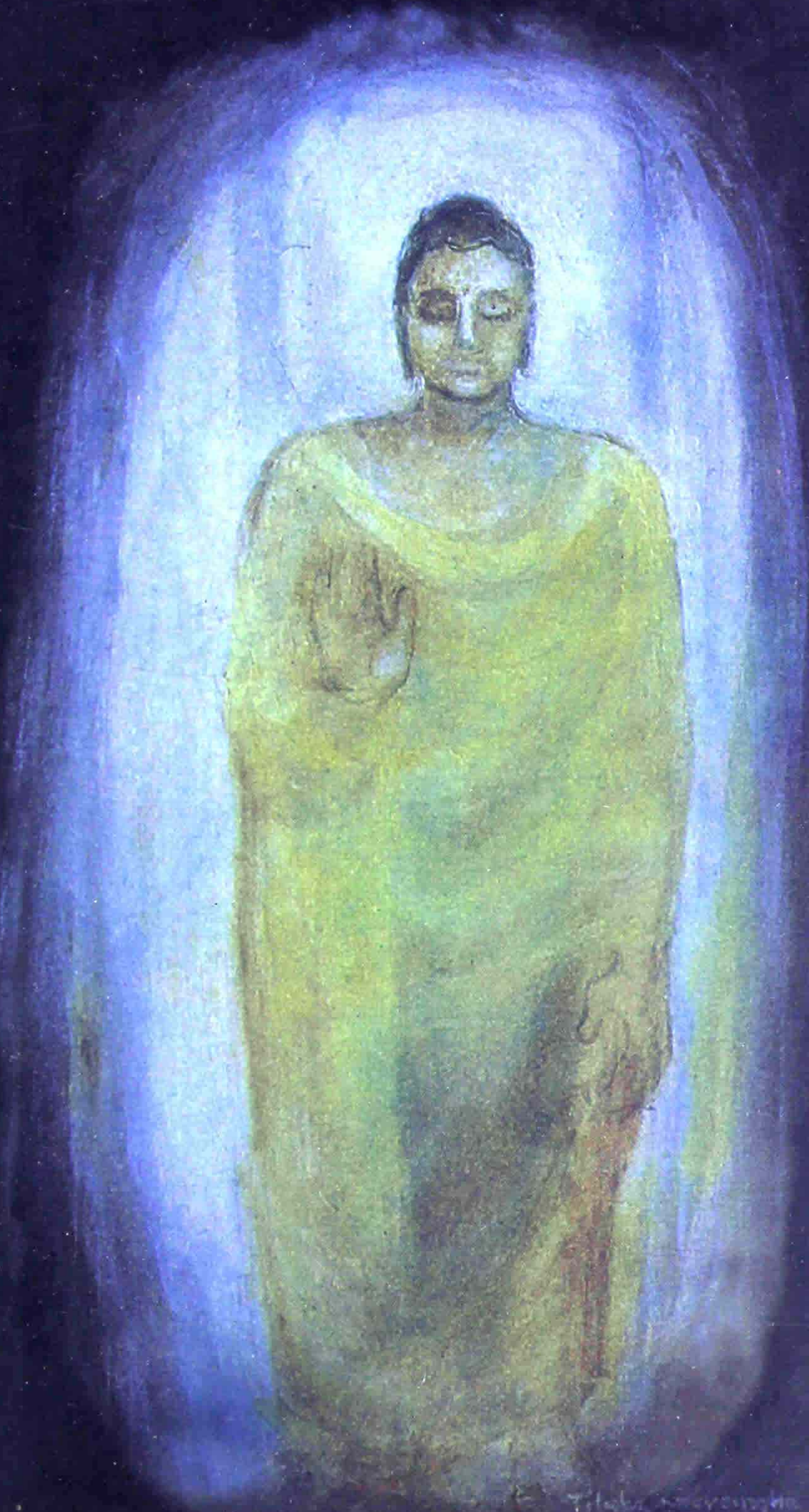


PRINCIPLES OF BUDDHIST ICONOLOGY



CHANDRA WIKRAMAGAMAGE

PRINCIPLES OF BUDDHIST ICONOLOGY

Other publications of the same author

(Selected works only)

J.G. Smither's *Architectural Remains, Anuradhapura, Ceylon*. Facsimile edition

J.G. Smither's *Architectural Remains, Anuradhapura, Sri Lanka*. Revised edition

Stupa

The Avukana Buddha

Galvihara, Polonnaruva

Entrances to Ancient Buildings in Sri Lanka

Bodhisattva Saṅkalpaya

PRINCIPLES OF BUDDHIST ICONOLOGY

CHANDRA WIKRAMAGAMAGE

ACADEMY OF SRI LANKAN CULTURE

This book
is printed through the patronage
and sponsorship of the Sri Lanka
National Library Services Board. It should be
noted that the contents of this
book do not reflect the views
of the National Library Services Board.

© 1997 Chandra Wikramagamage

ISBN 955-9079-10-7

First published in 1997 by the Academy of Sri Lankan Culture,
F 49, Mattegodagama, Polgasovita, Sri Lanka.

Cover picture by Tilake Abeysinghe
Cover design by the author

Printed at
Systematic Printers (Pvt),
125, Anderson Road,
Nedimala, Dehiwala,
Sri Lanka.

FOREWORD

This is a Ph.D. dissertation, entitled *Principles of Buddhist Iconography and Iconometry with Special Reference to the Buddha Image*, which was submitted to the University of Lancaster in 1975, twenty one years ago. The original title has been replaced by the present title, *Principles of Buddhist Iconology* because it is more appropriate for a publication of this nature.

Both iconography and iconometry could be regarded as the basic techniques of painting and sculpture, and they have been followed by the artists in the world for more than two thousand years. They are still being followed by traditional painters and sculptors in India, Sri Lanka, Nepal, Tibet, Thailand, Myanmar etc.

Indian equivalents of iconography and iconometry are *rūpa-bhēda* and *pramāṇa* respectively. They are the first and second subjects of the ancient six techniques of painting, the other four being attitude (*bhāva*), beautification (*lāvanya-yōjana*), the manner of using colours and brush (*varṇikābhaṅga*) and similitude of the figure with reality (*sādrśyakaraṇa*). In the past as well as at present, only a few artists have mastered all the six techniques, but every artist must have an adequate knowledge in iconography and iconometry, as they are basically and equally applicable to both painting and sculpture.

In this study, the principles of Buddhist iconography and iconometry are discussed with special reference to the Buddha image, historically and theoretically. The major part of the dissertation is devoted to give a systematic account of Buddhist iconometry along with some comparisons with Egyptian, Greek, Indian and Roman iconometry.

Chandra Wikramagama

ACKNOWLEDGEMENTS

My gratitude is due to Professor Ninian Smart, Department of Religious Studies, University of Lancaster, who very kindly guided and advised me and to Ven. Professor Walpola Rahula, the present Chancellor of Kelaniya University, Sri Lanka, who read the manuscript and made some important suggestions to improve it.

I am indebted to the Vidyodaya University (now Sri Jayewardenepura University) of Sri Lanka, for granting me study leave to enable me to undertake this course of study.

I have pleasure in thanking the librarians and the staffs of the following libraries: the School of Oriental and African Studies Library, the London Buddhist Vihara Library, the British Museum Library and the Library of the University of Lancaster for the facilities provided during the period of my research, and the scholars and artists who helped me in discussions while I was doing my field work in India, Nepal and Sri Lanka in 1973, and Dr. Hans Ruelius for his valuable articles on iconometry, particularly for the supply of a copy of *Ālekhyalakṣaṇa*.

I am also very grateful to the following friends, who helped me in many ways: Ven. Prof. Dr. K. Vajira, Vice-Chancellor, Buddhist and Pali University, Mr. Sirisena Vitanage, Senior Assistant Secretary, Ministry of Education and Higher Education and Mr. Sarath Vattala who assisted me in my field work in Sri Lanka; Mrs. P. Morgan, Dr. Ross Reat, Dr. W.G. Weeraratna, Chief Editor, Encyclopaedia of Buddhism and Dr. P. Dissanayaka for going through the manuscript; Sister D. Chung and Cicile Leung for the Chinese translations; Mr. Gordon Harris for the Russian translations; Miss Patricia M. Herbert for the help with the Glossary; and Mrs. J. Pearce for the excellent typing of the original work; Mrs. Indrani Wijayakoon for type-setting and Mr. Kamal Premadasa for final proof-reading.

My special thanks are due to Mr. A.S. Jayawardena, Governor of the Central Bank, for kindly granting me permission to use a copy of a painting of Buddha by Mr. Tilake Abeyasinghe, out of the collection of the Bank, for the cover picture. I also wish to thank Mr. Angelo de Mel for preparing an excellent copy of the painting.

I am indebted to Mr. A.C. Soper and the editors and publisher of *Bulletin*.

Finally, I am grateful to Mr. W.B. Dorakumbura, former Vice-Chancellor, University of Sri Jayewardenepura for granting me a loan to cover a part of the printing cost and the Sri Lanka National Library Services Board for financial assistance.

CW

CONTENTS

Foreword	v
Acknowledgements	vi
Contents	vii
Illustrations & Figures	viii
Abbreviations	x
 Chapter I	
HISTORY OF BUDDHIST ICONOGRAPHY AND ICONOMETRY	1
 Chapter II	
HOLY GODS IN BUDDHISM	53
 Chapter III	
PROPORTIONS AND ICONOGRAPHY OF THE BUDDHA	77
 Chapter IV	
THEORY OF PROPORTIONS	93
 Chapter V	
SYSTEMS (<i>TĀLAS</i>) TYPES AND METHODS OF PROPORTION	108
 Conclusion	126
Glossary	131
Bibliography	140
Index	146

ILLUSTRATIONS

Plates

- 1a. Bodhi-Tree, relief from Bharhut, early second century BC.
- 1b. Wheel of the Law from Bharhut.
2. *stūpa* representing *parinirvāna* from Bharhut.
3. Previous Buddhas in Tree form from Sanchi, 2-1 century BC.
4. Anthropomorphic form of the Buddha, from Avkana, Anuradhapura District, eighth century AC.
5. Human figure by Leonardo da Vinci.
6. Sujātā's offering of milk-rice to the tree god.
- 7a. Painting from the relic chamber of Mahiyangana *stūpa*, Sri Lanka, eleventh century AC.
- 7b. *Pādajāla* from Veheragala, Anuradhapura District about seventh century AC.
- 7c. *Yab-yum*, bronze from Nepal.
8. Buddha with halo, nimbus and *Kētumālā*, eighteenth century Kandyan painting
9. Ādi-Buddha Symbol.
10. Crown Buddha from Bihar, India, 11th century AC.
11. Egyptian Sun God Rā,
- 12 a. Sun God from Mohenjodaro.
- 12b. Prince Siddhartha without protuberance from Sarnath, 123 AC.
13. Buddha without protuberance, Abhayagiri Vihara, Sri Lanka, about first century AC, if not earlier.
14. Buddha with *kētumālā* from Veheragala, Anuradhapura District, Sri Lanka, about 7th century AC.
15. Buddha with nimbus from Sarnath, Gupta period.
16. Kāra, Bodhisattva, Mathura Museum of second century AC.
17. Buddha with body rays of six colours, from Sri Lanka, 18th century.
18. Fasting Bodhisattva, Gandhara School, Kushan period.
19. Jesus Christ, Early Christian Art.
20. Old canon of Egyptian Art.
21. New canon of Egyptian Art.
22. Human figure in Greek Art.
23. Buddha of *navatāla* proportion, Gupta sculpture, from Sarnath.
- 24a. *Finitorium* of Leon Battista Alberti
- 24b. *Lambataṭuva* of Sri Lankan Sittara Artists.

FIGURES

- 1a & b Cosmic man.
- 2a & b. Five Dhyani Buddhas.
3. Visualization.
4. Iconometry-Origin and Spread.

ABBREVIATIONS

A.	Aṅguttara Nikāya
AAn.	Archaeologischer Anziger
AAS.	Art of the Ancient Sinhalese
AB.	The Art Bulletin
Abh.	Abhidhānappadīpikā
AbhS.	Abhidhānappadīpikā Sūci
Abhil.	Abhilasitārthacintāmaṇi
Abhk.	Abhidharmakoṣa
Āc.	Ācāradinakara
ACIC.	The Art and Craft of India and Ceylon
Adv.	Advayavajrasaṅgraha
Ag.	Agnipurāṇa
AGS.	Aśvalāyana Gṛhya Sūtra
Alt.	Altkustcha
Anu.	The Anuyogavāra Sūtra
Ap.	Apadāna
ApA.	Apadāna Aṭṭhakathā
Ar.	Arthaśāstra of Kauṭilya
As.	Asoka
At.	Atthasālinī
Atri.	Atrisamhitā
Av.	Avadāna
B.	Buddhacarita of Aśvaghoṣa
BA.	Buddhist Art
BhP.	Bhāgavata Purāṇa
BMCB.	British Museum Catalogue of Bronzes
Brbh.	Brhatkalpabhāṣya
Brh.	Brhatsamhitā
Bs.	Bauddhāyanadharmasūtra
But.	Butsaraṇa
Bv.	Buddhavamsa
CH.	Cennino d'Andrea Cennini, The Craftman's Handbook
ChA.	Chinese Art
ChTA.	The Chinese Theory of Art
Chv.	Chullavagga
CIA.	The Canons of Indian Art
CPEA.	Canon and Proportions in Egyptian Art

CThTh.	The Chronicle of the Thūpa and the Thūpavaṃsa
Cy.	Ceylon
D.	The Dīgha Nikāya
DB.	Dialogues of the Buddha
Dbk.	Dasabodhisattuppattikathā
Dev.	Devipurāṇa
Dh.	Dhammapada
DhA.	Dhammapadam, Dhammapada Commentary
DHI.	Development of Hindu Iconography
Dhs.	Dhammasaṅgaṇi
Div.	Divyāvadāna
DPTS.	Dictionary of Pali Text Society
DS.	The Dance of Śiva
Dv.	Dīpavaṃsa
EB.	Encyclopaedia Britannica
EBI.	The Evolution of the Buddha Image
EHA.	Encyclopaedia of Hindu Architecture
EHI.	Elements of Hindu Iconography
El.	Epigraphia Indica
EnB.	Encyclopaedia of Buddhism
EW.	East and West
Ex.	The Expositor, Atthasālini
EZ.	Epigraphia Zeylanica
FDB.	Further Dialogues of the Buddha
FIA.	Fundamentals of Indian Art
GE.	The Gods of Egyptians
GNB.	The Gods of Northern Buddhism
Gs.	Gautamadharmasūtra
IIB.	The Heritage of the Bhikkhu
HD.	History of Dharmaśāstra
HFAD.	The Human Figure by Albrecht Dürer
IBI.	Indian Buddhist Iconography
II.	Indian Images
J.	Jātaka
JHS.	Journal of Hellenic Studies
JISOA.	The Journal of the Indian Society of Oriental Art
JP.	Jātaka Pota
JRAS.	Journal of the Royal Asiatic Society
JUCDL.	Journal of the University of Calcutta, Department of Letters
Jy.	Jainayajñakalpa
KaIN.	The Kalpasūtra and the Navatattva

Kan.	Kaṅkhāvitaraṇī
Lan.	Laṅkāvatāra Sūtra
LB.	Life of the Buddha
LBAPS.	Leon Battista Alberti on Painting and on Sculpture
LBO.	The Life of the Buddha and the Early History of his Order
Lv.	Lalitavistara
LWLV.	The Literary Works of Leonardo da Vinci
M.	Majjhima Nikāya
MAAT.	Mystic Art of Ancient Tibet
Man.	Manorathapūraṇī
Mān.	Mānasāra
Manu.	Manusmṛti
MAPC.	The Minor Anthologies of the Pali Canon, Dhammapada
Mār.	Mārg
Mat.	Matsyapurāṇa
MB.	Mahayana Buddhism
Mb.	Mahābhārata
Mbh.	Mahābhāṣya
Mh.	Mahāvastu
MP.	Mahāvagga Pāli
MS.	Mathura Sculpture
MSA.	Medieval Sinhalese Art
MSut.	Mahāyāna Sūtralaṅkāra
Mud.	Mudrā, A Study of Symbolic Gestures in Japanese Buddhist Sculptures
Mv.	Mahāvamsa
MVA.	Meaning in the Visual Art
MvS.	Etude Sur Mahāvairocana Sūtra
MW.	Middle Way
Nd ² .	Culla Niddesa
Ny.	Nāyādhammakahāo
OA.	Oriental Art
Pap.	Papañcasūdanī
Pāt.	Pātimokkha
PB.	The Pacceka Buddha
PI.	Pre-Buddhist India
PIS.	Principles of Indian Śilpaśāstra
Pr.	Pratiṣṭhāpāṭha
Pras.	Praśnavyākaraṇa
Pūj.	Pūjāprakāśa
Rām.	Rāmāyana
Rat.	Ratnagotravibhāga

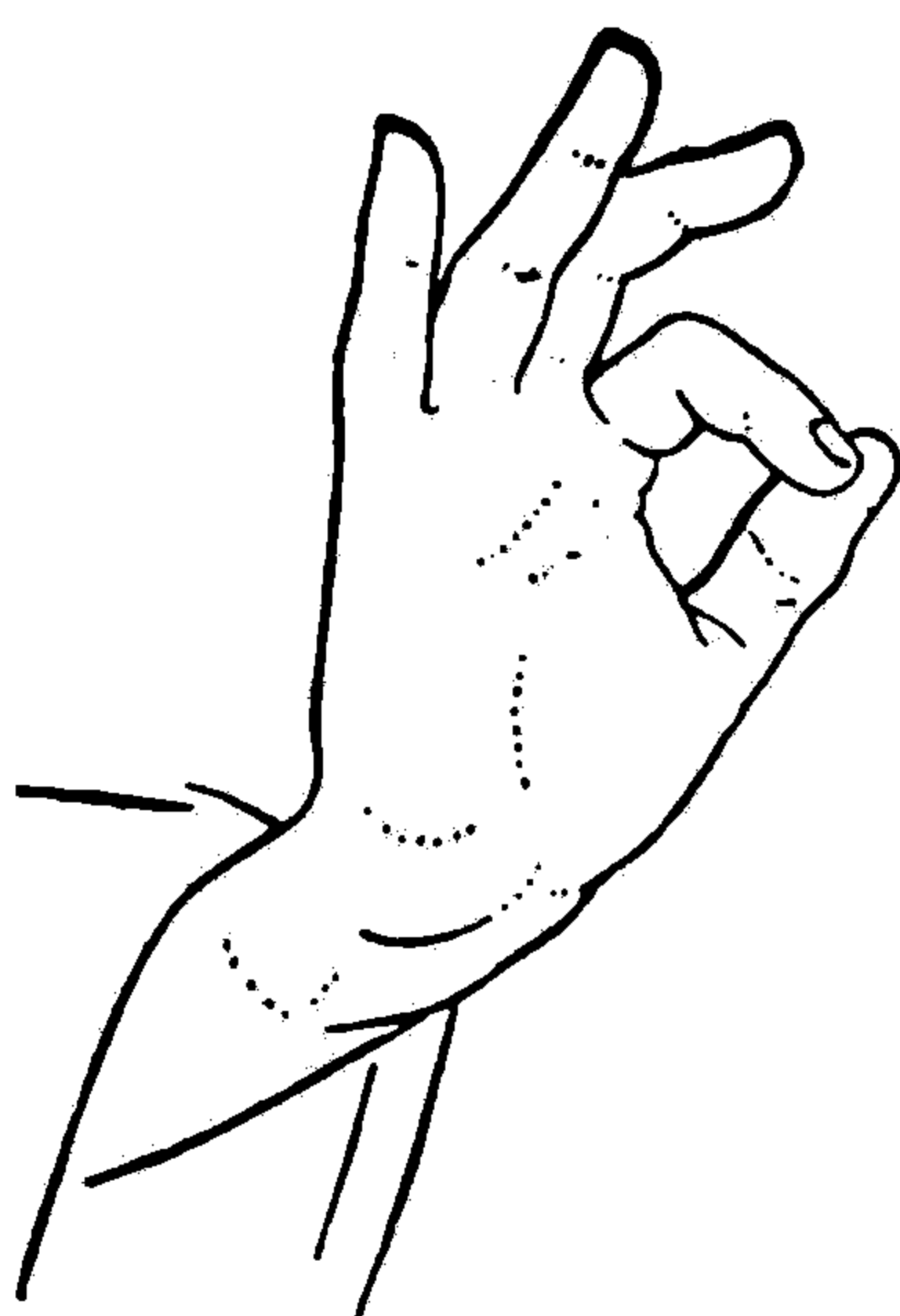
RLŚBFCS.	The Romantic Legend of Śākya Buddha from Chinese Sanskrit
S.	Samyutta Nikāya
SadP.	Saddharmapūṇḍarīka
Sām.	Sāmrāṅganasūtradhāra
Śār.	Śāriputra
Śatb.	Śatapathabrāhmaṇa
SB.	Stūpa of Bhārhut
Sbh.	Siddhāntabhāṣkara
Śbk	Śabdakalpadr̥makōṣa
SDM.	Sūtra of Divine Messengers
SGL.	Sūtra of Golden Light
SIB.	South Indian Bronzes
Sikh. & SkhV.	Sikhavalañḍa saha Sikhavalañḍa Vinisa
SikhVP.	Sikhavalañḍa Vinisa Piṭapota
SMP.	Sanna sahita Mahapirit Pota
Sn.	Suttanipāta
SNBLV.	Selections from the Note-books of Leonardo da Vinci
SNIA A.	Some Notes on Indian Artistic Anatomy
Śr.	Śrāvakācāra
ŚŚ.	Śri Sumangala Śabdakoṣaya
Śuk.	Śukranīti
Śuks.	Śukranītisāra
Sum.	Sumaṅgalavilāsinī
T.	Taişo edition of Chinese Tripitaka
Tāl.	Tālamāna or Iconometry
Tax.	Taxila
TB.	Tibetan Buddhism
TBA.	The Ten Books on Architecture
Thera.	Theragāthā
Thū.	Thūpavaṃsa
TPI.	La Technique de Peinture Indienne
U.	Udāna
VA.	Vedic Age
VA.	Vimānavatthu Aṭṭhakathā
Vaṃ.	Vaṃsatthappakāsinī
Vbh.	Vibhaṅgappakaraṇa
Vibha.	Vibhaṅgaṭṭhakathā
Vis.	Vişṇudharmottarapurāṇa

VP.

