

THE BARAKAT GALLERY

Chinese Art

Qing Dynasty (Ching)

960 AD - 1279 AD

Works of Art

Miscellaneous



Qing Dynasty (Ching)

The M'ing, founded in 1368 under the peasant emperor Hong Wu, was a militarily oriented socio-political entity much given to radical interpretations of Confucianism and with a very strong defensive ethos (the Great Wall dates to this period). However by the 17th century cracks had started to appear, young male heirs being manipulated as puppets by the ruling families, and the court became rotten with intrigue. To compound matters, the Manchurian Chinese cities were being attacked by local groups – dubbed the Manchus – who eventually invaded China and deposed the old regime. The last M'ing emperor, Chongzhen, hanged himself on Coal Hill overlooking the Forbidden City, bringing an end to his line and ushering in the Q'ing Dynasty.

The Q'ing had been founded by Nurhaci in the early 17th century, and persisted until the collapse of imperial China in 1912 with the hapless Pu-Yi, the last emperor of China. Their isolationist policies, social control (all men required to shave their heads, wear queues, and wear Manchu rather than traditional Chinese dress) introspection and cultural conservatism was at odds with their liberality in certain social issues – such as forbidding the binding of women's feet (later withdrawn due to social pressure from the populace). However, this cultural inflexibility – which grew as the emperors grew increasingly unaware of the world outside their palace walls, much less the country's borders – was a difficult stance to maintain in the shadow of the European thalassocracies, and it may have been this which helped hasten the demise of the Imperial system.

Qing Sculpture of a Water Buffalo



FZ.016

Origin: China

Circa: 17th Century AD to 18th Century AD

Dimensions: 6" (15.2cm) high x

3" (7.6cm) wide

Collection: Decorative

Medium: Bronze

Location: United States

Since man first began to paint on walls or carve in bone thousands of years ago, he sought to capture the essence, the grace, the power of the animal world. With great sensitivity, the artist has rendered a water buffalo--a domesticated beast of burden that seems somehow just this side of the wild. The animal hangs his head as if emitting a melancholy lowing noise, a sound of remembrance for the days when his kind roamed free. - (FZ.016)

Gilt Bronze Buddhist Sculpture



H.550

Origin: China

Circa: 17th Century AD to 18th Century AD

Dimensions: 18" (45.7cm) high

Catalogue: V20

Collection: Chinese

Medium: Bronze

Location: United States

This Buddhist figure wears the monastic robe draped over the left shoulder--an iconographic feature of many Buddha depictions. The folds of the robe are delicately incised, the seams gather above the knees and over the shoulder, giving the appearance of transparency. Seated in the meditative position, the figure is full of motion and vitality--his torso raised with his cocked right arm and turned to the left propped by his left arm. A look of complacency emanates from his facial expressions, as if he delights in a higher state of spiritual and mental absorption. The curvature of the eyes and mouth convey this sense of joy, and the three-dimensionality of his face and head reveal the figure's human quality.

This image differs from earlier portrayals of Buddhist figures in its humanistic stylization. After Sung and Yuan rule in China, Buddhism faced a decline in court sponsorship, yet continued to be popular among the common people who transfused it with their own indigenous thoughts and among adherents of Ch'an (Zen) Buddhism. Ch'an philosophy held out the ideal that man could attain the state of nirvana by his own efforts. Thus, there was a growing trend toward humanistic depictions of individuals imbued with the pervasive power of Enlightenment; the Arhat figure developed along these new lines of artistic expression.

