Finch & Co



SOUTH EAST ASIAN THAI CARVED IVORY PROCESSIONAL STATUETTE

A FINE SOUTH EAST ASIAN THAI CARVED IVORY PROCESSIONAL STATUETTE OF THE INFANT BUDDHA
NAKED IN FULL FRONTAL POSTURE THE ELONGATED EARS WITH PIERCED LOBES
BOTH HANDS AT HIS SIDES THE LOTUS BUD SURMOUNT ON HIS HEAD USED AS A SUPPORT FOR A JEWELLED DIADEM IN CEREMONIAL CULT PROCESSIONS
TRACES OF RED AND BLACK POLYCHROME
OLD AGE CRACKS TO LEGS AND FEET. FOUR FINGERS OF THE LEFT AND TWO FINGERS OF THE RIGHT HAND REPLACED, THE PHALLUS MISSING
LATE 18TH CENTURY – EARLY 19TH CENTURY
SIZE: 25CM HIGH, 9CM WIDE, 4CM DEEP – 9¾ INS HIGH, 3½ INS WIDE, 1½ INS DEEP
35CM HIGH – 13¾ INS HIGH (WITH BASE)

LITERATURE

GEOGRAPHICALLY BORDERED, AND ARTISTICALLY INFLUENCED BY BURMA, CAMBODIA AND LAOS AND WITH TRADING AND MARITIME RELATIONS WITH SRI LANKA, JAVA AND INDIA, THAILAND'S SCULPTURAL TRADITIONS HAVE A RICH NON-INDIGENOUS HERITAGE. FOR ALL PERIODS OF THAI HISTORY LARGE SEGMENTS OF THE POPULATION WERE MON, KHMER AND LATER CHINESE AND ALL OF THESE NON-THAI CULTURAL INFLUENCES HAVE ALWAYS BEEN PROMINENT.
THE INFANT BUDDHA IS ASSOCIATED WITH A NATIVITY CULT CENTRED AROUND THE EVENT OF HIS BIRTH, AND THIS IMAGE IS RELATED TO THE COLONIAL IVORY SCULPTURES OF THE INFANT JESUS MADE THROUGHOUT SOUTH EAST ASIA AS RELIGIOUS IMAGES FOR THE CHRISTIAN COMMUNITY. THE FACE IS FINELY DETAILED AND SENSITIVELY MODELLED WITH A HINT OF A SMILE ON THE LIPS. THE BODY IS ELEGANTLY SLENDER AND WELL PROPORTIONED WITH A SUGGESTION OF SENSUOUS SWELL TO THE BELLY. THIS FIGURE OF THE BUDDHA CAREFULLY COMBINES THE HUMAN ETHOS OF THE MORTAL SEER WITH THE DIVINE MAJESTY OF THE UNIVERSAL MONARCH.