

# Galerie Hioco

## Crowned standing Buddha (P659)



### What do we like in this sculpture?

- The Buddha as universal ruler: with his rich crown, the Blessed One becomes "*cakravartin*"!
- The beauty and purity of his fine features: this Buddha radiates a remarkable serenity.
- An emblematic Buddha of the great Ayutthayā period with a superb brown patina with golden reflections and warm tones.

## I. Detailed description

### **Crowned standing Buddha (P659)**

*Bronze*

*Thailand*

*16th-17th century, kingdom of Ayutthayā (1350-1767)*

*H. 67 cm or 26 3/8 in*

Ayutthaya at this time had one of the most prosperous capitals in the world, with foreign powers clamoring to trade with the 'Kingdom of Siam'. The tide had turned in the Burmese-Siamese wars, when in 1594 Ayutthaya launched its first offensive invasion of Burma rather than the other way around. The early and mid-17th century also saw one of the longest intermissions between major military campaigns during the three-century war. By 1700, it is estimated that the capital had the world's largest population, at around one million. During this time, Ayutthayā furthered its vigorous cultural program, culminating in the highest concentration of Buddhist art perhaps anywhere in the world.

The air of Ayutthayā's prosperity and strength is reflected in this Crowned standing Buddha, which employs delicate ornament and serenity to convey majesty and inner fortitude. This representation of Śākyamuni Buddha is that of the "universal ruler" (*cakravartin*). Although the dominant Buddhist school in the Kingdom of Ayutthayā is Theravada, the strictest and most sober school meaning "School of the Elders", this iconography nevertheless imposes itself as in the other schools of Buddhism. It even becomes emblematic of the period of Ayutthayā, during which it was expanding rapidly, both for conceptual and pietist reasons and for its extremely decorative aspect.

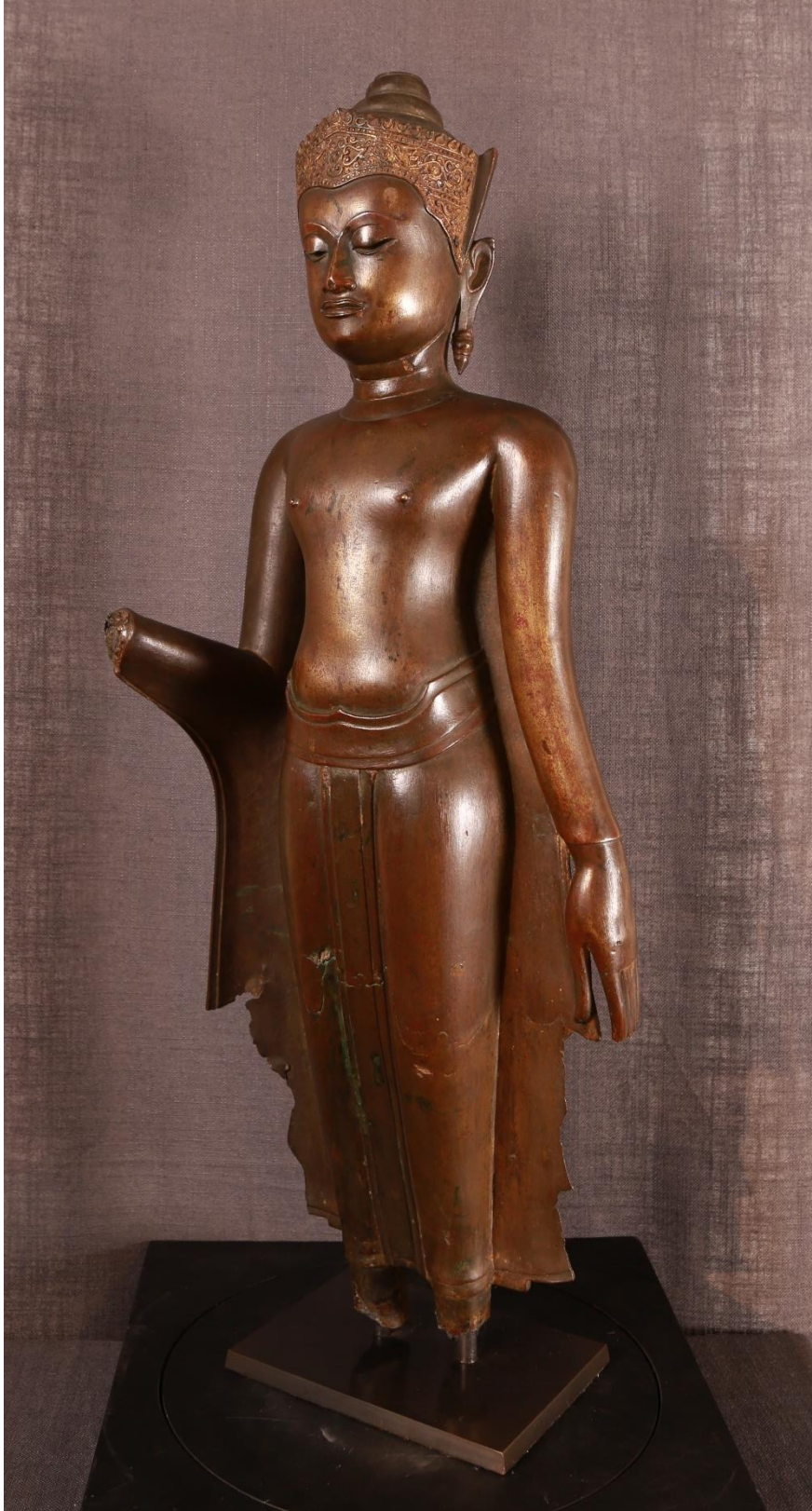
The face perpetuates, yet modifies, the Sukhothai style by making it softer. The nose, for instance, is less prominent, the mouth more smiling and the lips fuller. The hair is braided into a high topknot at the top of the head, behind a crown of intricate floral design on either side of a central and factitious cabochon.