This lustrous bronze sculpture exudes a quality of contentment and spiritual bliss making it a cherished piece of Buddhist art. - (H.550)

Qing Sculpture of a Taoist Immortal



PF.5150
Origin: China
Circa: 1644 AD to 1911 AD
Dimensions: 13.75" (34.9cm) high x
3.75" (9.5cm) wide

Collection: Chinese
Medium: Wood
Location: United States

Standing on a craggy rock with a small figure held in one arm and an axe-shaped emblem in the other arm, this ascetic figure characterizes one of the myriad manifestations of members of the Taoist pantheon which consist of celestial beings, immortals and deities. The figure is hunched forward, and wears a long flowing robe with metal inlaid designs that represent astrological writing. The face is sculpted in a delicate and soft manner with a natural outgrowth of the beard depicted by swerving incised lines. The head is topped by a puffy cap that rises in the center and droops in folds behind the back and shoulders. Taoism is an indigenous religion to China and flourished in conflict with the immigrant religion of Buddhism. However, acknowledged and unacknowledged appropriations of ideas, iconographies, and cultural and religious practice were numerous. Taoism concerns itself with the attainment of immortality--the highest form of personal salvation in which the deathless dwell in a variety of paradises. From that, a complex cosmology concerned with medicine, astrology, and physical cultivation emerged articulating its doctrine in canonical texts and through an entourage of divine beings based, in some cases, on factual historical personages. Perhaps this wooden statue depicts one of the legendary Eight Immortals or the God of Happiness in transit from the mountain paradises to the land of mortals bringing fortune and happiness to all those deserving. - (PF.5150)

