

GALERIE GOLCONDA

ARCHÉOLOGIE MUSÉALE
FOSSILES – BIJOUX RARES ET ANCIENS
CABINET DE CURIOSITÉS DES GRANDES CIVILISATIONS

CERTIFICATE

A PAIR OF FAIRY DANCERS TANG DYNASTY (AD 618-907)

MATERIAL AND TECHNIQUE: two young ladies made in a moulded terracotta. They are standing with hands on the breast, the hair done up in a chignon with double ring called “while seeing the fairies”. Wearing a long dress with a large knotted flowery belt placed under the bust, and falling down like frilled corollas. High shoulder pads upside and floating bubble sleeves. The pictorial palette is rich and very well preserved with various plants and flowery patterns decorating the dress. The faces features are drawn with a tiny brush. A white slip helps make uniform the surface before the application of the water colours very well preserved in the hues of orange and pale blue.

Good state of preservation. No visible repairs, possible ancient restoration.

Remains of traces of soil.

ORIGIN: Emperor Hsuang Tsung (713-755 AD) founded an academy at court dedicated to dance and songs called “the pear garden”, which participated in the creation of Chinese music. Some historians think that this emperor could have invented this mysterious way of dressing. He would have dreamed his favourite, the beautiful Yang Guifei, said to have given birth to this danced melody, in this way, calling the costume “rainbow skirt and feather dress”. It still remains difficult to understand the real purpose of this representation in such a hieratic position, and there is a real mystery hovering over these young court ladies.

DIMENSIONS: Height: 34 cm / 13.39 in - width: 16 cm / 6.3 in.

THERMOLUMINESCENT TESTS n° 09G80510 for A and n° 27G250910 for B, tests issued by Ralph Kotalla laboratory.

CULTURAL PASSPORT: supplied with an export licence issued by the French Ministry of Culture N° 121377.

MUSEOGRAPHY: a similar piece is exhibited at the Musée Guimet, collection Jacques Polain inv. MA 6101.

BIBLIOGRAPHY: published in “*Collecting Masterpieces*” Part One, written by Beryl Cavallini at pages 180/181

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