A certain tendency to be more decorative is visible in Ayutthayā art from the very beginning. This tendency becomes more accentuated as the centuries pass. One must note the extreme delicacy of the face and the marked relief of the tiara. The overall harmonious simplicity of the silhouette and the abstract physiognomy also emphasize the supreme knowledge and awareness that the crowned Buddha embodies in this form, and thus prevents the viewer from focusing on the mortality of the historical Buddha. His overall simplicity of silhouette and abstracted physiognomy are also designed to emphasize the supreme consciousness that the Crowned Buddha embodies in this form, as opposed to prompting the viewer to focus on the mortality of the historical Buddha. This decorative style was the rage in Bangkok after 1782.

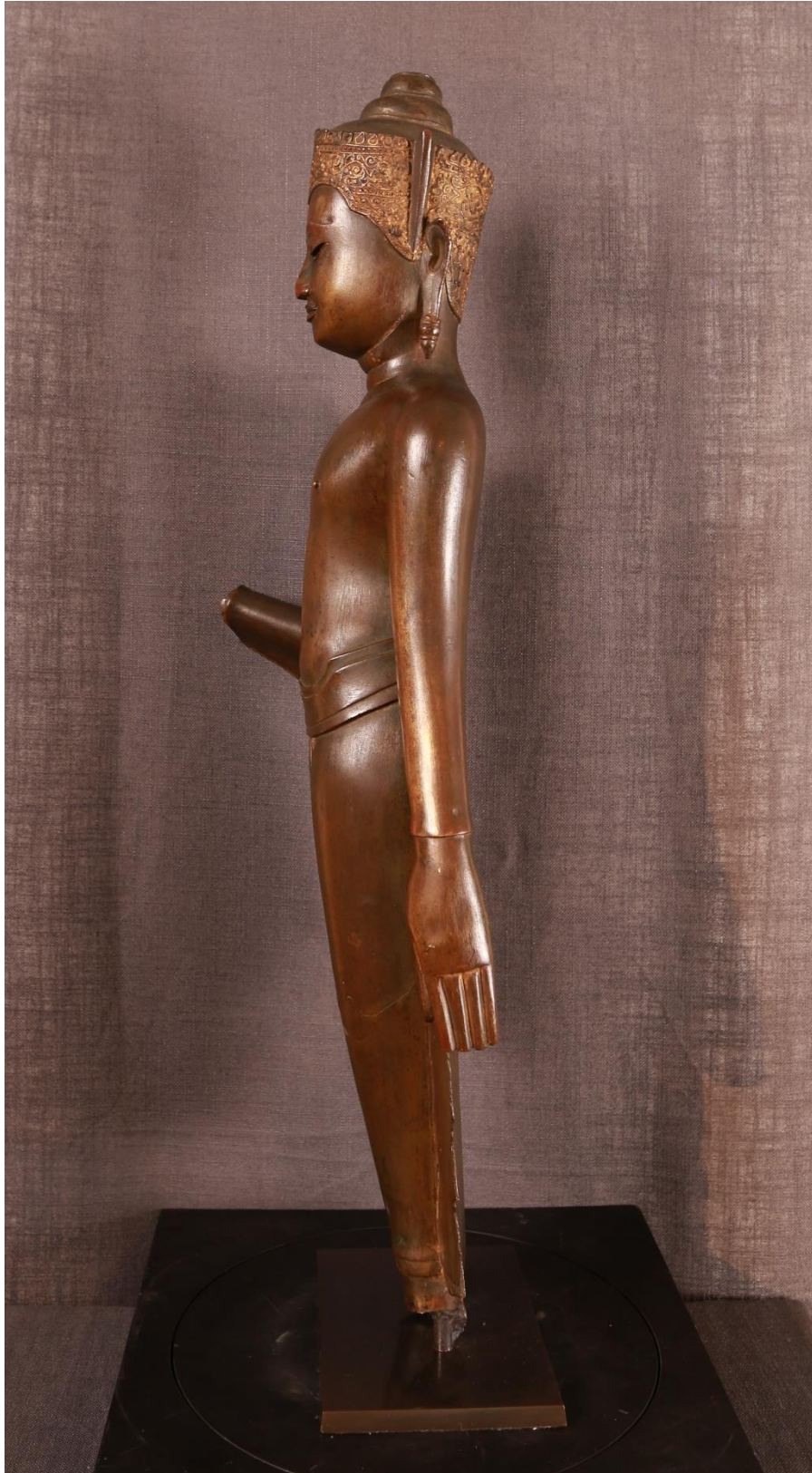
II. Image of the piece – front view



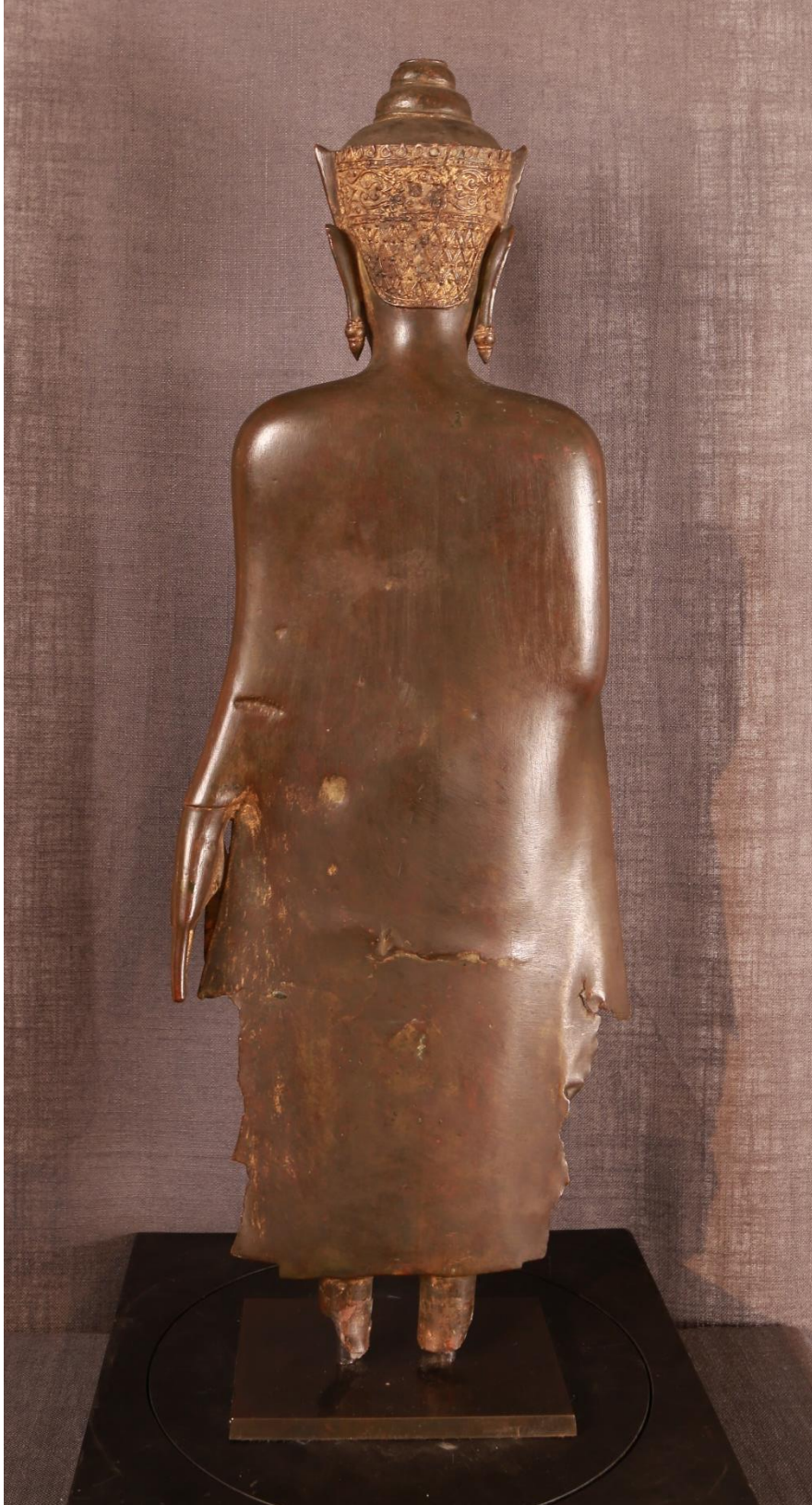
III. Image of the piece – left three-quarter view