Qing Sculpture of a Seated Man



PF.5154

Origin: China

Circa: 1368 AD to 1911 AD

Dimensions: 14.5" (36.8cm) high x
5.75" (14.6cm) wide

Collection: Chinese

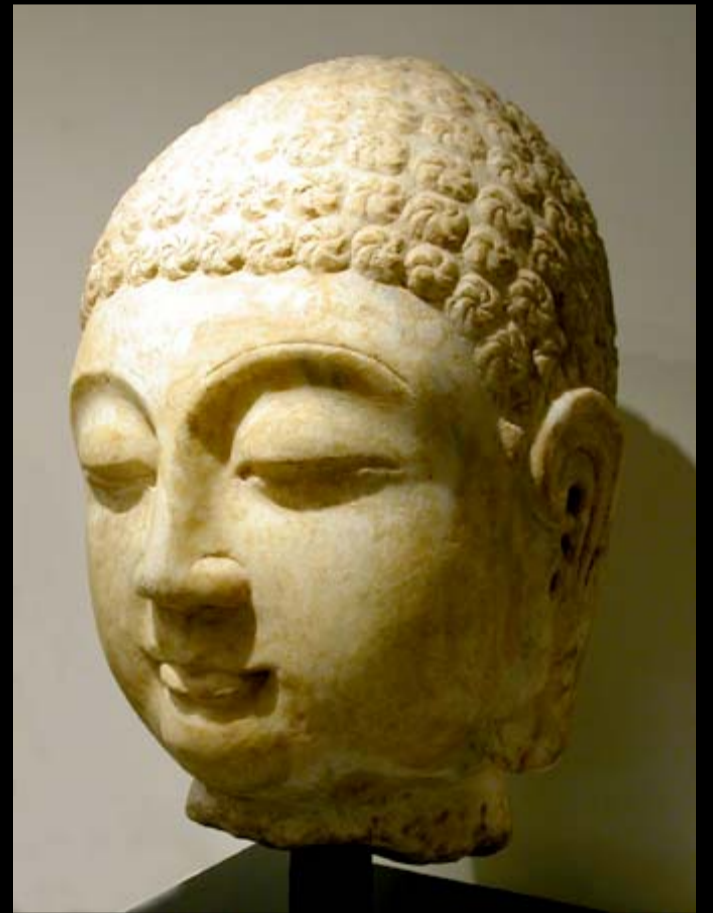
Style: Ming or Qing Dynasty

Medium: Wood

Location: United States

Seated in a wide stance with his hands placed on top of his knees, this figure assumes a posture fitting for an emperor, deity, or noble ancestor. He clenches his right hand, which once held an emblematic object and faces forward in a firm, dignified manner. Despite this formalistic position, the figure conveys a sense of humor and generosity in his warm facial expression and bulging belly. Sporting a long, forked moustache and beard characteristic of Guandi, the God of War, he adorns a tall cap flattened at an angle with a decorative band, front piece, and double-pronged back piece. The outer coat, once white with red trimming, hangs heavily on the body with sharp, linear folds and a slit in the middle. A long red skirt sweeps over the arches of cloud-tipped footwear. Taoism as a religion developed at the same time as Buddhism was becoming accepted, and the two faiths enjoyed a complex relationship. The practice of ancestor worship precedes the establishment of these traditions, but became more articulated with Confucianism around the same time. It is impossible to speak of the three traditions as separate entities, as each appropriated the other's concepts and modes of representation, as evidenced in this wooden carving. Possibly the Taoist deity of war, this figure exudes with the grandeur and radiance that becomes a being of divine origin. - (PF.5154)

Qing Marble Head of the Buddha



PF.5421
Origin: China
Circa: 1700 AD to 1900 AD
Dimensions: 18.5" (47.0cm) high

Collection: Chinese
Style: Qing
Medium: Marble
Location: United States

Done in the Tang style (618- 907 A.D.) this Buddha head displays fine sensitivity in the carving, with full, 'fleshy' cheeks, apricot-shaped eyes, elegant eyebrows and a sensitive mouth. The hair is fashioned in bands of coils or spirals, which seem to have an energy of their own, as if constantly in motion. This sense of movement is nicely contrasted to the lovely serenity of the face, which exudes a sense of mystery combined with a peacefulness that achieves perfect harmony. - (PF.5421)

Qing Sculpture of a Taoist Deity



PF.5160
Origin: China
Circa: 1644 AD to 1911 AD
Dimensions: 11.25" (28.6cm) high x
5.125" (13.0cm) wide

Collection: Chinese
Medium: Wood
Location: United States

Seated in a wide stance with his right hand placed on top of his knee, this figure assumes a posture fitting for an emperor, deity, or noble ancestor. In his right hand, he carries an emblematic object shaped like a bowl. Despite this formalistic position, the figure conveys a sense of humor and generosity in his warm facial expression and bulging belly. Most likely, it is a representation of one of the many members of the Taoists pantheon, be it an immortal, a celestial being, or a deity. Taoism is an indigenous religion to China and flourished in conflict with the immigrant religion of Buddhism. However, acknowledged and unacknowledged appropriations of ideas, iconographies, and cultural and religious practice were numerous. Taoism concerns itself with the attainment of immortality--the highest form of personal salvation in which the deathless dwell in a variety of paradises. From that, a complex cosmology concerned with medicine, astrology, and physical cultivation emerged articulating its doctrine in canonical texts and through an entourage of divine beings based, in some cases, on factual historical personages. Perhaps this wooden statue depicts one of the legendary Eight Immortals or the God of Happiness in transit from the mountain paradises to the land of mortals bringing fortune and happiness to all those deserving. - (PF.5160)

Chinese Art / Qing Set of Seven Taoist Deities



SP.609
Origin: China
Circa: 1644 AD to 1911 AD
Dimensions: 18.5" (47.0cm) high

Collection: Chinese Art
Medium: Wood
Location: United States

Standing Wooden Figure



PF.5159
Origin: China
Circa: 1644 AD to 1911 AD
Dimensions: 14.25" (36.2cm) high

Collection: Chinese Art
Medium: Wood
Location: United States

Bronze Zoomorphic Figure



SP.623

Origin: China

Circa: 1850 AD to 1920 AD

Dimensions: 14.5" (36.8cm) high

Collection: Chinese

Medium: Bronze

Location: United States

Ming/Qing Celadon Bowl



PF.7100

Origin: China

Circa: 1500 AD to 1900 AD

Collection: Chinese Art

Style: Late Ming/Qing Dynasty

Location: United States

Oval Agate Eagle Pendant



OF.060

Origin: China

Circa: 18th Century AD to 19th Century AD

Dimensions: 1.75" (4.4cm) high x

1.5" (3.8cm) wide

Collection: Chinese Art

Medium: Agate

Location: Great Britain

Qing Dynasty Lacquer Root Carving



DK.109
Origin: Fujian Province
Circa: 1644 AD to 1911 AD
Dimensions: 21" (53.3cm) high x
15" (38.1cm) wide

