoyt Collection Memorial Exhibition*, Museum of Fine Arts, Boston, 1952.
- Kaikan tokubetsu shuppin seihin senshu*, Kyushu National Museum, Fukuoka, 2005.
- Kao, Mayching, ed., *Chinese Ivories from the Kwan Collection*, Art Gallery, Chinese University of Hong Kong, Hong Kong, 1990.
- Kerr, Rose, Allen, Phillip and Ching-Fei Shih, *Chinese Ivory Carvings: The Sir Victor Sassoon Collection*, Scala Arts Publishers Inc., London, 2016.
- Knapton Rasti Asian Art, *November 2005: Works of Art*, London, 2005.
- , *November 2006: Works of Art*, London, 2006.
- Lion, Lucien, and Henri Maspero, *Les Ivoires Religieux et Medicaux Chinois*, Editions d'art et d'histoire, Paris, 1939.
- Mueller, Herbert, *Catalog of the Sunghin Collection of Chinese Art and Archaeology, Peking*, Herbert J. Devine Galleries, New York, 1930.
- Pearlstein, Elinor L. and James T. Utak, *Asian Art in The Art Institute of Chicago*, The Art Institute of Chicago Publications Dept., Chicago, 1993.
- Rawson, Jessica, *The British Museum of Chinese Art*, British Museum Press, London, 2007.
- Scheurleer, Pauline Lunsingh, ed., *Asiatic Art in the Rijksmuseum, Amsterdam*, Meulenhoff, Tielt, 1985.
- Shen, Hsueh-man, ed., *Gilded Splendour: Treasures of China's Liao Empire (907-1125)*, Asia Society, New York, 2006.
- Wang, Tingmei, ed. *Shuanglin Temple Polychrome Buddhist Sculptures*, Yishujia Chubanshe, Taipei, 1997.
- Sickman, Laurence and Alexander Soper, *The Art and Architecture of China*, Penguin Books, London, 1968.
- Spink & Son Ltd, *Ivories of China and the East*, London, 1984.
- , *The Minor Arts of China IV*, London, 1989.
- Spink & Son's Galleries, *A Selection of Oriental Works of Art*, London, 1924.
- Taggart, Ross E., McKenna, George L., and Marc F. Wilson, *Handbook of the Collection in the William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Art, Volume II, Art of the Orient*, W. R. Nelson Trust, Kansas City, 1973.
- Tardy, *Les Ivoires*, Seven Hills Books, New South Wales, 1966.
- Tsai, Yaoching, Lai, Imann, Cheng, Yuren and Shihming Pai, *Imperial treasures: Relics of Famen Temple Underground Palace and the Flourishing Tang*, National Museum of History, Taipei, 2010.
- Waston, William, *Chinese Ivories from the Shang to the Qing*, The Oriental Ceramic Society and The British Museum, London, 1985.
- Watt, James C.Y. and Denise Patry Leidy, *Defining Yongle: Imperial Art in Early Fifteenth-Century China*, The Metropolitan Museum of Art, New York 2013.
- Yau, Chi On and Hok Wa Yau, eds. *The Studio and the Altar: Daoist Art in China*, The Centre for the Studies of Daoist Culture and Art Museum, The Chinese University of Hong Kong, The Hong Kong Taoist Association, Hong Kong, 2008.



DYNASTIES IN CHINA 中國歷代朝代

Neolithic	新石器時代	10th-early 1st millennium BCE
Shang	商	1600-1046 BCE
Zhou	周	1046-256 BCE
Spring and Autumn	春秋	770-476 BCE
Warring States	戰國	475-221 BCE
Qin	秦	221-207 BCE
Han	漢	206 BCE-220 CE
Three Kingdoms	三國	220-280
Six Dynasties	六朝	222-589
Jin	晉	265-420
Southern and Northern Dynasties	南北朝	386-589
Sui	隋	581-618
Tang	唐	618-907
Five Dynasties	五代	907-960
Liao	遼	916-1125
Song	宋	960-1279
West Xia	西夏	1038-1227
Jin	金	1115-1234
Yuan	元	1271-1368
Ming	明	1368-1644
Qing	清	1644-1911
Republic of China	中華民國	1912-1949
People's Republic of China	中華人民共和國	1949-



Cover: cat. no. 6
Published by Rasti Chinese Art Ltd.
Photography by Mark French
Design and printing by OM Publishing
Copyright © 2019 Rasti Chinese Art Ltd.
ISBN: 978-988-14689-9-4
All rights reserved
Printed in Hong Kong

Rasti Chinese Art Ltd.
瑞斯帝中國藝術

Lee Roy Commercial Building, 6th Floor, 57/59 Hollywood Road, Central, Hong Kong
香港中環荷李活道 57-59 號利來商業大廈 6 樓
T: +852 2415 1888 E: gallery@rastichineseart.com
www.rastichineseart.com