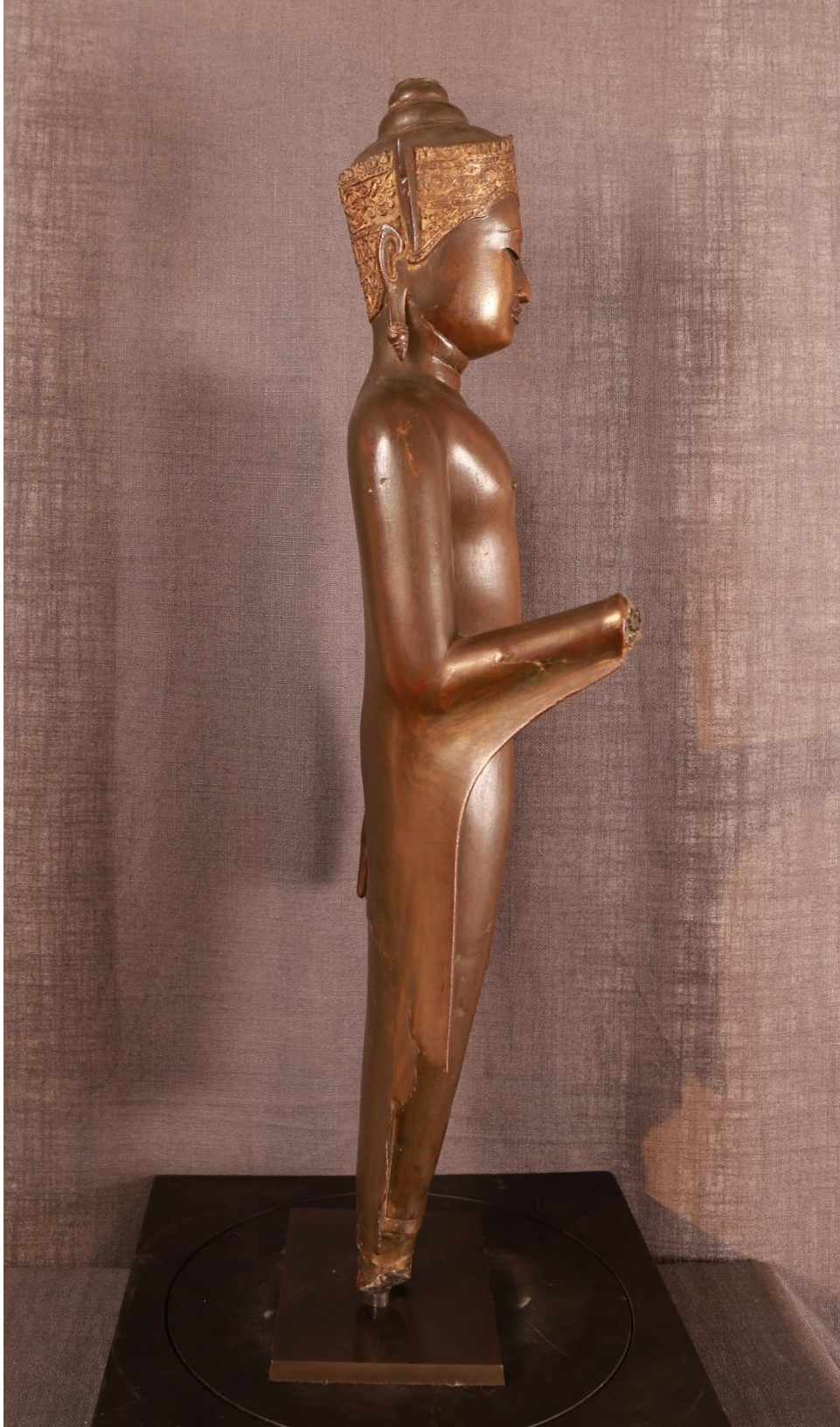
IV. Image of the piece – left profile view