Vajracchedikā Prajñāpāramitā

YS.

Yājñavalkya Smṛti with Mitākṣara



'The East has Succeeded in what has never yet been reached in the West: the Visible representation of the divine as such. I know nothing more grand in this world than the figure of the Buddha'.

Hermann Keyserling

Chapter I

HISTORY OF BUDDHIST ICONOGRAPHY AND ICONOMETRY

It may be stated that classification of art on sectarian or regional basis does not stand to reason, for no work is entirely Buddhist, Jain, Hindu or Indian, Egyptian, Greek or Roman etc. The history of art is only one aspect of the history of human culture. As we will see later, the beginning of art in the East as well as the West had the same basis, and only later did its sectarian and regional evolution take place. Artists have migrated from their mother land to different parts of the world and settled down there. In these regions they have started to develop their artistic traditions along the lines of the development of other aspects of culture in the area. Artists in the underdeveloped areas have been influenced by the artists in developed areas. In addition, regional artists were also influenced by local folk arts. The other important fact is that in ancient times art and religion developed side by side. As far as Buddhist art is concerned it is basically a sectarian subdivision of the Indian branch of world art.

The subject matter of this study is Buddhist iconometry, and iconography, in relation to the Buddha image will be a part of it. In this chapter I will discuss the science of Indian art and the reconstruction of Indian iconometry as recorded mainly in Buddhist Literature from the 6th century BC. to the 5th century AC. and its subsequent development.

For the period up to the 5th century AC. the main source materials are the Pāli Tripitaka or 'Triple Canon', its commentaries and Buddhist Sanskrit scriptures and their Chinese translations belonging to the Sarvāstivādins and the Mahāsāṅghikas. The early Hindu, Jaina, Sarvastivāda and

Mahāyāna sources will also be used where appropriate.

Among these source materials, the Pāli canon recreates pre Muslim Northern India more vividly than does any other. The Pāli commentaries cover not only North India, but also the South, as well as Sri Lanka, up to the fifth century AC. Of this major body of source material, the Pāli canon, especially the *Sutta* and *Viñaya Piṭakas* were the subject of discussion in the first council held soon after the Buddha's *parinirvāṇa* and in the second council, a hundred years later. The *Abhidhamma-piṭaka* was almost completed by Asoka's time, i.e., 3rd century BC. In the first century BC., during the reign of King Vaṭṭa-gāmaṇi, the Pāli Tripiṭaka was written in Sri Lanka. The commentaries were completed during the period between the 3rd century BC. and the 2nd century AC. It is noteworthy that the final edition and the translation of commentaries were done by Indian Thēravāda monks during the fifth century AC.

Buddhism and art

Siddhārtha Gautama renounced the world and attained a supra-mundane state, and expected his disciples to follow his example in order to achieve the same goal. But this does not mean that the Buddha totally condemned worldly things as useless. He lived among the people until his *parinirvāṇa* and appreciated art, music and beauty both physical and natural to a certain extent, because they are useful to common man. When the divine musician, Pañcasikha was singing and playing his lute (*vīṇā*) in the presence of the Buddha he listened and even commented favourably on it.¹ Many times the Buddha had gone to see the shrines of *yakṣas* such as Sārandaḍa, Cāpāla, etc., and even stayed in such places for a short while and had described them as beautiful.² The beauty of nature was appreciated by the Buddha as well as by Arahants who lived in forests.³ Ven. Prof. Walpola Rahula says 'He (the Buddha) appreciated both natural and physical beauty. On several occasions he was moved aesthetically, and he had even told Ānanda how

delightful certain places were to him at Vesāli and had told the *bhikkhus* that, if they had not seen the *dēvas* (gods) of Tāvatiṃsa (heaven) they should look at the handsome Licchavis, who are beautifully and elegantly dressed in different colours'. 'The Buddha is reported to have stated to Ānanda, that Rājagaha and its Gijjhakūṭa hill, Sattapaṇṇi cave, Jīvaka's mango grove and several other places, Vesāli and its many ancient *cētiyas* were charming (*ramanīya*). 'The Buddha encouraged the Licchavi Vajjis to honour, esteem, revere and support the Vajjian *cētiyas* in the city and outside, and not to allow proper offerings and rites made to them formerly to fall into disuse, saying that as long as this was done they would, as expected, prosper and not decline.' Coomaraswamy says: 'It need hardly be pointed out again that *caitya*, *cētiya*, signifies any kind of holystead such as a sacred tree, grove or temple, not necessarily a *stūpa*'. 'In the case of the construction of Pāṭaliputra city, the Buddha has pointed out the exact locations for the placement of different deities.⁸ This idea was very common to Indian culture and it is again mentioned in the Kautilya's *Arthaśāstra* that Aparājita, Apratihata, Jayanta, Vaijayanta, Aśvin in the middle of the city and Brahma, Aindra, Yāmya, Saināpatya at the main gates should be saluted.⁹

During the Buddha's time art and architecture were considered important aspects of human culture. Painting and sculpture were maintained as essential parts of architecture. Buildings belonging to different religions were decorated with paintings and sculptures. According to the Hindu theory of art only religious buildings and royal buildings were allowed to have all kinds of paintings and sculptures.¹⁰ The *Vinaya* or the code of discipline of Sarvāstivādins reports that some Buddhist nuns who were formerly non-Buddhist, had gone to see non-Buddhist temples decorated with paintings.¹¹ On the walls of the cave called *Sūkarakhatalēna*, a cave situated on the side of Gijjhakūṭa, there were pictures painted and the Buddha himself is said to have spent a few days in it.¹² It is likely that the above mentioned *cētiyas* of

akṣas too had paintings and sculptures. We have clear evidence in the early Buddhist literature to prove that Buddhist monasteries were, also decorated with paintings and sculptures.¹³ The Buddha permitted his disciples to have paintings and sculptures other than figures of love making men and women and figures of living creatures. The Buddha has said in the *Cullavagga*: “I allow monks, wreath-work, creeper-work, sword fish teeth, the five stripes (*pañcapaṭṭika*) of cloth design.”¹⁴ Joshi translates *pañcapaṭṭika* as “Four or five rectangular cubes of diminishing size placed one over the other”.¹⁵ The passage can be interpreted differently in the light of Chinese sources and there it means “five kinds of paintings”.¹⁶ However figures of men and women making love were neither painted nor sculptured because of the Buddha’s prohibition.¹⁷

The *Vinaya*, the code of monastic regulations of the Sarvāstivāda sect, gives us an interesting account of paintings and sculptures. Some passages therein, translated by Alexander Coburn Soper, are as follows:

“The elder Anāthapiṇḍada, going to the Buddha, made his obeisance and sat down facing him, saying ‘Lord of the world, since the Lord has gone forth among men to convert them, I have ever longed to see the Buddha. I pray now that the Lord will give me some small object that I may worship’. The Buddha gave him hairs and nail parings, saying, ‘you may worship these’. He then asked, ‘Lord, dost grant that I raise a *stūpa* over these hairs and nails?’ The Buddha said, ‘It is granted’”.¹⁸

Soper points out that in the same dialogue the layman secures permission in succession to coat the walls with red, black and white colours and to paint on the *stūpa*. The Buddha answers, ‘Save for the figures of men and women coupling, all else you may paint’ ; to construct doors or gates at the entrances, so as to prevent the intrusion of oxen, deer, apes and dogs; to place railings in front of the entrances; to run railings all the way round; to provide niches; to set *stūpas* inside the niches; to provide gateways to the niches; to provide

coverings over the *stūpa* inside the niches; to project cornices (?) etc. to lay out brackets; to lay out pillars; to use various pigments, with red ochre and ash-white, to decorate the pillars; to paint on the pillars and *stūpas* (the Buddha making the same stipulation as before).¹⁹

“While the Buddha was at Śrāvastī, the monks said to him, ‘Lord, dost thou grant that we make us a building of thatch?’. He approved. ‘Then may we make walls and doors and transom grills, and plaster, and do the five kinds of painting?’. He approved, and thereupon told the monks, ‘Once there was a king named Kṛki, who made a *vihāra* for Kāśyapa Buddha. The first, the second and all the way up to the seventh storey (were decorated with) reliefs and openwork carvings, and with various kinds of painting. There were no figures of coupled men and women, but instead such subjects as the figures of aged monks, *makara* seamonsters, geese, corpses, and landscape scenes”.²⁰

“At that time Lord of the world Himself raised a *stūpa* to Kāśyapa Buddha. Its bottom platform was enclosed by railings on the four sides; on two tiers raised in cylindrical form, with four *fang-ya* (‘square teeth’ - false gables?) projecting; and on top were set the dome and the spire with its discs”.²¹

“In the distant past after the Nirvāṇa of Kāśyapa Buddha a king named Kṛki wished to build a *stūpa* of the seven treasures. His councillor said to him, ‘In the days to come there may well appear lawless men who if they destroy this *stūpa* will sin most grievously. I beg that the king make it of brick and then cover it over with gold and silver. Thus any who strips away the gold and silver will leave the *stūpa* itself intact’. The king agreed on this suggestion, and made his *stūpa* of brick covering it with gold. It was one *yojana* [i.e. several miles] high and half a *yojana* broad. The railings were of bronze. It was completed in seven years, seven months and seven days...The *stūpa* that king Kṛki erected for the Buddha had niches on its four sides. Upon it were figures of lions and elephants, and various other kinds of paintings”.²²

“After the Nirvāṇa of the Kāśyapa Buddha, long after, Lord Kṛki had made a *stūpa* for him. On its four sides were

raised *caityas*, made of precious materials with reliefs, openwork carving and various kinds of other painting. The monarchs of the present day also may construct *caityas*. Where there is a relic one refers as a *stūpa*; where there is none, like a *caitya*. The *caityas* that mark the places where the Buddha was born, where he attained Enlightenment, where he preached his 1st sermon, The *Dhammachakkapavattana Sutta* or turning the Wheel of the Law, and where he entered Nirvāṇa, or where there are Bodhisattva images, the caves of Pratyeka Buddhas, or Buddha foot-prints, may have Buddha-flower canopies and offering paraphernalia”.²³

“The elder Anāthapiṇḍada, who founded and erected this monastery [the Jetavana at Śrāvastī] as a gift to the Buddha and his order, [realized that] its partition walls had no paintings. Then he thought of asking the Buddha whether he wished to have his monastery painted. He went and made obeisance at Buddha’s feet, retired to stand facing him, and said, ‘Most holy one, the monastery’s walls are not yet painted. I wish to paint them’. The Buddha said, ‘Do as you wish’. The elder, not understanding, went to speak to the monks about the colours he should use; but since they had no idea he went back to ask the Buddha. The Buddha said, ‘It is well, O elder, that you ask again when you are ignorant. It is permissible to use four pigments, blue, yellow, red and white, together with different colours to fill out the paintings’”.²⁴

“After he had constructed the [Jetavana] garden, the elder Anāthapiṇḍada decided that it would lack majesty without paintings, and if the Buddha permitted he would so adorn it. He went with this proposal to the Buddha, who said, ‘Be it painted as you will’. On hearing the decision, he got together various pigments and summoned painters, to whom he said, ‘Here are your pigments, paint for me the interior of the monastery’. They asked where the paintings were to be, and what subjects were desired. He confessed his ignorance, and so went to the Buddha again. The Buddha said ‘Elder on two sides of the gate should be made *yakṣas* holding maces. In the next bay on one side will be the Grand Miracle [of Śrāvastī], and on the other the wheel of the Five Senses that bring Life and Death. Under the eaves [of the cloister] will be painted episodes from the Jātaka beside the doorway to

the Buddha hall will be *yakṣas* holding garlands. At the [proper] place in the Lecture Hall will be painted an aged monk expounding the essentials of the Law. Beside the door to the storehouse will be *yakṣas* holding cakes. At the [proper] place in the well-house will be *nāgas* holding water vessels and wearing fine jewellery. The bathhouse and kitchen are to be painted in accordance with the precepts of the *Sūtra of the Divine Messengers* and with scenes depicting Hell. The infirmary will have the painting of Tathāgata tending the sick in person. The latrines will have repulsive corpses, and the cells should be whitened with bones and skulls.”²⁵

The elder then said, ‘Lord of the world, since it is not permitted to make a likeness of the Buddha’s body, I pray that the Buddha will grant that I make likeness of his attendant Bodhisattvas, if that is acceptable?’ ‘This was granted.”²⁶

“Some time later while Nanda [the reluctant convert] was sitting on a rock, day-dreaming about Sundara [the young bride he had relinquished], he drew her picture on the rock. Mahākāśyapa happened to pass by, and seeing the drawing on the rock, had asked Nanda what he was doing. The answer was, ‘Holy one, I am drawing a picture of Sundara’. He was told, ‘O youth, the Buddha expects his monks to perform two kinds of activities: one, to practise meditation, and the other to read and chant. You have given these up to draw a picture of your wife!’ [The novice] listened in silence. Kāśyapa had told the Buddha, who...said to his monks, ‘Nanda in his folly has been thinking of Sundara, and has drawn her picture. That is why a monk should not draw a painting; for he who draws one falls into the sin of transgression against the Law’. But the Buddha had said, ‘It is permissible to use scented paste and spread it where you will; but you should not make drawings that have the form of living creatures without falling into the sin of transgression against the Law. However, if you draw corpses or skulls, there is no offence.”²⁷

Soper²⁸ further points out that immediately after the Buddha had entered *parinirvāṇa*, his senior disciple Mahākāśyapa, considering that Ajātaśāstru the king of Magadha was still

only shallowly rooted in his faith, 'and that if he heard suddenly that the Buddha had passed away he would infallibly vomit hot blood in his grief and would die, decided that it would be best to work out some means in advance by which the news might be broken to him gradually'.²⁹ In consequence Kāśyapa had the Grand Councillor, Vṛṣabhakṣastriyā 'quickly betake himself to a garden, and in a fine hall depict in the proper manner the causal chain of events in the Buddha's life. There he would depict the previous birth when as Bodhisattva he was in the Paradise of Tusita, and his meditation upon the Five Facts as he was about to become incarnate; the triple cleansing of his mother's body by the angels of the Realm of sense; his conception in his mother's womb in the form of a baby elephant; then after the birth, the crossing through the city walls by which he renounced his family; the six years of austerities ; his sitting upon the Adamantine Throne and attaining Enlightenment under the Bodhi Tree; next, his sermon to the five monks in Vārāṇasī; then when he made manifest the Grand Miracle at Śrāvastī for the benefit of men and gods; the time when he broadly expounded the essentials of the Law for the sake of his mother Māyā, having visited [the Heaven of the] Thirty-three Gods; his descent from there to Jambudvīpa [the Earth] on the precious triple way, to be welcomed by men and gods at the city of Sāṅkasya; his conversion of living creatures wherever he went in the several realms; and finally the time when having completed the sum of his blessings (?) and looking forward to extinction, he went at last to the twin *sāla* trees at Kuṣinagara, laid down with his head to the North, and attained the Great Nirvāṇa. When in this way the evidence of the Buddha's career of redemption had been pictured, the king was brought to the garden and made to look at the scenes in turn, while the meaning of each was explained to him. When he reached the final section with the *parinirvāṇa* he actually did cry out and fall fainting to the ground, but they were able to revive him without any injury.³⁰

It is said that 'Once there was a king named Po-sai-ch'i who held sway over the 34,000 realms of Jambudvīpa. At that time

there was a Buddha in the world named Puṣya. The king with his ministers and subjects paid due reverence to the Buddha and the order, giving them gifts of the Four Necessaries with a limitless devotion. Once he had this thought; 'The various minor frontier lands are all out of the way, and their people have no means of cultivating future bliss. It is proper that the image of the Buddha be painted and distributed among those people so that all may worship'. With this in mind he summoned his master painters and ordered them on the task. Now the various masters went to where the Buddha was and observed his major and minor body characteristics so that they might paint them. While they were at work in one area, however, they forgot what the rest were like so, they had to go back to look again, and then return to their work, only to forget one thing while they were doing another, and therefore they were unable to complete for this reason. Puṣya Buddha mixed various pigments and with his own hands made a painting of one image to serve as a model. From that the masters did 84,000 images to be bestowed upon the various lands, so that the monarchs there might be able to worship them.³¹

Prohibition

A quotation from the *Vinaya* of Sarvāstivāda sect, as mentioned before, says that Buddhist nuns were not allowed to go and see buildings with paintings of men and women coupling. Further it says "If a nun goes to look at a building with painting in it, it is a sin that will cause her to fall into purgatory".³² In another place of the same source the Buddha tells Anāthapiṇḍada: "Save for the figures of men and women coupling, all else you may paint".³³ This was about the *stūpa* built by Anāthapiṇḍada enshrining the hairs and nails of the Buddha. In another case the Buddha explains to his disciples about a Vihāra built by king Kṛki for Kāśyapa Buddha and points out that there were no figures of men and women coupling in it.³⁴ In the *Cullavagga* of the Theravāda *Vinaya* the Buddha prohibited displaying *patibhānacitta* (figures of men and women coupling) in the monasteries.³⁵ A Sinhalese work,

the *Sikhavalaṇḍa* of about the ninth century AC., commenting on this passage says that “If a monk makes or causes to make *sittampot rū* he commits a *dukkata* offence”.³⁶ A commentary on *Sikhavalaṇḍa* describes *sittam pot rū* as “figures of men and women”.³⁷ Further, according to the *Cullavagga* this kind of figure was maintained as *paṭibhānacitta* which, in the light of Chinese sources, as well as the *Sikhavalaṇḍa Vinisa* is compared with erotic art or *mithunarūpa*. Apart from these, the Buddha, referring to the picture drawn on a rock by Nanda, of Sundara, the young bride he had relinquished, told his disciples: ‘you cannot make drawings of living creatures without falling into transgression against the Law’³⁸ This may be the reason for believing that it was not permitted to make a likeness of the Buddha in his time. But accordingly, we could infer that there was no objection to making his likeness after the *parinirvāṇa*. On the other hand, there was a belief in India that worship of sculptured human beings was not to be resorted to, as such statues could produce evil effects.³⁹ Besides, according to the *Apadāna Aṭṭhakathā*, ancient Buddhists were of the view that neither a sculptor nor a painter could portray the Buddha’s Enlightenment.⁴⁰ It was believed in the Theravada tradition that no likeness to the Buddha could be made. Therefore the Buddha is called *appaṭima* (formless). The *Manorathapūraṇī*, the commentary to the *Aṅguttara Nikāya* in the Theravada tradition of the Mahāvihāra of Sri Lanka, commented on it thus: “by *paṭimā* it is meant a person. In the sense that there is no other form equal to the person of the Buddha, although people make images in gold, silver etc., it is called *appaṭima*”.⁴¹ Hence what is meant is that the Buddha-nature, in the absolute sense cannot be depicted in any form. However, I agree with Coomaraswamy,⁴² when he says that in Pāli texts there is no direct mention of such a prohibition to portray the likeness of the Buddha.

