Burma, Konbaung Dynasty (1752 - 1885), Large Buddha Head, Lacquered And Gilded Marble



7 500 EUR

Period : 19th century

Condition : Très bon état

Material : Marble

Width : 25.5 cm hors socle

Height : 43 cm hors socle

Description

Important marble head of the shakyamuni BuddhaBurmaMandalay styleKonbaung dynasty (1752 - 1885), 19th CenturyThe youthful-looking face, imbued with great gentleness, is inscribedoval shape. It is distinguished by fine, curved superciliary archesoutlined in black, framing a small, slightly raised urna.relief. The half-closed, downward-facing eyes feature thick eyelidswith a thin black border. The pupils, also underlined,reflect a meditative attitude of inwardness and serenity,detached from earthly contingencies. The particular treatment of the eyes is characteristic of the Mandalay style.Called kye min ye thauk (literally 'the king of birds drinkingwater'), they feature a tapered shape, tapering towards the ends in aends in a fluid movement reminiscent of a beak or stretched line.

Dealer

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Thisdesign captures a lowered gaze with sharp, delicate contours, reinforcingexpression of calm. Beyond its aesthetic effect, this shape conveys a state of deep meditationmeditation and an orientation towards the interior rather than theworld. It also expresses gentleness and compassion, while at the same timeis part of a general aesthetic of serenity typical of BurmeseBurmese Buddhist representations of Mandalay.The nose, fine and straight, with slightly dilated nostrils, surmounts a mouthThe forehead is adorned with a wide band embellished with verrored floral motifs.floral motifs. This ornament, called thin kyit, appears in Buddhist image sculptureBuddhist images in the form of a thin line during the Ava periodperiod (1364-1527), before gradually widening over time. Placed between theface and hair, it symbolically marks the Buddha's state of enlightenment andand contributes to the image's preciousness and devotional dimension. Theto decorate it with elaborate floral motifs and precious stonesand precious stones, notably rubies, to exalt the splendor of the BuddhaBuddha and express their devotion.The top of the skull is topped with a broad, high ushnisha, while the arched earsarched ears feature distended lobes, symbols of the Buddha's pastTheMandalay style, which developed between the end of the 18th centuryand 19th centuries in the eponymous region, corresponds to the apogee of Burmese court artunder the Konbaung dynasty (1752-1885). It is part of a traditiontradition closely linked to theravada Buddhism and an idealized representation of the Buddha.of the Buddha.He developed an idealized representationof the Buddha, in which the image is not a portrait, but a codifiedcodified figuration of spiritual perfection.The face, oval and smooth, expresses a form of mastered abstractionabstraction: softened features, fine eyebrows, a straight nose and a discreet smilediscreet smile make up a figure detached from individuality. The eyes, half-closed and

turnedturned inward, express a state of deep meditation and serenityserenity, reinforcing the idea of a spiritual presence rather than a human reality.human reality.In contrast to Ava's earlier, more expressive and naturalistic styleexpressive and naturalistic, the Mandalay style marks a shift towards a moremore strictly codified aesthetic. The figure becomes less narrative and moreiconic, oriented towards a religious ideal of stability and harmony.The use of marble for sculpting Buddhist imagesBuddhist images did not really begin to develop until the Ava periodAva period (1287-1752). In this context, as powerful Buddhist kingdomsBuddhist kingdoms succeeded each other in Ava, Amarapura and then Mandalay. Sagyin, a village locatednorth of Mandalay was renowned for the exceptional quality of its marble andand gradually established itself as the main extraction center.With the growing importance of marble in Buddhist material culturein Burma, the so-called Mandalay style emerged from the late 18th century onwards.Mandalay style in the creation of images of the Buddha.Marble with gilding and lacquer, glass inlaidUsage wear, visible accidents43 x 25.5 cm excluding baseFormer collection of Mr. B., aesthete and great collector of Asian artContact us: culturesetcivilisations@orange.fr