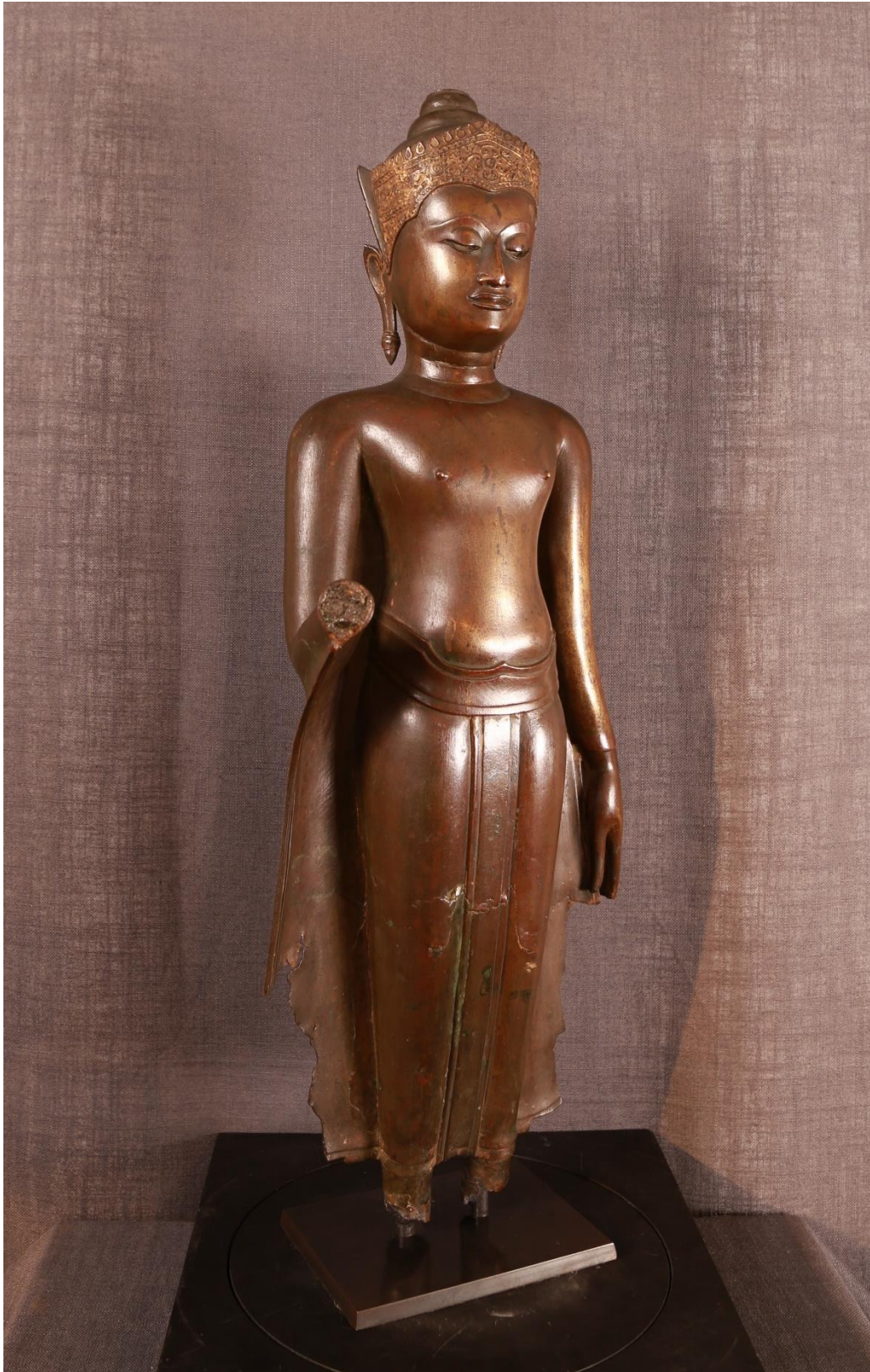
V. Image of the piece – back view



VI. Image of the piece – right profile view



VII. Image of the piece – right three-quarter view





## VIII. Provenance: in all transparency!

- . This piece comes from a private collection, England (by repute).
- . We are always very cautious and diligent about the provenance of the artworks we offer. Ensuring the seriousness and reliability of the information given by the former owners is one