On the other hand, it is a well-known fact that Ananda was told by the Buddha just before his *parinirvāṇa*, that after his

death the *Dhamma* and the *Vinaya* would replace him as their teacher.⁴³ It must be remembered that in another instance the Buddha had said 'one who sees the *Dhamma* sees me'.⁴⁴ The Buddha's physical body is not considered as important as his Body of Law (*Dhammakāya*). The *Lotus Sūtra* refers to a statement of the Buddha: 'All of you seem to think that only I am the Buddha, but the entity of my own self is the eternal past to the endless future'.⁴⁵ According to the Pāli Tripiṭaka, the Buddha was neither a human nor a divine being nor a *gandhabba* nor a *yakkha*, but he himself had said that he is the Buddha.⁴⁶ The term 'Buddha' is analogous to 'Tathāgata'. The *Dīgha Nikāya Aṭṭhakathā* clearly says that the term 'Tathāgata' is analogous to '*dhammakāya*' or the Body of the Law.⁴⁷ Such statements as these no doubt create a puzzle as to what the likeness of the Buddha could be. And this was the problem the early Buddhist artists had to face.

Characteristics of the Buddha as found in the *Mahāpadāna* and the *Lakkhaṇa Suttas* of the *Dīgha Nikāya*⁴⁸ are contained in the concept of the *mahāpurisa* or the Great Being, and this is a common feature to all Buddhist sects.⁴⁹ The description found in the two *Suttas* may be considered as an attempt to decide upon the likeness of the Buddha, during a period when there was no such agreed criterion.

The first Buddha representation and the origin of the Buddha image

In the last section we have discussed the gradual evolution of the concept of the Buddha. Just before the *parinirvāṇa*, the Buddha said to Ānanda that *stūpas* might be erected for him after his *parinirvāṇa*.⁵⁰ This was, of course, pointed out by him even a long time before this. In the *Aṅguttara Nikāya*, for instance, four persons were regarded as worthy of monuments, one of them being the Buddha.⁵¹ The Bōdhi - Tree, the *stupa*, and even the image of the Buddha come under the name of *cētiya* (Sanskrit: *caitya*).⁵² These Buddhist *cētiyas* are meant

to create a religious sentiment (*saṃvega*) or deep feeling in those who see them. Asoka's inscriptions prove that the significant places in this respect were Lumbini, the place where the Buddha was born; Bodgaya, the Tree under which he attained the *bōdhi* or Enlightenment; the Deer Park, the place where his first sermon was preached; and Kusinagara, the place he passed away. Emperor Asoka visited all these and other places connected with incidents in the life of the Buddha and erected pillars and other monuments with inscriptions on them at these places.

Furthermore, it is noteworthy that Asoka erected 84,000 *cētiyas* for 84,000 *dhammakkhandhas*, or eighty-four thousand sections of the *Dhamma*.⁵³ Even if we disregard the accuracy of the number, it could be conjectured that a large number of *cētiyas* were erected as the highest gift, in the gift of *Dhamma*. Elsewhere, I have pointed out that after the *parinirvāṇa*, the Buddha was represented by the *Dhamma* and the *Vinaya*.⁵⁴ Here, the *Dhamma* means the teaching of the Buddha, the *Dhammakāya* (Sanskrit : *Dharmakāya*).⁵⁵ In early Buddhist art, where narratives of the Buddha's earthly career are portrayed, the Buddha is represented by such symbols as the Bōdhi-Tree with the throne (pl. 1a) for the Enlightenment, the Wheel of the Law (pl. 1 b) for his first preaching, and the *stūpa* (pl. 2) for his *parinirvāṇa*. The other symbols such as foot print, turban (*uṇhīsa*) and begging-bowl (*pātra*) also were sculptured. N.P. Joshi points out that the Buddha's halo (*prabhāmaṇḍala*) has, perhaps, been used as a symbol for the Buddha only, in the Mathurā art.⁵⁶

Finally, the *Kāliṅgabodhi Jātaka* says that the Buddha can properly be symbolised by the Bōdhi -Tree.⁵⁷ This, in fact, is proved by the story of Ānandabōdhi. The Ānandabōdhi was planted at the Jētavana monastery during the Buddha's life - time, and the purpose of this was to provide a symbol of veneration for the people and to represent the Buddha in his

absence.⁵⁸ This custom was also common to the Jains, and the *Anuyōgavāra Sūtra*,⁵⁹ a Jaina canonical work, gives an interesting account of an installation of a symbol for the Guru during his absence. The Ānandabōdhi -Tree is found at the Jētavana monastery in Srāvastī even today . This and the other evidence suggest that the Bōdhi-Tree was the first symbol used to represent the Buddha. Among the Bharhut and Sanchi sculptures previous Buddhas are represented by Trees (pl.3). It is from this that the anthropomorphic image of the Buddha developed through the characteristics of the Mahāpuruṣa or the Great Being. Therefore, the statement of Benjamin Rowland: “It is also probable that the steps leading to the first Buddha Image included influence of the anthropomorphic tradition of the Hellenic world which since the conquest of Alexander had been in close contact with India”⁶⁰ may be disproved.

Anthropomorphism of the Buddha

Since the Buddha was neither a human being nor a divine being nor a *yakkha*,⁶¹ as shown above, at the beginning it was a great problem to portray his likeness. Therefore, in the first period of Buddhist art, the Buddha was represented by symbols such as the Bōdhi-Tree, the Wheel of the Law (*Dharmacakra*) etc. This also was a problem for Hindu and Jaina artists. Thus we see them using symbols to represent their gods or religious leaders. The Sun god, for instance, was represented by the symbol of a disk and later it took its present form of anthropomorphic Sun god. In Buddhist art, similarly, the first representation of the Buddha was the Bōdhi -Tree, and the second was the Wheel of the Law. Both have strong connections with the Buddha’s Enlightenment and its anthropomorphism. As history shows, there was no such tree called Bodhi. The tree under which Siddhārtha Gautama attained *bodhi*, Enlightenment, was called Aśvattha and since then the title ‘Bōdhi -Tree’ was given to it, and it became an object of worship. After the Buddha’s *parinirvāṇa* these two

symbols and several other aniconic symbols were popularly venerated by Buddhists in place of the Buddha. However, the demand for an image of the Buddha was not satisfied with aniconic symbols like the Bōdhi-Tree or the Wheel of the Law etc., and Buddhists carefully studied the way of anthropomorphism by means of the concept of Mahāpuruṣa or the Great Being, as depicted in the Mahāpadāna and the Lakkhaṇa *Suttas* of the *Dīgha Nikāya*.⁶² It is interesting to note here that this possibly, gave birth not only to the Buddha image but also to all superhuman and principal divine forms and also to Indian canons of proportions. After this development, in addition to the representative symbols of the Buddha, the Bōdhi-Tree and the Wheel of the Law etc., the anthropomorphic form of the Buddha (pl.4) was introduced.

On the other hand, the basic principle of building a human form was originally found in trees like the Cypress and *Nyagrodha*. The *Aśvattha* tree also belongs to the same category. Therefore, it can give not only the idea of the Buddhahood or the perfection of Buddha but also the symmetrical appearance of the human body. The importance of the symmetry in the human body and buildings was emphasized by Vitruvius in his work *The Ten Books on Architecture* ⁶³ as follows:

“3. Similarly, in the member of a temple there ought to be the greatest harmony in the symmetrical relations of the different parts to the general magnitude of the whole. Thus again, in the human body the central point is naturally the navel. For if a man be placed flat on his back, with his hands and feet extended, and a pair of compasses centered at his navel, the fingers and toes of his hands and feet will touch the circumference of a circle described therefrom... For if we measure the distance from the sole of the feet to the top of the head, and then apply that measure to the outstretched arms, the breadth will be found to be the same as the height as in the case of plane surface which perfectly square”(pl. 5).

In this respect, early Buddhist *stūpas* clearly show the connection to the symmetry of a tree. The *stūpa* enshrining a

bodily relic (*sārīrika*), Bodhi Tree(*pāribhogika*), and the Buddha image (*uddēsika*) all were considered as *cētiyas*.⁶⁴ It was a popular belief that gods dwelt in some big trees (*vanaspati vṛkṣa*), Lord of the forest. In this way they became *caitya vṛkṣas* or the trees for worship. Although in the beginning there was no anthropomorphic representation of gods, trees were worshipped by the people. But some time later, as Egyptian art shows, gods were represented in anthropomorphic form. When Sujāta went to the Ajapāla *Nyagrodha* tree, the acetic Siddhartha was seated under it, and she thought that he was the god of the tree and offered milk-rice to him (pl. 6). The history of Buddhist art shows that early Buddha images were placed under Bodhi Trees. Thus it was a popular belief as the early history of the religion shows, that some trees had divine power. Subsequently that invisible power became visible through the anthropomorphic forms. The Buddha's Enlightenment (*bōdhi*) is also invisible. Even its reflected body or the *nirmāṇakāya* was not something like the human body or any other physical form. But some time later this invisible Buddha nature became visible through an anthropomorphic form like the Buddha image. Since the Buddha nature did not have such a form, in Gangoly's view, it was felt that neither god nor man could conceive of the Buddha's appearance now that his body was no more, and that no conceivable aesthetic form could ever be found worthy of embodying it.⁶⁵ Finally, a solution was found, and accordingly, the later traditions, maintained that the Buddha himself had advocated the use of anthropomorphic images.⁶⁶

Mythology of the Buddha image

It is said that during the Buddha's lifetime some merchants of Śrāvastī had gone to Sri Lanka, having been drifted away by the winds. From them, Princess Ratnāvalī had heard of the Buddha and his spiritual life and had sent a message to the Buddha through them asking him for ambrosia (*amṛta*). The

merchants took this message to the Buddha. The Buddha then decided upon sending the Princess her request. The artists who were delegated to this task were unable to accomplish it. Finally, as they were told by the Buddha, they took a piece of cotton cloth, held it between him and the light, traced the outline of the Buddha and filled it with different coloured paints.⁶⁷ This description is found in the Tibetan *Vinaya*, the *Dulva*. But the author of this Tibetan story could have had some knowledge of techniques of art though there is no historical proof of it.

There is another legend reported by many sources, which says that the earliest image of the Buddha was made of sandalwood during his lifetime. The *Kōsalabimbavaṇṇanā*,⁶⁸ a Theravada work of the 13th or 14th century AC., referring to this sandalwood image says that it was carved at the request of Pasenadi Kōsala, while the Buddha was away for some time. During his absence King Kōsala, thinking of the Buddha with affection, desired to have an image of the Buddha. When the Buddha returned to the Jētavana monastery the king asked him for permission to make an image to his likeness, and it was granted. This story was current in India when Fa-Hsien went there, and he reported that king Prasenajit (Pāli:Pasenadi) had made an image of the Buddha in *gōsīsacandana* (ox head sandalwood).⁶⁹

In another story, it is said that while the Buddha was in the Tusita heaven preaching *Dhamma* to his mother, king Udayana desired to have an image of his person and sent an artist to the heavenly mansion, with the help of the spiritual power of Maudgalyāyana, to observe the characteristics of the Buddha's body. He then carved a statue in sandalwood. Hieun-Tsang, referring to this image, relates that people of many regions worshiped copies of it and that this was the original of all such images. The Chinese Buddhists claim that the sandalwood Buddha image was taken to China by Kāśyapa Mātāṅga when he joined the Emperor Mingti's mission in the first century AC. and that it was presented to the Emperor.⁷⁰

Another story says that the first Buddha image was made of 'purple' gold and was five feet high. In Japan Buddhists believe that this image was made by the Buddha himself, out of gold brought from Mount Sumeru.⁷¹

The *Sumaṅgalavilāsinī*⁷² says that Māra assumed the form of the Buddha with thirty-two marks of the Great Being and stood at the door of Sūrambhaṭṭa. Mahākāla, king of *nāgas*, who had seen the previous four Buddhas, including Gautama the Buddha, on the request of Asoka had created the figure of the Buddha. The king is said to have worshipped this image for a full week.⁷³ In the 'biography' of king Asoka, translated into Chinese in 306 AC. by An-Fa-Chi'en, patriarch Upagupta says, that Buddha humiliated the tempter Māra, and the latter had then transformed himself into a figure closely resembling that of the Buddha.⁷⁴

The *Aśokāvadāna* says that king Asoka had punished Brahman ascetics who insulted the statue of the Buddha.⁷⁵

The *Apadāna*, a canonical work of Theravada Buddhism, refers to images of Buddhas and Pacceka Buddhas which were worshipped by Gautama Buddha himself in a previous life.⁷⁶

Though the episodes related above are of a legendary nature, and though references to the earliest Buddha image are not corroborated by archaeological findings, the references to Buddha images during Asoka's time are corroborated by information given in Chinese records and Pāli sources such as the *Apadāna*, the *Nidānakathā* and the chronicles.

According to the evidence discussed above, it is not wrong to think that experiments in making images of the Buddha were carried out during the time of Asoka (3rd century BC.), and by that time the proportion and other features of the Buddha which were later acceptable to all schools of Buddhism had been evolved.

Early Buddhist sculptures and the Buddha image

According to the description found in the *Mahāvamsa* and the *Thūpavamsa*, the following sculptures were deposited in the relic chamber of the *Mahāthūpa* built by the king Duṭṭhagāmaṇī (2nd century BC.):⁷⁷

1. Bōdhi Tree with a golden Buddha image with Brahma and Śakra etc.,
2. the seven stations,
3. Brahma's praying,
4. the first sermon to the group of five monks,
5. ordination of Yasa,
6. ordination of Bhaddavaggiya monks,
7. subduing of the Jaṭilas,
8. the visit of Bimbisāra,
9. the entry into Rajagriha,
10. the accepting of Veluvana park,
11. the eighty disciples,
12. Buddha's visit to Kapilavatthu,
13. miracles of the jewelled path,
14. the ordination of Rāhula,
15. the accepting of Jētavana park,
16. the miracle at the foot of the mango tree,
17. the preaching in the heaven of thirty-three gods,
18. the miracle of the descent from heaven,
19. the assembly with questioning of the Thēras,
20. the preaching of the *Mahāsamaya Sutta*,
21. the exhortation to Rāhula,
22. the preaching of the *Mahāmaṅgala Sutta*,
23. the encounter with the elephant Dhanapāla,
24. the subduing of the Yakṣa Ālavaka,
25. the subduing of Aṅgulimāla,
26. the subduing of the Nāga Apalāla,
27. the meeting with the Pārāyanakas,
28. the giving up of the wordly life.
29. the accepting of *sūkara-maddava* of Cundasūkara,
30. the accepting of two coloured garments,
31. the drinking of pure water,
32. the *parinirvāṇa*,
33. the lamentation of gods and men,
34. the severing of the feet of Kāśyapa,
35. the cremation,

36. the quenching of the fire,
37. the funeral rites and distribution of relics by Dona,
38. Jātakas which enliven the faith, specially
Vessantara Jātaka in full,
39. gods, Brahmas, guardian deities, etc.

No doubt the above-mentioned subjects were considered as standard before the 5th century AC. in Sri Lanka and other Buddhist countries. The no.1 on this list is found painted in the relic chamber of the Mahiyangana *stūpa* (pl.7a) and is exactly the same as that which was deposited in the *Mahāthūpa*. Paranavitana says that this painting at the Mahiyangana *Stūpa* belongs to circa 11th century AC.⁷⁸ In the fifth century AC., in the *Sumaṅgalavilāsinī*, Buddhaghosa describes this subject as being sculptured in gold and enshrined in the *cētiyaghara* built by king Ajātasattu⁷⁹. Further, according to his description of Pansiyapanas Jātakas, the Mahā Theras, king Suddhodana, queen Mahā Māyā, these seven were born on the same day as prince Siddhārtha was and were sculpted in the *cētiyaghara*.⁸⁰ This list must be a very old one, as far as its subject is concerned. Among the subjects given in the *Mahāvam̐sa* and the *Thūpavam̐sa* and those found among the sculptures of Bhārhut, Sānchi, Amarāvati and Ajantā are no. 1,7,15, 26, 38 in Bhārhut, no. 1,4, 7, 12, 15, 17, 18, 28, 32, 37, and 38 in Sānchi, no. 2,4, 7, 14, 18, 21, 23, and 38 in Amarāvati and no. 14 and 38 in Ajanta, respectively. On the other hand, the list of subjects of Northern Buddhist sculptures⁸¹ which are connected with the Buddha's life does not show much of a difference from the list of Southern Buddhist sculptures given in the *Mahāvam̐sa* and the *Thūpavam̐sa*:

1. the Bōdhisattva in the paradise of Tusita,
2. his meditation upon five facts of life as he was about to become incarnate,
3. the triple cleansing of his mother's body by the angels of the realm of Sense,

4. his conception in his mother's womb in the form of a baby elephant,
5. the Great Renunciation,
6. the sixty years of austerities,
7. Enlightenment,
8. the first preaching,
9. the Grand miracle at Śrāvastī,
10. visit to the mother in the heaven of thirty-three gods,
- 11 his descent there to Jambudvīpa on the precious triple way, to be welcomed by men and gods at the city of Sāṅkāśya,
12. his conversion of living creatures,
13. the *parinirvāṇa*.

The above-mentioned sculptures were made on the advice of Mahākāśyapa and king Ajātaśatru saw them before he went to see the Buddha's *parinirvāṇa*. A. Grunwadell says that a simplified version of this story is illustrated among the Qyzil Frescoes.⁸²

It must be pointed out here that no mention of a Buddha image or an image of prince Siddhārtha is found in the above-mentioned list of the *Sumaṅgalāvilāsinī*. Therefore, it must be an earlier list of Buddhist sculptures. The other two lists found may be earlier than the fifth century AC. As both lists are based on the scriptures compiled before the first century AC. they could be included in the second period of Buddhist art, the first period being from circa 6th century BC. to the 3rd century BC. According to literary evidence, an image of Prince Siddhārtha and an image of the Buddha appear in Buddhist art in the 3rd century BC. Further, it seems to me that the subjects sculpted during those two periods, as proved by archaeological evidence, may be more than what is given in the lists.

