



Japan - Large Saikoku Sanjju-sakasho Kannon In Gilded Wood On A Throne With Mandorla - Edo



10 000 EUR

Period : 18th century

Condition : Très bon état

Material : Gilded wood

Length : 40 cm

Width : 33 cm

Height : 85 cm

Description

A sumptuous sculpture by Saikoku Sanjju-sakasho Kannon, an embodiment of infinite compassion in Japanese Buddhism. Dated to the Edo period (1603-1868), this remarkable work, composed of three elements, depicts the six-armed goddess seated on a richly carved throne, symbolizing her divine sovereignty. The figure is entirely made of gilded wood, showcasing exceptionally fine goldsmithing and carving. She wears a tiara of chiseled brass and copper, decorated with jewels. The carefully integrated crystal eyes give the sculpture a vivid and penetrating expression, reinforcing its power of meditation and veneration. Behind her, a mandorla (sacred almond-shaped halo) frames the goddess, emphasizing her divine nature and inner light. The posture, ornamental details, and gilded

Dealer

Galerie Raoul Dutilleul

Arts Asiatiques et Porcelaines de Tournai

Mobile : +32 474 472 168

24,Rue des Chapeliers

Tournai 7500

finish give this work a sacred and majestic presence. Origin: Japan. Period: Edo period (1603-1868) Dimensions: Height: 85 cm; Length: 40 cm; Width: 33 cm. Condition: Very good overall condition except for some cracks in the gold on the eyes. Saikoku Sanjju-sakasho Kannon, or the "Kannon with thirty-three forms," is a manifestation of the bodhisattva Avalokiteshvara, a symbol of compassion in Japanese Buddhism. The Edo period was a time of great cultural prosperity, when religious art, especially statues of Kannon, was widely produced for popular devotion. The technique of gilding wood, combined with the creation of mandorlas and the use of crystals for the eyes, was a common practice to accentuate the sacredness and life of these representations. The mandorla, an almond-shaped halo, evokes the divine light emanating from the deity, reinforcing its transcendent aspect. The presence of the crystal eyes gives the sculpture a particular expressiveness, allowing devotion to intensify during prayers or meditations.