of our priorities and we then guarantee this origin by engaging our responsibility.
- . In order to reinforce this guarantee, we systematically verify that these artworks have not been registered as missing or stolen. As Interpol has granted us the right to directly consult their database of stolen or reported items, we verify by ourselves and issue a certificate attesting to this.

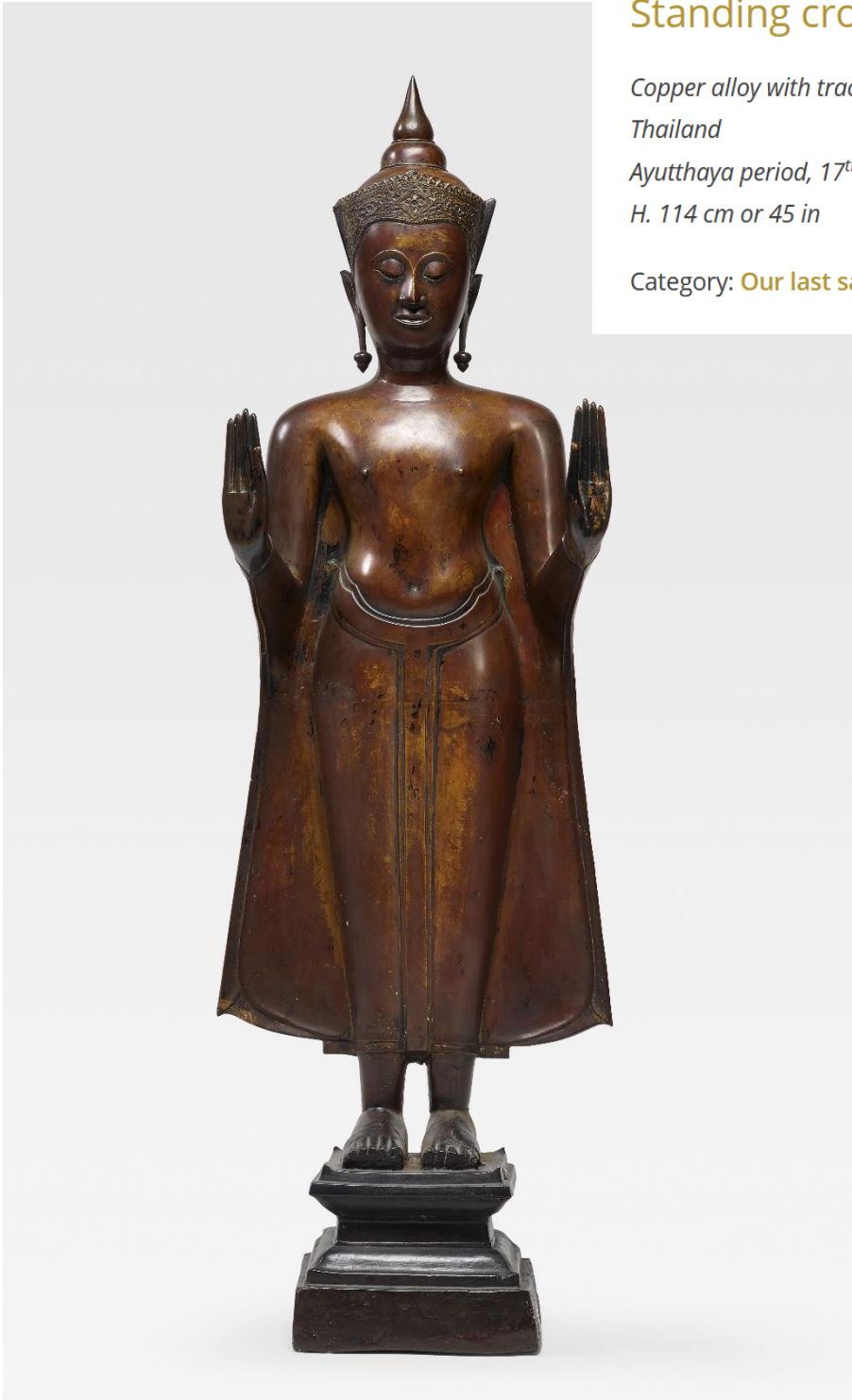
## IX. Condition report: our scientific approach