The earliest reference in the *Mahāvamsa*, to a Buddha image in Sri Lanka is found in the account of the *Mahāthūpa*. King

Duṭṭhagāmaṇī (161-137 BC.) is reported to have enshrined a statue of the Buddha in the relic chamber of that *stūpa* at Anurādhapura. This statue was a seated Buddha under the Bōdhi Tree in Dhyāna or meditative attitude the other statues of Brahma and Śakra in the relic chamber of the *stūpa* at Mahiyaṅgana where, as pointed out before, a similar painting has been found. King Jeṭṭhatissa I (323-333 AC.) removed a Buddha image originally made by king Devanampiya Tissa (250-210 BC.) from Thūpārāma, most probably from the Thūpārāma *cetiya*ghara, and set it at pācīnatissapabbata monastery.⁸³ This was the most important Buddha image in Sri Lanka and had been repeatedly mentioned in the *Mahāvamsa* and in inscriptions. King Mahāsena (274-301 AC) removed it from the Pācīnatissapabbata monastery to the Abhayagiri monastery.⁸⁴ The famous Chinese pilgrim Fa-Hsien seems to have seen it at the Abhayagiri monastery in the fifth century AC. About the end of the fourth century, king Buddhādāsa embedded jewels in the eye-sockets of the image.⁸⁵ These jewels were stolen, but when king Dhātusēna (455-473 AC) erected an edifice over it, he embedded jewels in the eyes once again. He also added a halo and the crest jewel to it and the hair was studded with blue gems.⁸⁶ King Silāmeghavaṇṇa (619-698 AC) repaired its old shelter, adorned it with various gems and jewels and dedicated it to the Kālavāpi tank.⁸⁷ King Sena II (853-887 AC.) restored the ruined shrine of the image and his queen placed a blue diamond on it.⁸⁸

The above-mentioned image of the Buddha was called by various names such as: *uru-silā-paṭimā*.⁸⁹ *mahāsilā-paṭimā*.⁹⁰ *silā-satthu*,⁹¹ *silā-sambuddha*,⁹² *silāmaya-Buddha*,⁹³ *silāmaya-muninda*,⁹⁴ and *silāmaya-mahesi*.⁹⁵

In the Mihintale inscriptions of king Mahinda IV (956-972 AC) *magul-maha-sala-pilima* or the auspicious great stone image is mentioned.⁹⁶ In the so called Jētavanārāma slab inscription of the same king reference is made to a *maha-sala-*

pilima.⁹⁷ All these references probably speak of one particular stone statue of the Buddha. As it has records for at least 13 centuries its historical value cannot be doubted, but however unfortunately, archaeologists have yet to identify this historical image of the Buddha. But one of those stone Buddha images belonging to the early Anurādhapura period could be the great stone image of the Buddha erected by king Devanampiya Tissa. Wickramasinghe, however, thought that the stone statue mentioned in the inscription of king Mahinda IV was probably the one set up by king Devānampiya Tissa (250-210 BC.)⁹⁸ Further, according to him, this might have been the same image that Fa-Hsien saw at the Abhayagiri monastery.⁹⁹

During the second half of the first century AC. we can see not only Buddha images but also shrines, as shelters for Buddha images. King Vasabha (67-111 AC) set up four images of the Buddha and shelters for them.¹⁰⁰ In the third century AC. king Vohārika Tissa erected an image of the Buddha and later placed it in the eastern *bōdhighara* of the Mahābōdhi.¹⁰¹ King Vohārika Tissa and king Mahāsena made these images out of metal.¹⁰² From the fourth century AC. onwards continuously and increasingly Buddha images and image-houses were built by kings.

From the chronicles and inscriptions we have evidence to prove that in Sri Lanka, images of the Buddha became popular continuously from about the 3rd century BC. During the first period of Sri Lankan Buddhism, normally the image of the Buddha was placed in a relic chamber of a *stūpa* or *stūpa*-house or a Bodhi-house. Later, a particular type of building called a *vihāra* was constructed and it became more popular and prevalent up to this day. During the first period the seated Buddha image which indicates the Enlightenment was the popular one and later the other different types were introduced.

A canonical work, the *Apadāna*, refers to some early Buddhist monuments such as *cētiyaghara*, *bōdhighara*,

āsanaghara, and the Wheel of the Law etc. It is said that Aññākondañña Thera in his previous birth had made a jewel house inside a *stūpa*.¹⁰³ This jewel house (*ratanaghara*) can be identified as the monument erected on the spot where the Buddha spent the fourth week after his Enlightenment. The Buddha is said to have examined the *abhidhamma*, while in the jewel-house supposed to have been built by the gods. But, however, it does not mention whether or not there was an image of the Buddha in this jewel-house. But in the same text, the Buddha in his previous birth is said to have worshipped images of Buddha and Pacceka-Buddhas.¹⁰⁴ The *Apadāna*, possibly, belongs to circa 3rd century BC. and no doubt refers to the end of the first period of Buddhist art.

In 1915 the most comprehensive history of art in China, the *Shina Bijutsu-shi, Chōchō-hen (a)* of Omura Seigai was published in Tokyo in the Japanese language. This covers the history of Chinese sculpture from the earliest time to the end of the period of the five Dynasties. Alexander C. Soper, who studied it carefully, says 'The book remains unique as an anthology of source material on Chinese sculpture, an inexhaustible mine of quotations from texts or inscriptions'.¹⁰⁵ Soper quoted some very interesting passages from Omura's work and translated them into English and published them in *Oriental Art*, Vol. 2 in 1949. According to Omura, from the time Buddhism was introduced to China, there were good relations with other Buddhist countries, so that Buddhists from India, Sri Lanka, the Malay Peninsula, Khotān and several other places went to China with Buddhist scriptures, relics and images of the Buddha. Among them were scholars, artists and diplomats. Chinese kings too, sent envoys to those countries to obtain Buddhist scriptures and images of the Buddha. Chinese pilgrims and students also went to these countries in turn to see the holy places and to study Buddhism and Buddhist art. In the sixth century AC., during the reign of king Mahānāma (409-431 AC.) of Sri Lanka, Sinhalese Buddhist nuns went to China, and for the

first time in the history of Chinese Buddhism, they established an order of nuns giving the higher ordination. These historical facts show that China had not only Mahāyāna Buddhist influence, but also a close connection with the Theravada tradition.

Sri Lanka sent its first ambassador to China in the beginning of the fifth century AC. (405-418) with a Jade image and Buddhist *Sūtras*. The image was 4.2 feet in height; “the colour of the image was brilliant; the workmanship was extraordinary; well nigh superhuman”.¹⁰⁶ This image was kept during the Chin and Sung Dynasties at Wa-kuan-ssu outside the Southern capital. With it there were five other Buddha images and a portrait of Vimalakīrti made by a Chinese artist.¹⁰⁷ In the same period the famous pilgrim Fa-Hsien returned to China after visiting Sri Lanka and India taking with him Buddhist scriptures and images.¹⁰⁸ In 428 AC. the king of Sri Lanka sent an image from the tower of the Buddha’s Tooth to the Sung court.¹⁰⁹ In the middle of the fifth century AC. (455-59) two monks, Yasagupta and Buddhanandi with some others, in a group of five, went to the capital of Northern Wei from Sri Lanka carrying with them three portraits of the Buddha. These monks claimed to have seen the Buddha’s shadow and his *uṣṇīṣa* relic in India. The artists sent by the princes of those foreign realms copied the shadow, but none of these could compare with the one made by Buddhanandi.¹¹⁰ These references by the Chinese prove that the Sinhalese craftsmanship was well-developed, and had produced highly acclaimed craftsmen like Buddhanandi.

The auspicious image of Lung-Kuang-ssu on the south side of the Yang-tzu river is believed to have been brought to China by Kumārajīva, while another school maintains that it came from Fu-nan. But actually it was captured in Fu-nan in the campaign waged there under Hsiao Wu Ti of the Sung.¹¹¹ In the sixth century after the Wu Ti’s campaign the sandalwood image which belonged to Fo-na-che in Fu-nan was brought to

China and T'an-wu Chieh had made a brief note about it in his travel record.¹¹² In the fifth century AC. (479-82) there had been a stone image of Fu-nan in Canton at the Vēsāli monastery. It was most unusual in form; and it was so heavy that eight or even ten men were required to lift it.¹¹³ In 484 AC. the king of Fu-nan, Jayavarman, sent as an envoy the monk Nāgasēna, with a letter to the monarch and as a gift, a seated image of Nāgarāja in gold and an image of Buddha in white sandalwood.¹¹⁴ In the year of 503 the king of Fu-nan, Kaundīṇya Jayavarman, sent a delegation of monks (*śramaṇamaṇḍala*) to China with a gift of an image of the Buddha in coral.¹¹⁵ Another king of the same kingdom in the year of 519 AC. had sent a gift of a sandalwood image from India.¹¹⁶

Seng-hui's parents had gone to Chiao-chih [Tomkin] in China and died there. Then Seng-hui had become a monk and in 247 AC. he went to the capital Chien-Yeh of the Wu kingdom and there he built an oratory in thatch, and set up an image.¹¹⁷ The founder of Fa-yun-ssu in Lo-yang (Eastern capital) was a monk from Udyāna in the west, Seng-ma-lo. He built a Jetavana monastery there and in that the Tooth relic of the Buddha and *sūtras* and images sent from the west were all deposited.¹¹⁸ The founder of the Lian Dynasty, Wu Ti, had dreamt on the eighth day of the first month, in 502 AC. that the sandalwood image of the Buddha had come to his kingdom, and so he ordered a party to bring it. The story as told in the record of the Buddha's Journeys, is that the Buddha ascended to the Tusita heaven for a whole summer to preach the Law to his mother. Kings and subjects missed him so badly that finally the monarch of Udyāna despatched 32 craftsmen and sandalwood to the disciple Mahāmaudgalyāyana, begging him to transport them heavenward by his miraculous powers so they might make the Buddha's likeness. The statue was brought back and installed at the Jētavana monastery, the height being five feet. There it was worshipped till the sixth century AC. This was the image Emperor Wu Ti desired. Consequently he summoned a

party of 80 men, including General Ho Ch'ien, and Hsien Wen-hua, to make the journey. His request was made to the king of Śrāvasti but the image could not be sent out of central India, as it was the principal image of the Buddha. Finally, the king ordered craftsmen to make another image of purple sandalwood, and Ch'ien and the rest carried it to China on the fifth day of the fourth month of 511 AC. The Emperor and his officials welcomed the image and brought it to the Royal Hall.¹¹⁹ The history of this sandalwood image is repeatedly mentioned in Chinese literature. In 529 AC. the king of the realm of Pan-pan (Malacca) sent an envoy with some gifts, an ivory image and a *stūpa* (probably a casket) together with several dozen varieties of incense.¹²⁰ After about five years, in 534 AC., another embassy went to China with some gifts of an authentic relic from the Bōdhi land, a picture of a *stūpa*, and a leaf from the Bōdhi -Tree.¹²¹ In 530 AC. an envoy from Tan-tan (Malay Peninsula or the Natuna Island) went to China with two ivory images of the Buddha.¹²² The king of the realm of Khoṭān in 541 AC. sent a Buddha image carved in jade.¹²³ During the reign of Hsuan Ti of the Ch'en Dynasty (569-82 AC.) a piece of jade sculpture was obtained from Khoṭān. It showed one Buddha, four Bōdhisattvas and one celestial being in flight.¹²⁴ The two temples, Yung-ming-ssu and Yung-ning-ssu at Lo-yang under the Northern Wei were both used as repositories of foreign images and scriptures.¹²⁵

Fu-Chien sent to the famous monk Tao-an, who emigrated to Hsiang-yang in the middle of the fourth century AC., a foreign, seven feet high, standing image covered with gold leaf, a metal seated image, a Maitreya image made of strung pearls, an image embroidered in gold, and a woven image. Before this he possessed a colossal bronze Amitabha Buddha image the casting of which had been completed in 395 AC. The foreign image was very archaic in form and workmanship. 'The shape

and the distinguishing marks of the figure are excellent; its only fault is that the form of the *uṣṇīṣa* is out of keeping (with the rest)'. Later they found that there was a relic inside the *uṣṇīṣa*.¹²⁶

In 616 AC. a monk, Hui-ch'en drew a portrait of the sandalwood image sent from Kucha, 16 feet in height. It had been brought to China by Kumārajīva in 405 AC.¹²⁷

The above-mentioned evidence proves that Chinese art, especially sculpture and painting, were influenced by both schools of Buddhist art, Southern and Northern. But it must not be forgotten that though they were thus influenced, the Chinese artists always gave a local touch to their art.

Techniques of paintings and sculpture

A remarkable passage found in the *Dhammasaṅgani*¹²⁸ of the *Abhidhamma-piṭaka* of the 3rd century BC., if not older than that, which was commented on in the *Atthasālini*¹²⁹ by Buddhaghosa of the fifth century AC., presents the theory of expression art more perfectly than Croce has done in a big volume.¹³⁰ Surendra Nath Dasgupta puts it thus:

"It is said there that the mind is called *citta* because it thinks, and also because all moral and immoral actions and thoughts accumulate in it rapidly. For this reason *citta* or mind is characterised as impure, passionate or free. The desires, ready to transform themselves spontaneously into conscious will, remain hidden and buried as it were, in the sub-conscious. As an example one may take the art of pictorial or plastic representation. The painter at the time of painting is in no other mental state than the formative spirit that translates itself externally into the pictorial representation. The painter first has a desire of creating forms. It is this internal state of the mind, the will to create, impregnated with the formative imagination and the intuition of the presentation, that can truly be called the real art of painting. To have subjectively an intuitive image of the content and form of the picture is the internal side which completes itself objectively through harmonious lines and colours. But the mind is always in a state of flow and the response that it receives from its own creations as objectively translated stimulates the internal creative

process through conscious and unconscious ways and helps the projection of further artistic representations. Thus whatever is objectively projected in art is nothing else but this spontaneous activity of the mind. It is through the diversity of the mental flow that there is a diversity of the creative attitude of the mind which alone is responsible for the variety of forms of the objective art. Even if any body does not objectively translate his imaginative representation and creative intuition of the mind, it has still to be admitted that he is already an artist. For, it is his mental creative attitude, his imaginary representation and his mental intuition that constitute his art. Art is not something external, but it is spiritual and identical with the formative and creative spirit of the inner intuition. The objective expression is only an accidental translation of it.”¹³¹

According to the *Sukranītisāra* ¹³² the artist first should visualize in his mind’s eye, the god to be represented in concrete, and then should fashion him according to his mental perception, for these images are really aids to the attainment of contemplation.

Among the other important facts there are six principles of painting laid down by Yasadhara,¹³³ a commentator of Vātsyāyana’s *Kāmasūtra*. The first of them is *rūpabheda* or the knowledge of forms, specially appearance. The second is *pramāṇa* or proportion. The third is *bhāva* or attitude and the fourth is *lāvanyayōjana* or infusion of grace and beauty into the figure. The fifth is *sādrśyakarana* which refers to the similitude of the figure and the real object and the sixth is *varṇikābhanga* or the manner of using colours and brush. These principles were faithfully followed by the artists of Ajantā Bhāg and Sīgiriya. Though these principles were first mentioned in the sixth century AC., undoubtedly they must be older than that. Somewhat similar principles were followed by the Chinese, and they were recorded in 490 AC. as follows:¹³⁴

1. creating a lifelike tone and atmosphere,
2. building the structure through brush-work,
3. appropriate colouring,
4. composition,
5. transcribing and copying,
6. depicting the forms of things as they are,

In the *Atthasālini*,¹³⁵ Buddhaghosa refers to a method of painting thus: *lēkhā*¹³⁶ or the drawing, *gahana* or priming, *rañjana* or colouring, *ujjotana* or adding highlights and *vattana* or shedding.

Finally, for the perfection of the work of the painter or the sculptor there should be the following good qualities:¹³⁷ proper position, proportion and spacing, gracefulness and articulation, resemblance and decrease and increase. Sculptures and paintings with those qualities give us *dharma* (the prescribed course of conduct), *artha* (the material wealth), *kāma* (pleasure) and *mokṣa* (the final emancipation).

Materials for images

In the *Ṛg Veda* it is mentioned that when one of the legs of Vispala was cut off in the battle, the Asvins replaced it with an iron leg.¹³⁸ The *Taittirīya Saṃhita*¹³⁹ lays down that among the objects to be deposited in the foundation of the altar are a gold disk, a golden man (*hiraṇyapuruṣa*) the head of a golden man and a head of a snake. Further reference to the golden man has been found in the *Satapathabrāhmaṇa*.¹⁴⁰ The *Mahābhārata* refers to an iron image of Bhīma.¹⁴¹ A golden image of Sītā was substituted for her during the performance of the *aśvamedha* sacrifice by Rāma while she was in exile in Vālmiki's hermitage.¹⁴² In the penance prescribed in the *Dharma Sūtras*¹⁴³ for the sexual intercourse with the teacher's wife the offender was required to die on a red-hot iron bed or embrace a red-hot iron image of a woman. Patanjali in his *Mahābhāṣya* commenting on Pāṇini's *Sūtra* V.3.99 notes that Mauryas practised image making as a profession and that they made money (gold) out of trade in images.¹⁴⁴

The Buddhist Jātakas contain numerous references to statues of gold (*suvanṇa-paṭimā*).¹⁴⁵ In the Jātakas eighteen guilds of craftsmen are found, but a complete list is not given. One of them is called *taṭṭakāra*, the equivalent of *tvastṛ* in *Ṛg Vēda* and he probably worked in brass and bronze to fashion implements and other objects. The Kusa Jātaka refers to a *kammārajeṭṭha* or the chief of goldsmiths who made an image of a female for the prince Kusa, but it was not as beautiful as the one made by Kusa himself.¹⁴⁶ Among the guilds

mentioned in the *Mahāvastu*¹⁴⁷ were the corporations of technical men (*śilpāyatana*). The group includes goldsmiths, coppersmiths, and workers in lead and tin. In the Jaina *Praśnavyākaraṇa*, the list of eighteen guilds includes bronzesmiths (*kaṃsakāra*).¹⁴⁸ The *Arthaśāstra* of Kautilya says that *lōhādhyakṣa* must have a knowledge of different metal alloys. He manufactures objects out of copper, lead, tin, brass sulphurate (*tāla*), arsenic and *lōdra*.¹⁴⁹

The *Purāṇas* contain chapters on art and architecture. In them it is shown that various kinds of materials were used in the construction of images. In the *Matsya Purāṇa* and the *Vṛiddhya Hārīta-smṛiti* the following materials are mentioned: gold, silver, copper, iron, brass, bronze, stone, wood and gem.¹⁵⁰ According to the *Agni Purāṇa*, each succeeding material in the following list is recommended as more merit-acquiring than the preceding one: clay, wood, brick, stone, gold and other metals.¹⁵¹ The *Devi Purāṇa* says that worshipping of images of stone, *indranīla* gem, gold, crystal, corn, silver, brass, bronze, clay, cooked food, gems and wood results in much merit.¹⁵² Saiva *Āgamas* also include metal, wood, stone, gem, earth and combinations of two or more materials and often ivory and *khadīsakara* (a preparation containing limestone).¹⁵³

Jaina literature also mentions the same materials with a classification of its own. The *Ācāradinakara* of the 14th century AC. says that one can prepare images of *Tīrthaṅkaras* in gold, silver or copper but never in bronze, lead or tin. Though sometimes brass is allowed in casting images alloys are, as a rule, prohibited.¹⁵⁴ The same text further says that metal on stucco images are used in worship and, if damaged, deserve to be repaired, but not so those of wood or stone. Vasunandi gives the following materials for the purpose of making images: gems, gold, Jewels, silver, brass, pearls and stone.¹⁵⁵ Vasubindu adds crystal to the above list and says that the wise praise such images that are mounted on a large lotus seat, the lotus being shown rising high.¹⁵⁶ A Digambara writer Āsādhara,

recommends the use of gold, silver, brass or bronze as well as gems, stone and wood for images.¹⁵⁷ The *Anuyogavāra Sūtra*, a canonical text of Jainas, while discussing about the installation (*sthāpanā*) of a symbol for a guru during his absence, says that it may be made of wood (*kaṭṭhakamma*), plaster (*leppakamma*) floral work or knitting (*ganthima*) or of scrub cloth (*vedhima*) or stuffed cast (*pūrima*), or repoussé or beaten (*sanghaima*) metal work.¹⁵⁸ The *Nāyādharmakahāo*, another canonical work of Jainas, referring to a picture gallery of a banker of Rājagriha, says that it was decorated with wood-work (*kaṭṭhakamma*), stuccos (*potthakamma*) and plaster - work (*leppakamma*), decorations of flowers and wreaths (*ganthima*), stuffed, hollow and solid cast dolls (*pūrima-bharima*), images of cloths (*veṣṭima*) and beaten and repoussé work (*saṅghaima*).⁵⁹ The same text describes a life-size golden image of the prince Malli, who later was known as a Tīrthaṅkara. This image was hollow, and was stuffed with food which was allowed to decay.¹⁶⁰ The date of this work is not later than the 5th century AC.