Collection: Chinese
Condition: Very Fine
Location: UAE

Bronze Bull Vessel with Lid



TF.002

Origin: China

Circa: 19th Century AD to 20th Century AD

Dimensions: 8.25" (21.0cm) high x

14.50" (36.8cm) wide

Collection: Chinese Art

Medium: Bronze

Location: Great Britain

Stone Reclining Guanyin



BF.035

Origin: China

Circa: 1800 AD to 1900 AD

Dimensions: 16.2" (41.1cm) high x

22.5" (57.2cm) wide

Collection: Chinese Art

Style: Qing Dynasty

Medium: Stone

Location: Great Britain

Agate Bead in the Form of a Bird / Phoenix



OS.063

Origin: China

Circa: 18th Century AD to 19th Century AD

Dimensions: 2.3" (5.8cm) high x

1.6" (4.1cm) wide

Collection: Jewelry

Medium: Agate

Location: Great Britain

A Pair of Qing Dynasty Woode



NP.017

Circa: 1644 AD to 1911 AD

Dimensions: 52" (132.1cm) high x
20" (50.8cm) wide

Collection: Chinese Art

Blanc de Chine Quan Yin



DB.008
Origin: China
Circa: 18 th Century AD
Dimensions: 15.5" (39.4cm) high

Collection: Chinese Art
Medium: Blanc de Chine
Condition: Extra Fine
Location: United States

Noted for her kindness, Guanyin is an ancient Bodhisattva. In Buddhism, Bodhisattvas are beings who have attained enlightenment, but renounce the goal of Nirvana, a state characterized by freedom from pain, suffering and the external world. Instead, these benevolent Bodhisattvas minister eternally to relieve the sufferings of all creatures, like Archangels, passing from the remote heaven to the world of men. As such, the Guanyin makes helping others toward enlightenment her mission. Originally depicted as a male in early Chinese Buddhist forms, the Guanyin eventually became associated with a local Chinese Mother Goddess, "bringer of children," and also because the gentleness and compassion of the deity suggest feminine qualities. - (DB. 008)

Scrimshaw Ivory



kg.3

Origin: New England

Circa: 19 th Century AD

Dimensions: 5.25" (13.3cm) high x

1.5" (3.8cm) wide

Medium: Ivory

Condition: Very Fine

Location: Great Britain

A Doctor's lady is a small figurine depicting a nude or nearly nude female, usually said to have been used by traditional Chinese male physicians to allow a female patient to indicate the location of her discomfort in a modest fashion, without showing or pointing to her own body. "Doctor's ladies" may be made from various materials such as ivory, resin, semiprecious stone, or soapstone, and are typically from 10 to 25 cm long. Examples are known from the Ming and Qing periods. Smaller amulets of the same design are common, but many of these are probably netsuke or ornamental amulets, not designed for practical use. This is a Qing dynasty doctor's lady. The posture of the feminine figure is very natural and sensuous, the face has been carved meticulously and the hair reveal a the true excellence of the creator. - (kg.3)

Qing Dynasty Snuff Bottle



kg.10
Origin: China
Circa: 18 th Century AD
Dimensions: 3" (7.6cm) high x
2.25" (5.7cm) wide

Medium: Ivory
Condition: Extra Fine
Location: Great Britain

Snuff bottles were used by the Chinese during the Qing Dynasty to contain powdered tobacco. Smoking tobacco was illegal during the Dynasty, but the use of snuff was allowed because the Chinese considered snuff to be a remedy for common illnesses such as colds, headaches and stomach disorders. Therefore, snuff was carried in a small bottle like other medicines. The snuff bottle is comparable to the snuff box used by Europeans. This is an extremely refined snuff bottle: the shape of the item is elegant and of exquisite design, showing some similarities with a certain later Liberty design, deployed in Europe in response to the viral trend of chinoiserie. On the two sides of the object we can observe two erotic scenes that have been engraved deploying a stylized and sophisticated line and with excellent precision. - (kg.10)