This Buddha with a very beautiful brown patina and golden reflections is made of bronze, dated from the 16th-17th century and measures 67 cm (or 26  $\frac{3}{8}$  in) high. The feet, the right hand and the top part of the pyramidal bun are missing. A visible line and a small loss at the level of the knees indicate the presence of an anterior restoration. On both sides of the lower part of the body, the outer parts of the garment are missing. Small imperfections in the casting of the bronze are to be noted, especially at the level of the neck. A mark is visible above the left eyebrow and the tip of the nose is very slightly flattened.

*Please note that since we are not conservators or restorers, it must be understood that any condition report we made is a subjective qualified opinion, even if we do our best efforts. Prospective buyers should inspect the piece to satisfy themselves as to condition.*

X. Comparable artwork – Galerie Hioco

A standing crowned Buddha sold by our Gallery:



**Standing crowned Buddha**

*Copper alloy with traces of lacquer and gilding*

*Thailand*

*Ayutthaya period, 17<sup>th</sup> century*

*H. 114 cm or 45 in*

Category: **Our last sales**

XI. Comparable museum artwork – The Victoria & Albert Museum

A crowned Buddha head belonging to the collections of the Victoria & Albert Museum in London (IM.64-1927):



Head of the Buddha, Bronze, Ayudhya, Thailand, 17th century.

The crowned head of the Buddha with round face, long lobed ears with lotus-bud earrings, small sharply-defined mouth and curved nose, wing-like eyebrows, lotus-petal eyes, with "whites" of mother of pearl and pupils of black composition. The head covered with a low crown ornamented with conventional floral-motives, with sockets for jewels. On the top of the skull was a triple *ushmisha*, of which two tiers are broken away, as is the back of the head. The surface is well patinated.

The crowned Buddha has been a recurrent theme in Thai sculpture since the Khmer-Lopburi type appeared in the mid-12th century. The figures are adorned in a simplified version of the 12th-century type but retain the richly decorated crown, with the skull protuberance (*ushmisa*), missing on this example, above. The Ayudha style appears to draw as much on the earlier Lopburi school as it does on its immediate predecessor, the Sukhothia school.

[Read More](#)

- Height: 7.5in
- Width: 6in
- Depth: 5.25in

XII. Comparable museum artwork – Asian Civilisations Museum

A standing Buddha, kept at the Asian Civilisations Museum in Singapore:



**Title**

Figure of standing Buddha in  
abhaya mudra

**Date/Period**

16th-17th centuries

**Region**

Central Thailand

**Material**

Bronze

**Dimension**

Gross measurement: H60.0 x W18.0 x  
D13.0 cm

**Accession No.**

2011-01948

### XIII. Our guarantees: for a serene acquisition!

- More photos will be sent to you on request.
- In case of purchase, we will establish an invoice that you can pay by bank transfer.
- You will receive our certificate of authenticity with the photo of the artwork, its detailed description and the mention of the provenance.
- We will define together the shipping modalities and we will take care of all customs formalities if you live outside of France.
- If you do not like the piece, we give you the possibility to return it to us and we will assist you with the resulting terms and conditions.



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