Mechanical contrivances including *yantra-pratimā* are also mentioned in Indian literature. The Jaina *Bṛhatkalpa Bhāṣya* (c.6th century AC.) refers to a mechanical image (*jantapaḍimā*) of a human being which could walk, open and shut its eyes.¹⁶¹ It further reports that in the Yavana country such images, made of wood and metal, were turned out in large numbers. The mechanical elephant of king Pradyota of Ujjain is mentioned in Jaina¹⁶² and in Buddhist literature. He used that mechanical elephant to capture king Udayana of Kausambi.

Classification of materials

For the purpose of making *ardhacitra* or low reliefs *sudhā*, a specially made preparation in which lime or lime stone was used as the main ingredient, and was used most often. Iron was used only when mixed with gold.¹⁶³ The *Silparatna* gives a different opinion, that *ardhacitra* like other sculptures can be made of clay, *sudhā*, wood, stone, iron and brick. For images of high reliefs or in the round, the materials prescribed are as

follows:¹⁶⁴

copper	for images	of the Sun god,
crystal	"	Soma,
Sandalwood	"	Maṅgala,
Gold	"	Budha and
		Vṛhaspatī
Silver	"	Śukra
Black iron	"	Śani,
Lead	"	Rāhu,
Bronze	"	Ketu.

The *Atrisamhitā* says that the images of Viṣṇu and other gods except those of Jyeṣṭhā, Ganeśa, and Sālā, should not be made of burnt clay.¹⁶⁵ Among materials, gold and silver were prescribed by Jainas for the purpose of making Tīrthaṅkara images.

From the ritualistic point of view the worship of images of different materials can result in different outcome to the worshipper. Varahamihira in his *Bṛhatsamhitā* says that images of wood and earth give long life, prosperity, strength and victory; an image of jewel is good for men, and an image of gold gives nourishment, while an image of silver brings fame, that of copper increases population and that of stone land.¹⁶⁶

According to Śukrācārya images are to be made of gold, silver, copper and bronze in the *satya*, *tretā*, *dvāpara* and *kaliyuga* respectively.¹⁶⁷

Images are again classified as moveable and immovable. Of these, moveable images were generally made of metals. But this was not a strict rule, for some stone images are moveable.¹⁶⁸

Materials for Buddha image

In the foregoing discussion we have seen that Hindus and Jains believe that images made of different materials may result in diverse consequences to the worshipper. No such

belief is mentioned in Buddhist literature, and sculptors used almost any material listed above in making images of the Buddha and other Buddhist deities. There is a story that a sandalwood image of the Buddha was made during his lifetime. Also, there are many references to sandalwood images of the Buddha in Chinese literature. However, there is no doubt that different kinds of wood have been used in making Buddha images. In Sri Lanka there are some images of wood which were coated with plaster. During the Kandyan period wood was popularly used in making images and in carvings. In ancient Sri Lanka stone images were more popular. Even these stone images were coated with plaster and painted or gold plated.¹⁶⁹ According to the chronicles and inscriptions some stone images of the Buddha were set with gems. King Mahinda IV set the eyes of a large stone image of the Buddha with rubies.¹⁷⁰ The Rambāva slab inscription refers to a Buddha image in which the eyes were studded with sapphire.¹⁷¹ Another Buddha image at Abhayagiri monastery was set with a *nāga* stone.¹⁷² This *nāga*-stone, perhaps, was set on the top of the head of the image as a crest jewel or *cūḍāmaṇi*. The hair was sometimes represented with blue gems.¹⁷³ Some Buddha images had a frontal band of gold (*hemapaṭṭa*).¹⁷⁴ It is evident that this *hemapaṭṭa* was later adopted by kings as a Royal insignia.¹⁷⁵ Bodhisattva images also were carved with the frontal band (*hemapaṭṭa*).¹⁷⁶ The Buddha image placed in the relic chamber of the *Mahāthūpa* is said to have had its nails and the white parts of the eyes set with a kind of crystal, *jātiphalika*; the soles of the feet and palms of the hands were of coral; the two eyebrows, the hair, the iris were of sapphire (*indanīlamaṇi*); the forty teeth of diamond (*vajra*) and *ūrṇā* of silver.¹⁷⁷ *Pādajāla*, a kind of covering for the feet was offered to the Buddha image.¹⁷⁸ Among the archaeological findings at Veheragala near Anuradhapura such an ornament, a *pādajāla* was found (pl.7b). A golden parasol had been set up over the head of some images of the Buddha. It records that

King Mahinda IV provided such golden parasols to three images of the Buddha.¹⁷⁹ In some early Mathura images of prince Siddhārtha, such parasols were made of red stone. This and the above-mentioned *hemapaṭṭa* were special symbols of royalty. The halo or aura of the Buddha was indicated by a disc called *raṃsiphala*.¹⁸⁰

Casting

Gopinath Rao quotes a passage from the *Kāraṇāgama* which refers to the process of casting of images by the *cire perdue* process:

“If the image has to be cast in metal, the wax must first be melted and poured(out of the mould) and all the defects removed with cloth’. The *Suprabhedāgama* says: “If the image is required to be made of earth, rods (of metal or wood) must be inserted (in it); if of metals, it must first be prepared well in wax”.¹⁸¹

The first text refers possibly to cast metal images which are solid or with earth-filled core. The second passage refers in a general way, to the metal casting by *cire perdue* process.

A verse from the *Viṣṇusamhitā* (*paṭala* XIV), also quoted by Rao, states;

“If an image is to be made of metal, it must be made in wax, and then coated with earth. Gold and other metals are purified and cast into (the mould) and a complete image is thus obtained by capable workmen”.¹⁸²

In the *Viṣṇudharmottara Purāṇa*, both solid and hollow casting are mentioned.¹⁸³ The *Madhuśchiṣṭha-vdhānam* of the *Mānasāra* is a complete chapter which describes the method of casting images.¹⁸⁴ The *Mānasollāsa* or *Abhilasitārthacintāmaṇi*, which has been ascribed to the Western Calukya king Somesvara of the Kalyāṇi Dynasty (c. 1124-25 AC.), refers to casting by the lost wax process. According to it, the image is first made apparently in wax, and then coated three times with fine clay which also contains well ground charred husk, finely shredded cotton and a little powdered salt. The wax is melted

out and molten metal is poured into the mould. After cooling the clay, the mould is broken and the image is completed.¹⁸⁵

Marshall in his work on Taxila, describes the different processes of hammering, repousse, solid casting and hollow casting from a study made of different objects obtained in the excavations.¹⁸⁶ His account of the process is quoted below:

“In this process a model of the object is first made in clay or plaster in such a way that it can be broken up without difficulty after firing. The model is then coated with wax of the thickness of the metal to be cast, and in this wax the artist gives the finishing touches to his work. The whole is next covered with several ‘slips’ of clay, water and finely pound pottery followed by a more solid coating of clay and broken pottery, after which metal rods are thrust through the mass at various points to hold the core in position, and vent-holes and tubes for carrying off the wax are also provided. The whole thing is then placed in a furnace and when the wax has melted and run out, molten metal is poured into its place. Subsequently, when the mass has cooled, the outer mould is removed and the inner core reked out, leaving a replica of the wax model in bronze. Any minor defects are made good with the help of the chisel or file or by inlaying small pieces of metal in the surface’.

Techniques of casting

As we have seen before two methods have been used in casting of metal images: the direct method and the method of pouring molten metal into a mould and then breaking the mould. This method is the ‘lost wax’ or *cire perdue* technique. Only small objects could be fashioned in the first way while small and large objects could be fashioned by the second.

Direct method

A sculptor should first make an image of clay according to the rules given in the canons of art, and then the mould should be made over it and molten metal should be poured into it. This is the way the image is fashioned.

Lost wax or *cire perdue* method

Modelling

First the model is made of wax exactly in the shape of the object required. It should be completed with all the characteristic signs and weapons, and should be coloured yellow as prescribed in the canons of art.

Placing the wax tubes

Wax tubes of the length of the *dhatūra* flower are placed on the back, shoulders and neck or the crown.

Preparation of clay for the mould

Charred husk finely powdered, cotton severed a hundred times and a little salt finely powdered, are mixed together with finely ground clay on a smooth stone. By adding water the mixture is converted into a thick paste.

Moulding

The prepared clay paste should be applied all over the wax model to a thickness of 1/8th of an inch and should be dried in the shade. When it has been dried, a second layer should be applied and dried as before, and the third layer should be applied about an inch in thickness. It should be remembered that the mouths of the tubes should be kept open when the coating is done.

Preparation of metal

In South India and Sri Lanka *pañcaloha* or the five-metal mixture-the alloy consists of copper, silver, gold, brass and iron or lead. The commonest alloys in Sri Lanka are:

bronze = 2 parts of copper : 1 lead,

brass = 1 part of copper : 1 zinc.

Gangoly quotes the following formula from an old Sinhalese manuscript which was in the possession of the king of Siam

“Take 12 parts of weight of pure tin, melt it on a slow fire, and avoid bringing it to a red heat. Then pour in two parts of quicksilver, stir until the latter has become thoroughly absorbed and amalgamated, and cast the mixture into a bar. Take 80 parts of refined copper and melt it, and then gradually incorporate with it the amalgam, stirring vigorously in the meantime. Now throw

into the crucible a sufficient quantity of ashes obtained from the stems of the 'bua-bok' (lotus) creeper, so as to cover the molten metal. Remove the dross with an iron ladle, and the metal remaining is Samrit bronze'.¹⁸⁷

According to the above quotation the percentage is thus:

85.11 copper,
12.76 tin,
2.13 quicksilver.

In South India the proportions are given as follows:

Copper 10
brass 1/2
white lead 1/4

Melting of Metal

Brass and copper melt on cinders just kindled, silver melts on with the help of glowing cinders, while gold with the help of on cinders flaming five fold.

Melting away of the wax model

When the clay has been properly dried the whole mass should be dried in the strong hot sun or on the fire until the wax completely melts away through the openings provided. Then the mould is ready for the casting.

Measure of the amalgam

The expert should measure the amount of wax the model, which would be made either in brass, copper, silver or gold, before coating it with clay. Brass and copper taken should be ten times the quantity of wax while silver should be twelve times and gold sixteen times.

Pouring of molten metal into the mould

After making a hole with an iron rod on the top of the crucible and holding it securely with a pair of tongs one should bring the heated crucible out of the cinders. A burning wick should be placed in the mouth of the tube of the heated mould and after bending it carefully, holding the crucible tightly by the tongs, the molten metal should be poured into the mould in a continuous stream and should stop only when it is full to the brim of the tube. Then the mould with molten metal inside

should be kept for cooling. When it is cool the expert should break up the clay mould very carefully. If there is anything superfluous it should be removed and then the final image completed.

Prohibition of hollow casting

In Sri Lanka and South India only solid casting is prescribed. Hollow casting is prohibited. The *Śāriputra* says that ‘one should not cast images hollow within’ (*dehagarbham na kārayet*).¹⁸⁸ It is believed that the making of hollow images would result in the loss of the wife and wealth of the sculptor and lead to quarrels and famine. But in North India and Tibet both hollow casting and solid casting are allowed.

Guilds of Craftsmen (*sippāyatana* or *sippakula* or *seni*)

The chronicles say that a thousand families of eighteen guilds were sent with a princess from South India to Sri Lanka. The princess became the queen of Vijaya and the others settled down in Sri Lanka.¹⁸⁹ About 300 years after Vijaya’s landing, during the reign of king Devanampiya Tissa (250-210 BC.), princess Saṅghamittā, a daughter of Emperor Asoka, came to Sri Lanka with members of all the guilds.¹⁹⁰ All these craftsmen were descendents of the pre-Mauryan and Mauryan schools of Northern Indian guilds. Pāli commentaries mention the *sippāyatana* as one of the two educational Institutions in ancient Sri Lanka in which technical subjects were taught. Apart from the *sippāyatana*, some students practised under a master artists at work. As far as the relationship between India and Sri Lanka is concerned it is a fact that the basic knowledge of arts and crafts practised by the Sinhalese craftsmen originated in India, but in Sri Lanka, during the Anuradhapura period, all the basic principles of the arts and crafts were developed within the framework of Sinhalese Buddhist culture, and again it had been further developed with the influence of Northern Buddhist culture. P.E.E. Fernando gives a list of guilds of the craftsmen as follows:¹⁹¹

1. blacksmith (*ayakāra* or *kamsakāra*)
2. mason (*iṭṭhakavaḍḍhaki*),
3. potter (*kumbhakāra*),
4. carpenter (*koṭarāki*),
5. perfumer (*gandhika*),
6. leather-worker (*cammakāra*),
7. painter (*cittakāra*),
8. tailor (*tunnavāya*),
9. goldsmith (*tulādhāra* or *suvaṇṇakāra*),
10. ivory carver (*dantasippi* or *dantakāra*),
11. clothmaker (*dussika*),
12. worker in bamboo (*nalakāra*),
13. weaver (*pēsakāra*),
14. lapidary (*maṇikāra*),
15. cartwright (*rathakāra*),
16. scribe (*lekhaka*),
17. sculptor (*silāvaḍḍhaki*).

The above -mentioned list is not a complete one. Some other guilds, such as shipbuilders and architects, too are mentioned in Pāli commentaries.¹⁹²

Stone carvings found at the south gate of the Sānchi *stūpa* were done by ivory carvers of Vidisā.¹⁹³ This shows that artists must have practised in different fields other than their specialities.

All these *sippas* were divided into two classes; i.e., high and low.¹⁹⁴ The scribe, the accountant and *muddā* were supposed to be high, while the barber, the worker in bamboo, the potter, the weaver and the carpenter were considered as low.¹⁹⁵ Occupations like that of the blacksmith, ivory carver and painter were common to both low and the high classes.¹⁹⁶ There is no evidence to prove that the caste system was based on those guilds alone, but there is evidence that not only members of the royal families but also kings and queens practised all the *sippas*. Kassapa V (914-923 AC.) is described as an expert in all the *sippas*.¹⁹⁷ King Jetṭhatissa and king Sirimegha were known

as experts in ivory carvings.¹⁹⁸ It is interesting to note here that king Jetṭhatissa II (328-337 AC.) is said to be an expert who had reached perfection in all the *sippas*.¹⁹⁹ Vaṭuka, a South Indian artist who worked in Anuradhapura, became the city carpenter, and later married a royal princess.²⁰⁰ One of the wives of king Mahāsenā was the daughter of a scribe.²⁰¹

Earlier I have pointed out that the Sinhalese craftsmanship was popular even in other countries.²⁰² It is recorded in the *Mahāvamsa* that during the reign of Parākramabāhu I (1153-1186 AC.) the work done by the stone cutters, blacksmiths and goldsmiths was excellent. For instance, the joints of stones laid by stone cutters were so fine, they could scarcely be noticed.²⁰³

As a matter of fact, the monks in Sri Lanka played an important role in the field of art and architecture. Arhant Indagutta supervised the work of building of the *Mahāthūpa* at Anuradhapura.²⁰⁴ Some sculptor-monks who went abroad to practise were recognised as skilful artists. Ven.W. Rahula says “by about the fourth and fifth centuries it seemed that no sculptor could compete with the Sinhala Buddhist monks in the art of making the Buddha statue. In about 450 AC., a *bhikkhu* by the name of Nanda with four other monks visited China as the cultural ambassador and presented the Chinese Emperor with a Buddha statue which he had sculpted, an extremely exquisite and wonderful piece of craftsmanship. From a distance of about ten paces this statue appeared truly brilliant, but as one came closer to the image the features gradually disappeared. Kings and dignitaries of Central Asia sent able sculptors to procure copies of this statue, but it is said that none could execute anything similar to the Buddha image of Nanda”.²⁰⁵

Metrology

The Sarvāstivādins preserved a tradition of metrology parallel to the Pāli canon. In some cases the Pāli commentators

were not conversant with the exact meaning of some metrological terms, but there was no such problem to the Sarvāstivādins. This knowledge of the Sarvāstivādins, who were not the Mahāyāna sect, was maintained and developed by Mahāyāna Buddhists.

The knowledge of metrology was preserved mainly by Buddhists in the early period of Indian art and was the basis of late metrological literature of Hindus, Jainas and Buddhists. As would be discussed later, the earliest known theory of proportion of the male figure is found in the *Dīgha Nikāya*.²⁰⁶ The *Lakkhaṇa* and *Mahāpadāna Suttas* of the same text give details of the standard male figure comparable with the figures of *yakṣas* of Mauryan art. Early Indian figures of *yakṣīs* show that the metrological theory prescribed for the male figure in the *Dīgha Nikāya* was also the basic theory of proportion of the female figure. Moreover in the old Indian canon of art of the Hindus, Jainas and Buddhists, this theory and *Lakkhaṇas* or characteristic signs mentioned in the *Dīgha Nikāya*, were followed by artists who composed the early canons of art.

In the later canons of iconometry three different *aṅgulas* (fingerbreadths) were employed as small units of measurement: *mānāṅgula*, *mātrāṅgula* and *dehāṅgula* or *dehalabdhāṅgula*. Of these three *aṅgulas* *manāṅgula* belongs to the absolute system while *mātrāṅgula* and *dehāṅgula* belong to the relative system. The absolute system was used for common purposes while the relative system was used specially for purposes of painting and sculpture.

The *mānāṅgula* has developed from measurements of the widths of some natural objects. The *Bṛhatsaṃhitā* describes them as follows:²⁰⁷

8	<i>paramāṅṣus</i>	=	1 <i>raja</i>
8	<i>rajas</i>	=	1 <i>vālāgra</i>
8	<i>vālāgras</i>	=	1 <i>likṣā</i>
8	<i>likṣās</i>	=	1 <i>yūkā</i>

8	<i>yūkās</i>	=	1 <i>yava</i>
8	<i>yavas</i>	=	1 <i>aṅgula</i>

The *mānāṅgula* given in the Buddhist texts is of a different school: ²⁰⁸

36	<i>paramāṇus</i>	=	1 <i>aṇu</i>
36	<i>aṇus</i>	=	1 <i>tajjāri</i>
36	<i>tajjāris</i>	=	1 <i>rathareṇu</i>
36	<i>rathareṇus</i>	=	1 <i>likṣā</i>
7	<i>likṣās</i>	=	1 <i>yūkā</i>
7	<i>yūkās</i>	=	1 <i>dhaññamāsaka</i> .
7	<i>dhaññamāsakas</i>	=	1 <i>aṅgula</i> .

The Dravida *mānāṅgula* is again different from those of the North Indians and Buddhists: ²⁰⁹

8	atoms	=	1 dust particle seen in the sunbeam
8	dust particles	=	1 cotton dust particle
8	cotton dust particles	=	1 point of a hair
8	hair points	=	1 grain of sand
8	grains of sand	=	1 mustard seed
8	mustard seeds	=	1 gingelly seed
8	gingelly seeds	=	1 paddy grain
8	paddy grains	=	1 finger breadth.