Works of Art

Chinese Porcelain Bowl



PF.5151
Origin: China
Circa: 15 AD to 19 AD

Collection: Chinese Art
Medium: Porcelain
Location: United States

Blue and White Bowl



FF.108

Origin: China

Circa: 1600 AD to 1800 AD

Dimensions: 3.75" (9.5cm) high x
7.75" (19.7cm) wide

Collection: Chinese Art

Style: Ming/ Ching

Medium: Terracotta

Location: Great Britain

Blue and White Bowl



FF.109

Origin: China

Circa: 1600 AD to 1800 AD

Dimensions: 3.5" (8.9cm) high x
7.9" (20.1cm) wide

Collection: Chinese Art

Medium: Terracotta

Location: Great Britain

Shallow Blue and White Dish



FF.110
Origin: China
Circa: 1600 AD to 1800 AD
Dimensions: 2" (5.1cm) high x
10.3" (26.2cm) wide

Collection: Chinese Art
Medium: Terracotta
Location: Great Britain

Large Blue and White Dish with Floral Motifs



FF.111
Origin: China
Circa: 1500 AD to 1600 AD
Dimensions: 2.9" (7.4cm) high x
14.75" (37.5cm) wide

Collection: Chinese Art
Medium: Terracotta
Location: Great Britain

Blue and White Glazed Plate



LK.081

Origin: China

Circa: 15th Century AD to 16th Century AD

Dimensions: 2" (5.1cm) high x

8.3" (21.1cm) wide

Collection: Chinese

Medium: Earthenware

Location: Great Britain

Ming-Style Bronze Tripod Vessel



SF.352

Origin: China

Dimensions: 3" (7.6cm) high x
3" (7.6cm) wide

Collection: Asian Art

Medium: Bronze

Location: Great Britain

Ivory Figure



DB.007
Origin: China
Dimensions: 16.25" (41.3cm) high

Collection: Chinese
Medium: Ivory
Condition: Very Fine
Location: United States

Marble Figure of Guanyin



AM.0434

Origin: China

Circa: 19 th Century AD

Dimensions: 31.75" (80.6cm) high x
14.5" (36.8cm) wide

Collection: Chinese Art

Medium: Marble

Additional Information: Height
including base: 35.7

Location: Great Britain

Agate Carving of a Man



AM.0435
Origin: China
Circa: 19 th Century AD
Dimensions: 5.5" (14.0cm) high

Collection: Chinese Art
Medium: Agate
Location: Great Britain

Agate Carving of a Stylised Dragon



AM.0437
Origin: China
Circa: 19 th Century AD
Dimensions: 3.5" (8.9cm) high x
6.75" (17.1cm) wide

Collection: Chinese Art
Medium: Agate
Location: Great Britain

AM.0438



AM.0438
Origin: China
Dimensions: 11.25" (28.6cm) high x
10.5" (26.7cm) wide

Collection: Chinese Art
Location: Great Britain

AM.0439



AM.0439
Origin: China
Dimensions: 25.75" (65.4cm) high x
17.75" (45.1cm) wide

Collection: Chinese Art
Additional Information: Dimensions
refer to the wooden frame.
Location: Great Britain

Lavender Jade Statue of Confucius



AM.0442
Origin: China
Circa: 19 th Century AD
Dimensions: 23" (58.4cm) high x
22.5" (57.2cm) wide

Collection: Chinese Art
Style: Qing Dynasty
Medium: Lavender Jade
Location: Great Britain

Miscellaneous

Laquer Wood Figure of a Young Boy



FF.064
Origin: China

Collection: Chinese Art
Medium: Wood
Location: Great Britain

Fossil Of An Animal Head



NP.009

Circa: 60 m BC to 20m BC

Dimensions: 21" (53.3cm) high x

10" (25.4cm) wide

Collection: Chinese Art

Jade Head of Guanyin



LR.027
Origin: China
Circa: 19 th Century AD
Dimensions: 1.8" (4.6cm) wide

Collection: Chinese art
Location: UAE

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