In some of the South Indian canons the *aṅgula* is defined as follows: ²¹⁰

8	<i>aṇus</i>	=	1 <i>reṇu</i> or molecule
8	<i>reṇus</i>	=	1 <i>romāgra</i>
8	<i>romāgras</i>	=	1 <i>likhyā</i>
8	<i>likhyās</i>	=	1 <i>yūkā</i>
8	<i>yūkās</i>	=	1 <i>yava</i>
8	<i>yavas</i>	=	1 <i>aṅgula</i>

A second type of *aṅgula* is derived from the basis of the 'length of the sculptor or the architect, or of the rich devotee who finances a temple to be built or an image to be set up'.²¹¹ It seems that this particular *aṅgula* was adopted by the artists to ascertain the height of a temple or an image, before they set to work out the *dehāṅgula*.²¹²

The third unit of *aṅgula* is a unit taken from the full height of the figure by dividing it into certain small equal parts, each of which is known as *dehāṅgula* or *dehālabdhāṅgula*. In the later canons of iconometry *dehāṅgula* was used as the standard small unit of measurement especially for the purpose of making images.

Already we see that the *mānāṅgula* has been used by the Buddhists of the Southern school even before the fifth century AC. But, however there is no evidence to prove that this *aṅgula* unit has ever been used for the purpose of making images. According to literary sources, architects and sculptors used the *mātrāṅgula* as the most important unit of measurement from the Vedic period. The Puruṣa is said to have outstretched the whole universe by 10 *aṅgulas*.²¹³ According to the *Śatapatha Brāhmaṇa* Prajāpati measures the fire-altar by finger-breadths.²¹⁴ In this case Prajāpati's *aṅgula* is described as his own finger-breadth. In the Buddhist *Vinaya* the Buddha has recommended two units of measurements, viz., the *sugata-aṅgula* and the *sugata-vidatthi*.²¹⁵ The term *sugata* is another name for the Buddha. So *sugata-aṅgula* and *sugata-vidatthi* mean Buddha's own finger-breadth and span respectively. The *Samantapāsādikā*, the commentary of the *Vinaya*, while commenting on the term *aṭṭhaṅgula* says that the *aṅgula* here is a unit of measurement (*pamāṇa*) which is the finger-breadth.²¹⁶ Nānamoli says that *sugata-aṅgula* equals 1 1/8 inches according to modern usage.²¹⁷ The *Pāli-English Dictionary* of the Pāli Text Society translates the term *sugata-aṅgula* as 'a Buddha-inch, an inch according to the standard accepted by the Buddhists'.²¹⁸

The use of the *sugata-aṅgula* for different purposes shows that it was employed mainly for making robes and furniture. In the *Cīvarakkhandhaka* of the *Vinaya*, the *pacchima-cīvara*, a kind of robe, which is 8 *sugata-aṅgulas* in length and 4 in width

is said to have been recommended by the Buddha.²¹⁹ The height of legs of a bed or a chair, according to 87th *pācittiya*, should be 8 *sugata-aṅgulas*.

Vidatthi and sugata-vidatthi

Vidatthi, a distance between the extended thumb and little finger, in general, is an absolute unit of measurement which consists of 12 absolute inches.²²⁰ *Sugata-vidatthi* is a relative unit of measurement and consists of 12 *sugata-aṅgulas*. According to the *Abhidhānappadīpikā*, of the twelfth century work of Moggallāna, *sugata-vidatthi* is equivalent to *padesa*, *tāla* and *gokaṇṇa*²²¹ which are the usages with the same value in the canons of iconometry. The *Śrī Sumaṅgala Śabdakoṣaya* of Ven. V. Sorata gives the value of *sugata-vidatthi* as three spans of the craftsman.²²² According to the *Kaṅkhāvitaraṇī*, one *sugata-vidatthi* is equal to three spans of a *majjhimapurisa*, the middle type of a standard male, or 1 1/2 of *vaḍḍhaki* - *hattha* (craftsman's cubit).²²³

Tāla

The term *tāla* consists of 12 *aṅgulas* and its equivalents are *vitasti* (Pāli, *vidatthi*), *mukha*, *arka*, *rāsi* and *jagati*. The use of the *tāla* in the Hindu metrological system is comparatively late in origin,²²⁴ but in the later canons of Hindu iconometry, the *tāla* was the most important unit of measurement. Methods of proportion for all the forms were based on the *tāla* system. The history of Indian iconometry proves that before the *tāla* came into use, the *vidatthi* (Sanskrit, *vitasti*) had been used by the earlier artists. The extent of a *tāla* is equal to the length or width of the face which is the length of the palm from the wrist to the end of the tip of the middle finger. Having seen this relationship of the *tāla* to the ratio of the human figure, the artists were interested in employing the *tāla* as a large unit of measurement, which is still in use.

There is no doubt that even before the Hindus, the *tāla* was used by the Buddhists as a unit of measurement. The *Mahāvastu*

mentions that the Buddha magically rises in the air only a distance of one *tāla* (*tālamātram*).²²⁵ The *Saddharma-puṇḍarīka* refers to the Bodhisattva Mahāsattva Sarvārtha Priyadarśana who rose seven *tālas* high into the sky and sat cross-legged.²²⁶ In the *Lalitavistara* a pacceka Buddha is said to have risen seven *tālas* into the air.²²⁷ Thus the *Laṅkāvatāra* mentions *tāla* as a unit of measurement of space.²²⁸ In the *Lalitavistara* the *cakraratna* of the universal monarch is measured as seven *tālas* in height.²²⁹ A more interesting reference is found in the same text to a metal figure of a boar (possibly one of ten incarnations of Viṣṇu), which is seven *tālas* in height.²³⁰ The height of a *vedikā* or a pedestal was seven *tālas*.²³¹ The *Avadāna* mentions a throne which is seven *tālas* in height.²³² This same unit of measurement was employed in building construction too. For instance, it mentions that in the *Saddharmapuṇḍarīka*, a *kūṭāgāra* was seven *tālas*.²³³ All this evidence shows that the term *tāla* was one of the most important units of measurement used by ancient Buddhist artists, but it was unknown to the earliest Hindu architects and sculptors. Another important fact is that Pāli commentators did not know the exact meaning of *tāla* and in the *Dhammapadaṭṭhakathā* seven-*tālas* is described as seven palm trees instead of 7 x 12 *aṅgulas*.²³⁴ There is no evidence that the height of a palm tree was a standard unit of measurement. But perhaps the monks who brought the Pāli Buddhist scriptures to Sri Lanka were quite familiar with the Maurya school of art and therefore the metrological meaning of *tāla* was known when they introduced it to the people in Sri Lanka. The *Abhidānappadīpikā* of Moggallāna describes the *tāla* as a unit of measurement and gives other usages equivalent to it.²³⁵ The *Śariputra*, an iconometric text, defines *tāla* as 12 *aṅgulas*. In the later canons of iconometry of the Hindus the *tāla* is mentioned as one of the most important units of measurement, and its value is given as 12 *aṅgulas*. According to the available evidence, it seems that the term *tāla* as a

metrological unit was first employed by the Buddhists and the Hindus borrowed it from them.

Vyāma

The term *vyāma* (or *byāma*) as mentioned in the early Buddhist canon is identical with the fathom or arm-span.²³⁶ In the early Indian iconometric texts the term *vyāma* is given to mean a fathom.²³⁷ The theory is that the fathom of the standard male figure, is the same as its full height.²³⁸ Even in the Hindu iconometric texts, the height and the girth of the standard male figure are the same.²³⁹ But in the later canons of Hindu iconometry *vyāyāma* (= *vyāma*) specifically means the girth of a figure.²⁴⁰ Elsewhere, we will see the fathom is the metrological unit which has been used by the earliest sculptors and painters not only in India but also in other parts of the world.²⁴¹ In the early Buddhist canon *vyāmamatte kalebare* is identified with *nyagrodhaparimaṇḍalakāya* in measurement. It is clear that in the case of *vyāmappabha*,²⁴² a body halo of the Buddha is also the same in girth and height. Therefore, the value of *vyāma* can be understood as the length from the tip of the middle finger of one's outstretched hand to the other and the height from the soles of the feet to the top of the head.²⁴³

References

1. *D.* (PTS), II, pp. 263ff.
2. *U.* (PTS), p.62; *D.* (PTS), II, p.102.
3. *MAPC.*, pt.II, p.36, v.99.
4. *EB.*, vol. III, p.375.
5. *D.* (PTS), II, pp.116-18.
6. *Ibid.*, p. 75.
7. *AB.*, IX, p.299.
8. *D.* (PTS), II, p.87.
9. Edited by Pandit Saraswati, see Brindavana Bhattacharya, II pp. xxiv ff.
10. Bose, Phanindra Nath, *PIS.*, 1926, p.83.
11. Translated by Alexander C. Soper, *AB.*, XXXII, 1950, p.147. Quoted from the *Shih Sung Lu*, xxxv; Nanjiō, No. 1115. The Chinese Translation made in 404 AC. by Punyatara and Kumarajiva of the Monastic Regulations, *Vinaya*, of the Sarvāstivāda; *Daizōkyō*, xxiii, No. 1435, p. 235.
12. *Pap.* (PTS), III, p. 203. The cave was given to the Buddha as a residence.
13. *Chv.*, transl., p. 213.

14. *Ibid.*, SP. (PTS), VI, p.1219; Ananda K.Coomaraswamy, ACIC., p.81.
15. Joshi, N.P. MS., p.17.
16. Soper, *op.cit.*, p.148; Mahāsāṅghika Vinaya quoted in *No-k'o-Sêng chi Lü*, xxxiii; Nanjiō No. 1119.
17. *Chv.*, p.213.
18. See note 11.
19. *Ibid.*
20. Soper, *op. cit.*, II, p.148. Quoted from *Mo-K'o-Sêng chi Lü*, xxxiii; Nanjiō No.1119. Translation made by Buddhadhara and Fa-hsien from the Mahāsāṅghika Vinaya in 416 AC. *Daizōkyō*, xxii, No. 1425, pp.496, c-97, a.
21. *Ibid.*, p.497, c.
22. *Ibid.*, pp.497, c-98, a
23. *Ibid.*, p. 498, b.
24. Soper, *op.cit.*, xxxii, pp. 148-49; *Daizōkyō*, xiv, p.272.
25. Soper, *op.cit.*, xxxii, p. 140; *Daizōkyō*, xxic, p. 283.
26. Soper, *op.cit.*, p. 148. see note 4.
27. Soper, *op.cit.*, p.148. Quoted from *Kên Pên Shuo I-ch'ieh Yu Pu Pi-na-ya Tsa-shih*, xi. Nanjiō No.1121. Translated by I-Ching in 710 A.C.from the Vinaya of Mūlasarvāstivāda; *Daizōkyō*, xxiv, No.145, p. 252.
28. Soper, *op.cit.*, p. 149.
29. *Ibid.*
30. *Ibid.*
31. *Ibid.*, pp.149-50. Quoted from *Chien Yu Yin-yuan Ching*, Nanjio No. 1322, translated into Chinese from *Dhamamūka-Nidāna Sūtra* by Hui-chiao etc., in 445 A.C.; *Daizōkyō*, IV, No.202, pp.368-69.
32. See note 11.
33. Soper, *op.cit.*, xxxii, p. 147.
34. *Ibid.*, p.148.
35. *Chv. op.cit.*, p.213. Horner I.B. translates *paṭibhānacitta* as bold designs.
36. *Sik & SikV.* p.78.
37. *Ibid.*, Sanskrit: *postas*, pāli: *pottha*, Sinhala: *pot* means sculptures (most probably stucco works). See *ApA.*, p. 63; *Abhs.* p.246; *SS.* ii, p. 606; *SikVP.* p.41.
38. Soper, *op.cit.*, xxxii, p.148.
39. Rao Gopi Nath, *Tāl.*, p.41.
40. *ApA.*, p.63; *Div.*, reports that artists cannot grasp the Buddha's likeness, p.547; *EBI.*, p.6.
41. *Man.*, pp.71-72.
42. Coomaraswamy A.K, *EBI.*, p.4.
43. *D.* (PTS), ii, p.154.
44. *S.* (PTS), iii, p. 120.
45. *LSBLS.*, p.257.
46. *A.* (PTS), ii, pp.37-38.

47. DA.(PTS),III,p.84; *Rat.*, p.3-*anuttaramsamyaksambuddhariti nirvāṇadhātu... nirvāṇadhāturiti bhagavān tathāgatadharmakāyaśyaivādhi-vacanam.*
48. D. (PTS), II, pp.1-54; III, pp.142-79.
49. See the Chapter on 'Proportions and Iconography of the Buddha'.
50. D. (PTS), II, p.142.
51. A.(PTS), I, p.77; II, p.245.
52. J., Vol.IV, p.228; *Mv.*, tr. p.32.
53. DV., p.50.
54. *Supra.* p.11.
55. *Vam...*, p.13.
56. Joshi N.P, *MS.*, p.13.
57. J., Vol.IV, p.228; *EBI.*, pp.4ff.
58. *Ibid.*, pp. 228ff.
59. AS., 10, p.1.
60. Rowland Benjamin, *EVBI.*, p.9; William Willetts, *ChA.*, p.322.
61. A. (PTS), II, pp.37-38; *Rat.*, p.3; *LSBLS.*, p. 257.
62. D. (PTS), II, pp. 1 ff; III, pp.142ff.
63. Translated by Morris Hicky Morgan, New York 1960, p.73.
64. J., Vol.IV, p.228.
65. Quoted by William Willetts, Vol.I, p. 322.*op.cit.*
66. *Div.*, p.547.
67. Rockhill W.W.*LBO.*, p.59.
68. Unpublished MS.
69. *RBK.*, pp.56-57.
70. Getty Alice, *GNB.*, p.16.
71. *Ibid.*
72. *Sum.*, 1932, p.864.
73. Jayawickrama N.A., *CThTh.*, p.48.
74. Soper, *op.cit.*, p.150.
75. Mookherje, Radha Kumud, AS., 1962, p.
76. *Ap.*, vv. 22-24.
77. *Thv.*, pp.77ff.
78. Paranavitana S., AAS., Pl.108.
79. *Sum.*, p.612.
80. *Ibid.* 1950.
81. Soper, *op.cit.*, pp.148ff.
82. *Alt.*, XLII-XLIII, pp.101ff.
83. *Mv.*, xxxvi, 129.
84. *Ibid.*, xxxvii, 14.
85. *Ibid.*, 23; xxxviii, 61-62.
86. *Ibid.*, xxxciii, 61-64.
87. *Ibid.*, XLIV, 68-69
88. *Ibid.*, LI, 77-78.
89. *Ibid.*, xxxvi, 128.

90. *Ibid.*, xxxcii, 123.
91. *Ibid.*, xxxviii, 128.
92. *Ibid.*, xxxix, 7.
93. *Ibid.*, xlix, 68.
94. *Ibid.*, li, 77.
95. *Ibid.*, 87
96. *EZ.*, I, p.92.
97. *Ibid.*, pp. 28, 219, 233.
98. *Ibid.*, 217.
99. *Ibid.*, p.230.
100. *Mv.*, xxxv, 89.
101. *Ibid.*, xxxvi, 31.
102. *Ibid.*
103. *Ap.*(II),ii,377.
104. *Ibid.*
105. *OA.*, Vol.2; 1949, p.28.
106. *Ibid.*, p.29.
107. *Ibid.*
108. *Ibid.*, p.30.
109. *Ibid.*
110. *Ibid.*, p.34.
111. *Ibid.*, p.30.
112. *Ibid.*
113. *Ibid.*, p.32.
114. *Ibid.*
115. *Ibid.*
116. *Ibid.*
117. *Ibid.*, p. 28.
118. *Ibid.*, pp. 28-29.
119. *Ibid.*, p.32.
120. *Ibid.*, p. 33.
121. *Ibid.*
122. *Ibid.*
123. *Ibid.*
124. *Ibid.*
125. *Ibid.*, pp. 33-34.
126. *Ibid.*, p. 29.
127. *Ibid.*
128. *Dhs.* (PTS), p.203.
129. *At.* (PTS), p.64.
130. Dasgupta, Surendra Nath, *FIA* ., p.93.
131. *Ibid.* Further see *At.* (PTS), p.64; *S.* (PTS), ii, pp.151-52; *But.*, p. 246; *Ex.*, i, pp. 85-86.
132. *Śuks.*, iv / 71; Banerjea, Jitendra Nath, *DHI* ., p. 337.
133. Bose, Phanindra Nath, *op.cit.*, p. 84.
134. *ChTA.*, p.48.

135. Bhattacharya, Tarapada *CIA.*, pp. 326-27.
136. *Sam.*, Ch. 76 mentions *lekha* and *citra* as two different kinds of images.
137. Bose, *op.cit.*, p.83.
138. *VA.*, p. 395.
139. v. 2.6.9.
140. vii.4-1.15.
141. *Mb.*, *Strīparvan* , Ch. 12.v.23.
142. *Ram.*, Uttarakanda, 91.25.
143. *GS.*, 23.8-10; *BS.*, 11.1.14 -16. Both belonging to a period between bc. 600-300; *Manu.*, p. 472; *YS.*, pp. 406-407.
144. *Mbh.* , Vol. ii, p.429.
145. *J.*, I, p.345; iii, p.93; IV, p. 105; v, p. 282. Also see Ratilal Metha, *PI.*, p. 317.
146. *P.* (H), pp. 144ff.
147. *Mvs.*, iii, 113.
148. *Pras.*, pp. 193-94.
149. *Kautilya.* transl. pp. 94ff.; Also see Marshall, *Tax.*, ii., pp. 570-72.
150. Vidyasagara, Jivananda, *Mat.*, p. 1102; *VṛS.* , viii, 120; The *BhP.*, (xi. 27.12) refers to eight kinds of images- quoted in the *Puj.*, p.116. Also see P.V. Kane, *HD.*, ii, part ii, p. 715.
151. *Ag.*, p. 49.
152. *Dev.*, *Matripratisthā-vidhi*, quoted in the *Sabk.*, iii, p.262
153. Rao, Gopinath ,Vol. i, part i, p.12.
154. *Āc.* , ii, pp. 142ff.
155. *Sr.*, v. 390, p. 123.
156. *Pr.*, v. 69, p. 17.
157. *Jy.*, quoted in the *Sbh.*, ii, No.I, 1935, p. 12.
158. *Anu.*, 10, p.1.
159. *Ny.*, 13, p.142.
160. *Ibid.*
161. *Bṛbh.*, iv. V.4915.
162. *Av.* , ii, p. 161.
163. *Atri.*, ch. 19, v. 64.
164. *AGSP.*, *Parisīṣṭa*.
165. *Atri.*, ch. 19.
166. *Bṛs.*, vv. 4-5
167. *Suk.*, ch. v.314.
168. *DA.*, ii, 1931, p.446.
169. *Ibid.*, p. 448.
170. *EZ.*, i, p. 227.
171. *Ibid.*, iii, pp. 66-67.
172. *Mv.*, 37.v.123.
173. *Ibid.*, 38. v. 63.
174. *Ibid.*, v. 62. Geiger takes hemavaddha instead of hemapatta and he gives wrong interpretation to it.
175. *Pap.*, iii, p.385.

176. *Ibid.*
177. *Vam.*, II, p. 544.
178. *Mv.*, 38.64; *EZ.* I, p. 227.
179. *EZ.*, I, p. 237.
180. See *supra*, pp. 83-86.
181. Rao, T.A.G., *EHI.*, Vol. I, Part I, pp.50-51.
182. *Ibid.*, p. 51.
183. *Vis.*, III, 43-44.
184. *Mān.*, ch. LXVIII.
185. *Abhil.*, Part I, *Prakaranas* 1-3; Sarasvati, S.K. *JISOA.*, pp. 139 ff.
186. Marshall Sir John, Vol. II, pp.572-73. Also see *BMCB.*, p.xxxii.
187. Gangoly O.C, *SIB.*, p. 30, note 4. quotation from *The Statement*, 19th November 1911.
188. *Sāri.*, v.10.
189. *Mv.*, VII, 57.
190. *Ibid.*, XIX.3.
191. Fernando, P.E.E., *ACIC.*, p.28.
192. *VibhA.*, p.206.
193. *El.*, II, p.92; *Mag.*, June 1971, No.3, p.9.
194. *VibhA.*, pp. 288-89; *DA.*, III, p.930.
195. *DA.*, p. 157; *Sikv.* p.43.
196. *DA.*, p.157.
197. *Mv.*, tr., LII.39.
198. *Ibid.*, V.37, 100, 101.
199. *EZ.*, I, 181.
200. *Mv.*, 34.20; *Vam.*, 626.
201. *Mv.*, 37.26.
202. See below note 211.
203. *Mv.*, 68. 25-27.
204. *Vam.*, II, p.550.
205. Rahula, W, *HB.*, p.41; Sir James Emerson Tennant, Cy., Vol.I, pp.615, 620.
206. *D.*, II, pp.1ff.
207. *Ch.*, 57. vv.1-2.
208. *VibhA.*, p. 343; *Abh.* pp.138ff.
209. A.K. Coomaraswamy, *JRAS.*, 1892, p. 196.
210. Gangoly, *op. cit.*, p. 33.
211. Rao, *op.cit.*, Vol. I, pt. II, 1914, Appendix B.P.2.
212. Benerjea J.N., *op.cit.*, 1956, p. 317.
213. *RV.*, x. 90.
214. *Satb.*, x.2.1-2.
215. *MP.*, II, p.726.
216. *Sp.*, Vol. VI, 1947, pp. 1213-14.
217. *Pāt.*, p.68.
218. *DPTS.*, p. 716.
219. *MP.*, II, p. 726.

220. *VibhA.*, p. 343.
221. *Abh.*, p.40.
222. *SS.*, II, p. 1062.
223. *Kan.*, 1956, p. 40.
224. Banerjea, J.N, *op.cit.*, 1933, p.31.
225. *Mh.*, I, pp. 239, 18; III, 107, 12, 13; *BHD.*, II, 1970, p. 252.
226. *Sadp.*, tr., p. 381.
227. *Lv.*, 16. 6; *Div.*, 252.16.
228. *Lañ.*, 16.6; *Div.*, 252.16.
229. *Lv.*, 14.11.
230. *Ibid.*, 154.5.
231. *Ibid.*, 273.19.
232. *Av.*, II, 104.4.14.
233. *Sadp.*, 428.10.
234. *Dh.*, p.308.
235. *Abh.*, p.40.
236. *M.*, II, p. 136.
237. *Brh.*, ch. 68. v.7.
238. *D.*, II, 1966, p. 16; *VP.* pp.36-38; *Mh.*, 1964, p. 17.
239. *DHI.*, 1956, pp. 312ff.
240. *Ibid.* p. 315.
241. See the Chapter on Theory of Proportions.
242. *D.*, II, pp.1ff.
243. *Abh.*, p.40.

Chapter II

HOLY GODS IN BUDDHISM

The Buddha had rejected the idea that he is a god.¹ But His followers however include him among the other Arhants as gods who are purified, but the Buddha is described as the super-god and the god above all other gods (*devātideva*) and the Brahma above the Brahmas (*brahmātibrahma*).²

As the supreme god the nature of Buddha can be compared with the nature of the God in great world religions:-

- (a) He is the highest God.
- (b) He is the protector and healer.
- (c) He is the father of the world.
- (d) He is the universal monarch
- (e) He is the teacher of Great Wisdom.
- (f) He is the Great Compassionate One.

According to Buddhism all gods are classified under the following three categories:-

1. Kings and queens who receive honorific titles as gods, conventional gods (*sammutideva*).
2. All ordinary gods who are born to this state, up to the Brahma-gods and beyond, being born divine. (*uppattideva*).
3. Buddhas, pacceka Buddhas and enlightened Śrāvakas being divine by purity (*visuddhideva*).³

Besides, the *Lotus Sūtra* gives a list of 80,000 Bodhisattvas including Mañjuśrī, Avalokiteśvara and Maitreya, 1,000 gods including Īśvara, Maheśvara and myriads of demons. Also some local gods were included in the Buddhist pantheon.

Holy Gods

A person who possesses perfect wisdom (*samyaksambodhi*) is called the Buddha. He attains this wisdom by his own efforts, without the help of others, and he teaches others the path of purity. Besides this, there are two other enlightened ones: Pacceka Buddha and Śrāvaka. Pacceka Buddha also

attains enlightenment by his own efforts, without the help of others, but he cannot impart this knowledge to others. Śrāvaka cannot attain enlightenment without the help or guidance of a Buddha or an Arhant, but after attaining enlightenment he can impart that knowledge to others. In common, the three persons are called Arhants or Buddhas.⁴ Ven.W. Rahula says that “there are no three different Nirvāṇas or Vimuktis for these three persons. Nirvāṇa or Vimukti is the same for all. But only a Buddha achieves the complete liberation from all the obstructions to knowledge (*ñeyāvaraṇa-visuddhi*), not the Śrāvakas and Pratyeka Buddhas”⁵ The most sublime qualities of the Buddha are great wisdom (*mahāprajñā*) and great compassion (*mahākaruṇā*). In Northern Buddhist art, these two qualities of the Buddha are symbolised as female and male in the form of *yab-yum*.

According to the *Mahāvastu* of the Mahāsāṅghikas, Tathāgatas are born with a ‘body made of mind’ (*manomaya-kāya*).⁶ So the Buddha’s physical body (*rūpakāya*) which is attributed to him is not the real Buddha but his *manomaya-kāya* or the spiritual body, is the Buddha. Hence, all Buddhas are the same. The *Laṅkāvatāra Sūtra* gives four similarities of Buddha to show the sameness as follows:-

1. The sameness of letters B-u-d-d-h-a- is used also for other Buddhas.
2. The sameness of words, in that he uses the sixty-four sounds of the Brahmin Language like others.
3. The sameness of the teachings, since all Tathāgatas know the teaching of thirty seven steps of enlightenment.
4. The sameness of the body, in that all Tathāgatas are the same in their perfections of body form. There is no distinction among them, except that the Tathagātas manifest in a variety of forms among different beings.⁷

All Buddhas are similar in their moral habits, physical beauty, concentration of mind, perfect wisdom, the ten powers, fourteen knowledges of a Buddha, the eighteen Buddha

qualities and the entire Buddha nature accepted by both the Buddhist schools in the South as well as in the North. The physical beauty of the Buddha consists of thirty two major marks (*dvattiṃsa mahāpurisa-lakkhaṇa*), eighty minor marks (*aṣṭyanuvyañjana*) and the halo (*byāmappabhā*) (pl.8). In the Buddhist context, therefore, the Buddha is neither a human being nor a divine, nor a *Yakkha*, but the Buddha could be compared with the cosmic man (*mahāpuruṣa* fig.1a &1b). In Buddhist art he seems to be depicted as the 'cosmic man'.

Trikāya and Ādi-Buddha

Southern Buddhists always believed that only a human being can become a Buddha by developing super-human wisdom and power. In Northern Buddhism, the concept of the Buddha was developed so as to introduce countless celestial Buddhas, their consorts (*śaktis*) and sons (*Bodhisattvas*). Of these celestial Buddhas, the highest is called Ādi-Buddha.

Theravadins as well as early Mahayanists, knew *Rūpakāya* and *Dharmakāya* only. It is Yogācāra school which distinguished *Rūpakāya* as having two aspects. One is the gross *Rūpakāya* and the other being the subtle *Rūpakāya*. According to them gross *Rūpakāya* is identical with the *Nirmānakāya* and the subtle *Rūpakāya* with the *Sambhōgakāya*. Later Mahayanists incorporated these two *Kāyas* into the concept of *Dharmakāya*, and developed the theory of *Trikāya* or the Three Bodies.

Theravadins did not accept the theory of *Trikāya*. Therefore there is no place in the Pali canon or commentaries for *Sambhōgakāya*. But as a result of the influence of Mahayana Buddhism to the practical Buddhism of Theravada countries like Sri Lanka, the *Sambhōgakāya* as Dhyani Buddhas has been found in their art.

Buddhagosa in the fifth century A.C., while commenting on *Rūpakāya* and *Dharmakāya* of early Buddhist scriptures of Vibhajjavādins, says that *Rūpakāya* is endowed with eighty

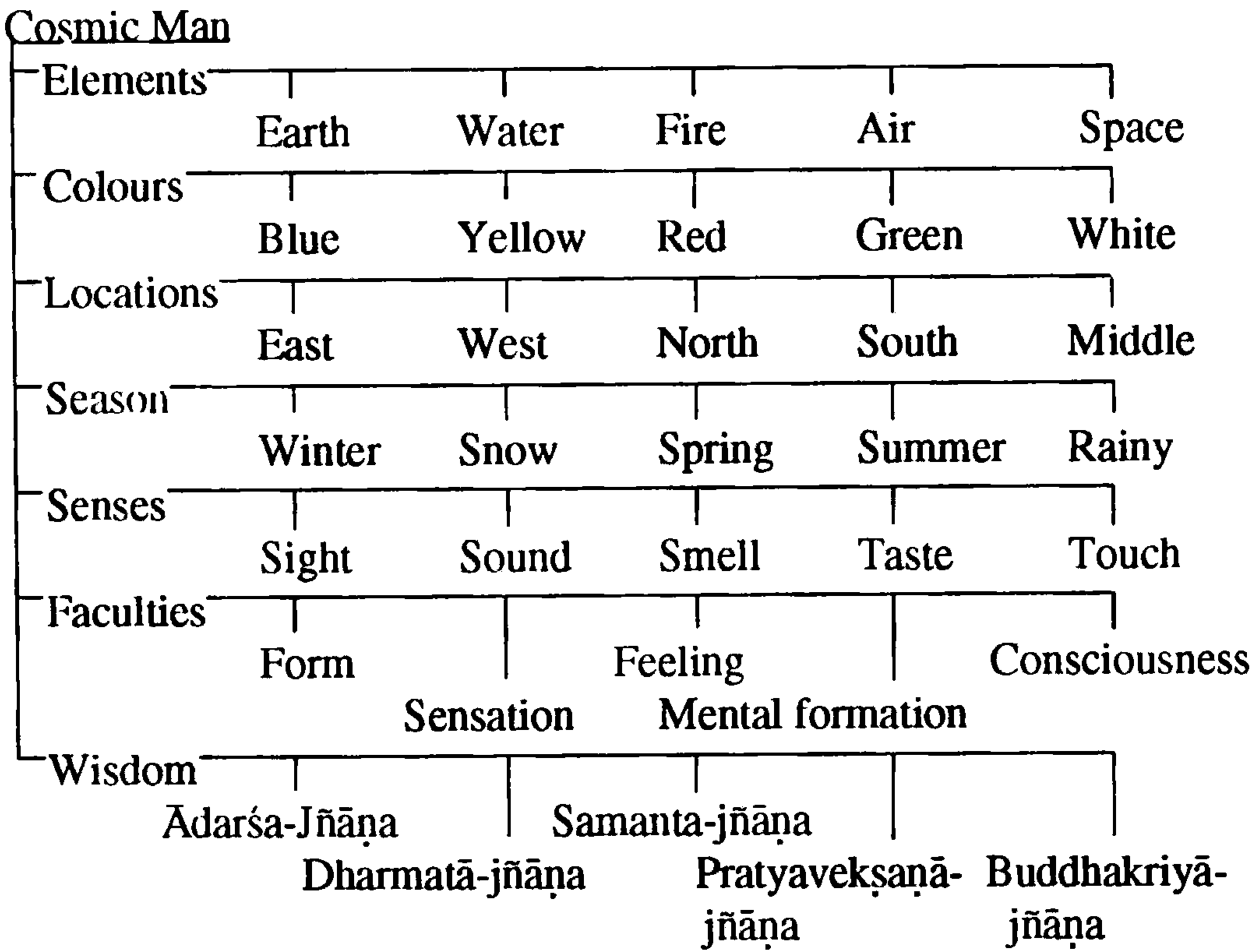
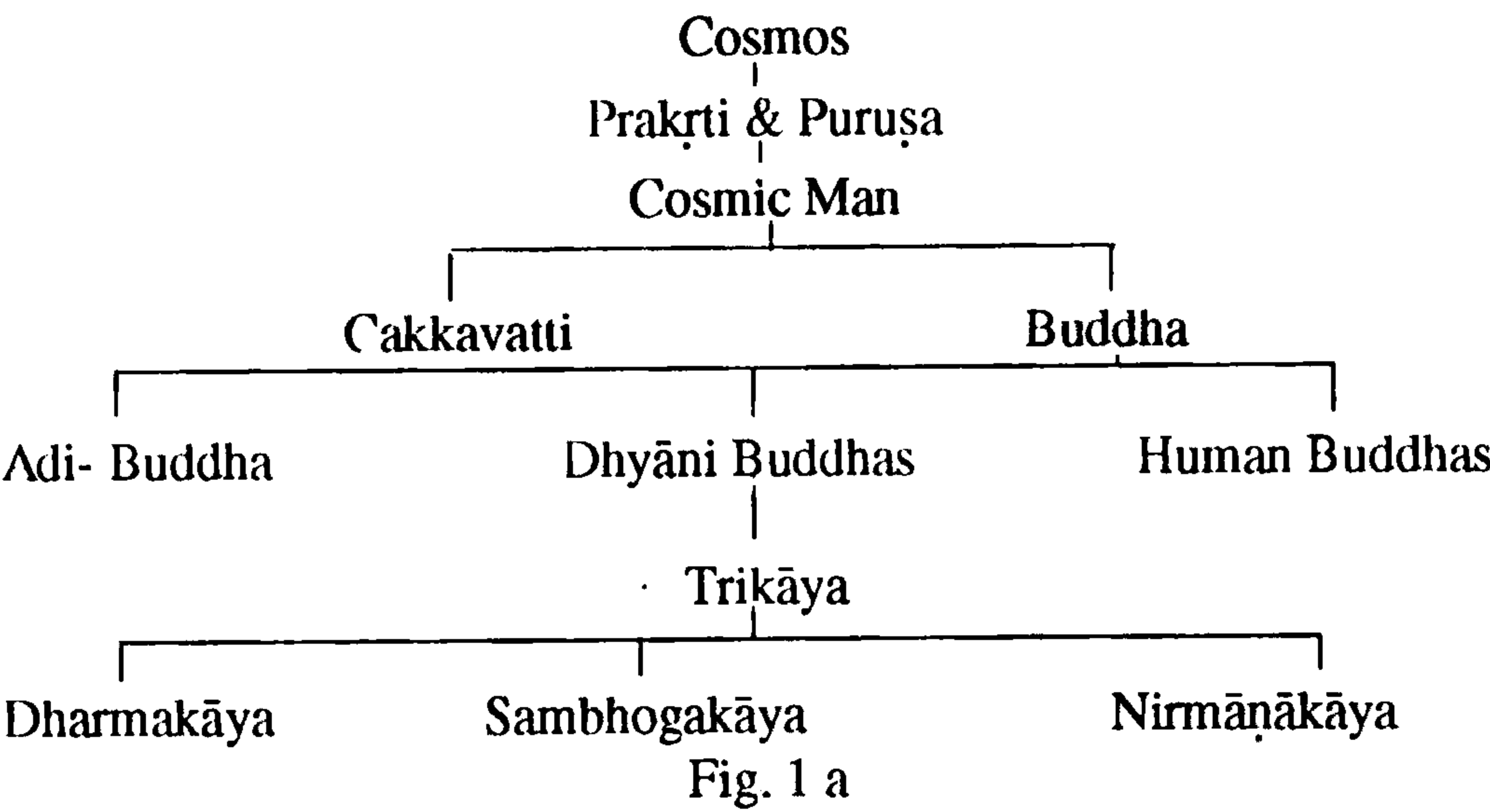


Fig.1 b

minor signs and thirty two major signs and *Dharmakāya* is the Body purified in every way and glorified by conduct (*sīla*), contemplation (*samādhi*), wisdom (*prajñā*), liberation (*vimukti*), the knowledge of liberation (*vimuktijñānadarśana*), full of splendor and virtue, incomparable and fully awakened.

The above mentioned *Kāya* conception is found even in the scriptures of Sarvāstivādins. The *Divyāvadāna* refers to a story of Upagupta and Māra in which Upagupta says that he has seen *Dharma-kāya* and has a desire to see *Rūpakāya* of the Buddha. On the request of Upagupta, Māra assumed the form of Buddha replete with all the major and minor signs of a Great Being (*Mahā puruṣa*).⁸

Vasubandhu of Sarvāstivāda, in his *Abhidharmakośa* referred to both the *Kāya* i.e., *Dharmakāya* and *Rūpakāya*, and he says that one should not take refuge in the *Rūpakāya* of Buddha. Further according to him although *Dharmakāya* is common to all beings who achieved enlightenment, in the case of Buddha [Sammāsambuddha] additional qualities namely ten powers, four proficiencies and three recollections are essential.⁹

Mahasāṃghikas conceived Buddha Sakyamuni as a Body created (*Nirmānakāya*). This idea of created Buddha is found even in the *Atthasālinī*, a commentary of Buddhaghosa of Vibhajjavāda School.¹⁰ The term used by Buddhaghosa here is *nimmitabuddha*. This Buddha was created by Sakyamuni. According to Mahāsāṃghikas Sakyamuni is also a created Buddha and both are endowed with thirty-two major and eighty minor signs, therefore both have the same form.

Apart from the above mentioned *Dharmakāya* and *Rūpakāya* there is another *Kāya* found in the scriptures of Yogācārins. This new *Kāya* is called *Sambhōgakāya* or the Enjoyment Body which is also endowed with major and minor signs of a Great Being.¹¹

Later Mahāyānists incorporated all Three Bodies of Buddha and formulated the theory of *Trikāya*.

The aim of a Bodhisattva is the realization of *Dharmakāya*.

He realises it at the last stage of ten *bhūmis* of Bodhisattvas. Having realised the *Dharmakāya* he can assume any one of the *Trikāyas*.

It is noteworthy that Mahayana theology grew on the basis of *Trikāya* theory. So it has become popular not only in the Mahayana countries but also in the Theravada countries like Sri Lanka. A major part of Mahayana Buddhist art is devoted to the theory of *Thrikāya*.

Buddhist *Trikāya*, as a source of power, is explained by certain Northern Buddhist sects in the following way: Buddha the generative power, the *dhamma* or wisdom the productive power and the Saṅgha (Dhyāni Bodhisattvas) a product of their union, the real active creator.¹² In this connection, Buddha and the *Dhamma* can be identified as Ādi-Buddha and his consort as Ādi-Dharma.

Dharmakāya or the series of the pure *dharma*s (*anāśravadharmasantāno dharmakāyaḥ*),¹³ was symbolised as a Buddha, who was also called Mahāvairocana.¹⁴ He was also called Svayambhu, self emanated or Svayambhava, self existent or Ādi-Buddha. In Mahayana Buddhism, Mahāvairocana, like the Hindu god Mahābrahma, is omnipresent. Yet he has his seat in a palace located on the highest level of the realm of pure form, in the Akanīṣṭa heaven. He is also called Maheśvara (Great Lord), which specifically indicates his divinity.¹⁵ According to the Mantra School (Shingon) of Buddhism he has, as substance (*dhātu*), the six elements earth, water, fire, air, space and consciousness. The marks of his appearance are the mystic circles (*maṇḍalas*). His mystic supernatural powers (*adhiṣṭhāna*) are the three hidden forms used in his rites, i.e., action of body gesture (*mudrās*), speech (*mantra*) and mind (meditation).

Alice Getty quotes from the *Guṇakāraṇḍavyūha* and explains that when nothing else was, Sambhu was: is the self existent (Svayambhu) and as he was before all, he was called

Ādi-Buddha.¹⁶

Ādi-Buddha emerged from the mystic syllable OM (AUM) when all was a perfect void (*mahāsūnyatā*). At the creation of the world he revealed himself in the form of a flame which emanated from a lotus flower (pl.9). In Nepal Ādi-Buddha is represented by this symbol.

The Īśvarika Buddhist sect of Nepal taught that Ādi-Buddha was infinite, omniscient, self existing, who by virtue of the five kinds of wisdom (*jñāna*), and by the exercise of five kinds of meditations (*pañcadhyānas*) evolved five Dhyāni Buddhas. Ādi-Buddha is worshipped as Īśvara by the Īśvarika Buddhists, while the Svabhāva Buddhist Sect of the Chinese worships him as Svambhāva.

Also the Ādi-Buddha is represented in the form of a crowned Buddha and wears a five-leaved crown and Bodhiattva ornaments (pl.10.). He is dressed in princely garments. When he is in union with his consort, the Ādi-Buddha may be called Yogambara and his consort may be called Jñāneśvarī. This form of Ādi-Buddha is frequently worshipped in Nepal and Tibet.

“Since Amitābha is unknown according to the old Indian tradition, the idea of this god of light may have come from the peripheral regions of Buddhist missions under Iranian influence.”¹⁷ Wadell says that the Amitābha Buddha concept was related to Sun worship, probably due to Persian influence.¹⁸ The *Suriya paritta*, one of the Pali Buddhist *Suttas*, gives an account of sun worship which was practised by early Indians and later by the Buddhist converts. It is likely that the concept of sun god is very old and it can be traced back to the Egyptian Sun god, Rā (pl. 11). But as he appears even in the Indus valley civilization (pl. 12a) the origin of this god could be attributed to a very much older period than the Egyptian Sun god. In both places the god wears a Trinity-crown which is his symbol.

The *Nirmāṇakāya* or the Body of transformation is the

human form of the *Dharmakāya* which leads people to Nirvāna. These human forms of the *Dharmakāya* are human Buddhas such as Śākyamuni Buddha.

In Buddhism the *Trikāya* doctrine became more popular, and particularly in Buddhist art it plays a major role. Iconography of *Trikāya* is as follows:-

Ādi-Buddhas

In Tibet Ādi-Buddha is worshipped in different forms such as Vajradhara in the Yellow Cap Sect, Vajrasattva in the Red Cap Sect and Samantabhadra in the Unformed Red Cap Sect. Their descriptions are as follows:

Vajradhara

Colour	Blue.
Mudrā	<i>Vajrahuṅkāra</i> .
Symbols	<i>Vajra</i> and <i>ghaṇṭā</i> or <i>vajra</i> and <i>ghaṇṭā</i> in lotus flowers at shoulder level
Āsana	<i>Dhyāna</i> .
Ornaments	Indian princely dress and crown (when they are in <i>yab-yum</i>)
Śakti	She holds <i>vajra</i> and <i>kapāla</i> .

Vajrasattva

Colour	White.
Mudrā	Right hand at breast, left in lap or on hip.
Symbols	<i>Vajra</i> and <i>ghaṇṭā</i> .
Āsana	<i>Dhyāna</i> or <i>Lalita</i> .
Ornaments	Same as Vajradhara.

Samantabhadra

Colour	Blue.
Mudrā	<i>Vajrahuṅkāra</i> .
Āsana	<i>Dhyāna</i> .
Ornaments	Nude.
Śakti	He presses her against his breast.

Japanese form of Vajrasattva (Kongosatta)

Colour	Pinkish-white.
Arms	Two or more.

Mudrā	<i>Dhyāna.</i>
Symbols	<i>vajra</i> in right hand, <i>ghaṇṭā</i> in left or <i>vajra</i> and lotus.
Vāhana	White elephant.

Other forms of Vajradhara

Karmavajra	
Mudrā	<i>Vitarka</i> in right hand.
Symbol	<i>padma</i> in left hand.
Dharmavajra	
Mudrā	Right hand at breast , left on hip.
Symbols	Viśvavajra in right hand, <i>ghaṇṭā</i> in left.
Yogambara	
Mudrā	<i>Dharmacakra</i> . His <i>śakti</i> is in <i>Dhyāna</i> .
Symbol	Śakti holds <i>pātra</i> .
Śakti	Digambara.
Ādi-Buddha	
Mudrā	Vajrahuṅkāra
Symbols	He holds <i>vajra</i> , śakti holds <i>kapāla</i> and <i>katrikā</i> .
Śakti	Ādi-Dharma, in his embrace.

Dhyāni Buddhas

Dhyāni Buddhas are emanations of Ādi-Buddha and they are represented in all directions, in all basic colours, all elements and Transcendental Wisdom and Great Compassion. When they are in the position of father and mother (*yab-yum*) or *mahāmudrā* , they wear crowns and are adorned with Bodhisattva ornaments. The female wisdom, *prajñā*, is said to sit in the lap of Dhyāni Buddha embracing his neck (pl.7c.) This *yab-yum* form of Dhyāni Buddhas symbolises the highest unity of Great Compassion and Transcendental Wisdom. The male figure represents the Great Compassion and the female figure represents Transcendental Wisdom.

Process of emanation of Dhyāni Buddhas, Buddha śaktis, Bodhisattvas and Human Buddhas in relation to The Sūnya

step I

‘The form of deity is an explosion of *sūnyatā*’.¹⁹

A	B	C	D
Śūnya	Germ-syllable	Father & Mother	Son

Step II

‘From the right perception of *sūnyatā* proceeds the germ-syllable; from the germ-syllable proceeds the conception of icon, from the icon it is external representation’.²⁰

A	B	C	D
Śūnya	Germ-syllable	Icon	Its external representation.

Step III

A	B	C	D	E
Śūnya	Germ-syllable	Father & Mother	Son	Human Buddha

Dhyāni Buddhas and their families

I. Lotus family

A	B	C	D	E
Śūnya	Hrīḥ Pāṃ	Amitābha Pāṇḍarā	Padmapāni	Śākyamuni

II Vajra Family

A	B	C	D	E
Śūnya	Hūṃ Mām	Akṣobhya Māmākī	Vajrapāni	Kanakamuni

III Tathāgata Family

A	B	C	D	E
Śūnya	Om Lām	Vairocana Locanā	Samantabhadra	Krakucchanda

IV Karma Family

A	B	C	D	E
Śūnya	Khām Tām	Amoghasiddhi Tārā	Viśvapāni	Maitreya

V	Ratna Family				
A	B	C	D	E	
	Trāṃ	Ratnasambhava			
Śūnya			Ratnapāni	Kāśyapa	
	(?)	Vajradhātīśvarī			

Five Dhyāni Buddhas (fig. 2 a & b)

	Vairocana	Aksobhya	Ratnasambhava	Amitābha	Amoghasiddhi
Family	Tathāgata	Vajra	Ratna	Lotus	Karma
Location	Centre	East	South	West	North
Colour	White	Blue	Yellow	Red	Green
Element	Water	Air	Earth	Fire	water
Season	Hemanta	Winter	Spring	Summer	Rainy
Sense	Sight	Sound	Smell	Taste	Touch
Mudrā	<i>Dh.cakra</i>	<i>Bhūsparśa</i>	<i>Varada</i>	<i>Samādhi</i>	<i>Abhaya</i>
Symbol	<i>Cakra</i>	<i>Vajra</i>	<i>Ratna</i>	<i>Pātra</i>	<i>Viśvavajra</i>
Āsana	Lotus	Lotus	Lotus	Lotus	Lotus
Vāhana	Lion	Elephant	Horse	Peacock	Dwarf/Garuda
Holy-Syllable	Om̐	Hūṃ	Trāṃ	Hrīṃ	Khāṃ
Faculty	<i>rūpa</i>	<i>viññāṇa</i>	<i>vedanā</i>	<i>sanjñā</i>	<i>saṅkhāra</i>
Wisdom	<i>Ādarśa-jñāṇa</i>	<i>Dharmatā-jñāṇa</i>	<i>Samantāñāṇa</i>	<i>Pratyā - vekṣaṇa - jñāṇa</i>	<i>Buddhakriyā-nuṣṭhānajñāṇa</i>
Consort	Locanā	Māmakī	Vajradhātīśvarī	Pāṇḍarā	Tārā
Bodhisattva	Samantabhadra	Vajrapāni	Ratnapāni	Avalokiteśvara	Viśvapāni
Mānuṣī-Buddha	Krakucchanda	Kanaka muni	Kāśyapa	Śākyamuni	Maitreya

Other forms of Vairocana

Ādi-Buddha

Mudrā	<i>Dharmacakra</i> or <i>Dhyāna</i> .
Symbol	<i>Cakra</i> .
Ornament	Bodhisattva ornaments. and surrounded by flames.

Kun-rig

Mudrā	<i>Dhyāna</i>
Symbol	<i>Cakra</i> .
Ornaments	Bodhisattva ornaments.

Five Dhyani Buddhas

BUDDHA	PLACE	DIRECTION
Amitābha	Above the sun	Western petal
Akṣobhya	On the orb of the sun	Eastern petal
Vairocana	On the orb of the sun	Middle
Amoghasiddhi	On the orb of the sun	Northern petal
Ratnasambhava	On the orb of the sun	Southern petal

Fig. 3 a

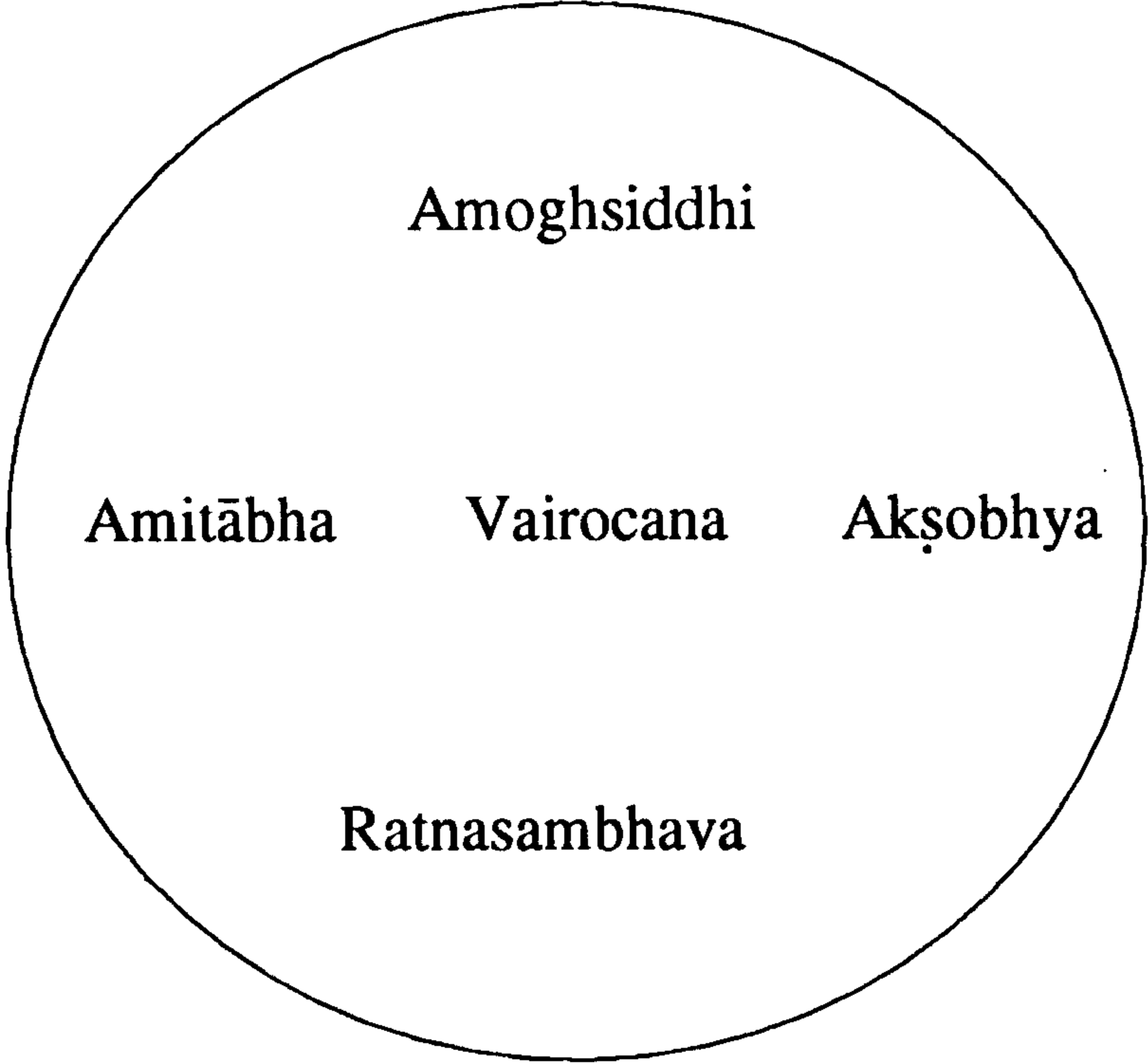


Fig. 3 b

Other forms of Akṣobhya

	Muni Vajrāsana
Mudrā	<i>Bhūsparśa</i> in right hand, <i>Dhyāna</i> in left. Sometimes the left hand is lying on the throne before him.
Symbol	<i>Vajra</i> in left hand.

Other form of Amitābha

	Amitāus
Mudrā	<i>Dhyāna</i> .
Symbol	<i>kalasa</i> (ambrosia vase).
Ornaments	Bodhisattva ornaments.
Dress	Garment.
Colour	Bright red.

Jinas or Victors

The five Dhyāni Buddhas as the Victors represent the five quarters and the middle of the cosmos as follows:-

	Vairocana
Region	Centre.
Mudrā	<i>Dharmacakra</i> or teaching.
Vāhana	Lion.
Colour	White.
Symbol	<i>Cakra</i> .
<i>Śakti</i>	Vajradhātīśvarī.
Bodhisattva	Samantabhadra.
Mānuṣī Buddha	Krakucchanda.
Element	Space.
	Akṣobhya
Region	East.
Mudrā	<i>Bhūsparśa</i>
Vāhana	Elephant.
Colour	Blue.
Symbol	Thunderbolt (<i>Vajra</i>).
Element	Air.
<i>Śakti</i>	Locanā.
Bodhisattva	Vajrapāni.
Human Buddha	Kanakamuni.

Ratnasambhava

Region	South
Mudrā	<i>Varada</i>
Vāhana	Horse
colour	Golden-yellow
Element	Earth
Symbol	<i>Ratna</i>
Śakti	Māmakī
Bodhisattva	Ratnapāni
Mānuṣī Buddha	Kāśyapa

Amitābha

Region	East
Mudrā	<i>Dhyāna</i>
Vāhana	Peacock
Colour	Red
Element	Light
Symbol	Red Lotus (<i>raktapadma</i>)
Śakti	Pāṇḍarā or Śītā
Bodhisattva	Avalokiteśvara
Mānuṣī Buddha	Śākyamuni

Amoghasiddhi

Region	North
Mudrā	<i>Abhaya</i>
Vāhana	Winged dwarf
Symbol	<i>Viśvavajra</i>
Śakti	Tārā
Element	Water
Bodhisattva	Viśvapāni
Mānuṣī Buddha	Maitreya

Tutelaries or Yi-dam forms of Dhyāni Buddhas

Yi-dam forms, play a very important part in a Lama's daily life as his protector. So every Lama has a *yi-dam* form and he worships him every day. *Yi-dams* are generally with their *śaktis* in *yab-yum*. When Dhyāni Buddhas are in *yab-yum* they are seated, wearing Bodhisattva ornaments and are sometimes called 'Crown Buddhas' (pl.10).

	<i>Vairocana</i>	<i>Akṣobhya</i>	
Colour	White	Blue	
Asana	<i>Dhyāna</i>	<i>Dhyāna</i>	
Śakti	Vajradhātīśvarī	Locanā	
Symbols	He holds <i>Ghaṇṭā</i> and <i>Cakra</i> , śakti holds <i>Kapāla</i> , Cauri or <i>Cakra</i>	He holds <i>Ghaṇṭā</i> and <i>Vajra</i> , śakti holds <i>Kapāla</i> and <i>Vajra</i>	
	Samantabhadra	Amitābha	Amoghasiddhi
Colour	Yellow	Red	Green
Asana	<i>Dhyāna</i>	<i>Dhyāna</i>	<i>Dhyāna</i>
Śakti	Māmākī	Pāṇḍarā	Tārā
Symbols	He holds <i>Ghaṇṭā</i> and <i>Ratna</i> , śakti holds <i>Kapāla</i> and <i>Katrikā</i> or <i>Ratna</i>	He holds <i>Ghaṇṭā</i> and <i>Pātra</i> , śakti holds <i>Kapāla</i> and <i>Katrikā</i> or <i>Cakra</i>	He holds <i>Ghaṇṭā</i> and <i>Viśva-vajra</i> or <i>Khaḍga</i> , śakti holds <i>Kapāla</i> and <i>Vśvavajra</i>

Heruka forms of Dhyāni Buddhas

These Buddhas are also in *yi-dam* forms with their *śaktis*, in *ardhaparyaṅkāśana* or *pratyālīḍhāsana*, and when they are in *yab-yum* form they are in *pratyālīḍhāsana* and wear Dharmapāla ornaments. In other forms they wear Bodhisattva ornaments. Each Heruka Buddha has his Dhyāni Buddha's symbol and his *śakti* has this symbol of Dhyāni Buddha-*śakti* symbol. Sometimes they are shown with three heads and six arms and four legs. But usually they have only one head, two arms and two legs. According to the Yogācāra Buddhists Heruka is regarded as the personification of *karuṇā* (compassion), and his *śakti* as the personification of *prajñā* (wisdom). The union of Heruka and his *śakti*, Nairātmā leads to a realisation of the nothingness of existence, which results in Nirvāna or *Mahāsukha*, Eternal Bliss. The great glorious Buddha-heruka (Vairocana) is white or reddish brown in colour; Vajraheruka (Akṣobhya) is blue, Ratnaheruka (Ratnasambhava) is yellow, Padmaheruka (Amitābha) is red and Karmaheruka (Amoghasiddhi) is green.

Buddhas with the healing power.

Two groups of Buddhas who demonstrate the power of healing are called Medicine Buddhas. Their iconographical descriptions are as follows:-

Group I		
	Bhaisjyaguru	Simhanāda
Āsana	<i>Dhyāna</i>	<i>Dhyāna</i>
Colour	Blue or gold	
Mudrā	<i>Dhyāna</i> in left hand, right holds myrobalan	Right hand in <i>Vitarka</i> , left in <i>Dhyāna</i> with <i>pātra</i>
Garment	monastic garment	Monastic garment.
	Suprakīrtitanamaśrī	Svaraghoṣarāja
Āsana	<i>Dhyāna</i>	<i>Dhyāna</i>
colour	Yellow	Yellow red
Mudrā	Left in <i>Dhyāna</i> , right in <i>Abhaya</i>	Left in <i>Dhyāna</i> , right in <i>Varada</i>
Garment	Monastic garment	Monastic garment.
	Suvarṇabhadravimala- ratnaprabhāṣa	Aśokottama
Āsana	<i>Dhyāna</i>	<i>Dhyāna</i>
colour	Yellow white	Light red
Mudrā	<i>Dharmacakra</i>	<i>Dhyāna</i>
Garment	Monastic garment	Monastic garment.
	Dharmakīrtisāgaraghoṣa	Abhijhñārāja
Āsana	<i>Dhyāna</i>	<i>Dhyāna</i>
colour	Red	Red
Mudrā	<i>Dharmacakra</i>	Left in <i>Dhyāna</i> , right in <i>Varada</i>
Garment	Monastic garment	Monastic garment.
	Sikkhin	
Āsana	<i>Dhyāna</i>	
Colour	Red	
Mudrā	Left in <i>Dhyāna</i> , right in <i>Abhaya</i>	
Garment	Monastic garment	

Group II

In this group all the Buddhas are the different forms of Bhaisajyaguru;

Form	Colour	Mudrā	Āsana
A	Indigo or gold	<i>Varada</i> in right, <i>Dhyāna</i> in left	<i>Dhyāna</i>
B	Red	Left in <i>Varada</i> , right in <i>Dhyāna</i>	<i>Dhyāna</i>
C	Red	Left in <i>Varada</i> , right in <i>Dhyāna</i>	<i>Dhyāna</i>
D	Light red	<i>Dhyāna</i>	<i>Dhyāna</i>
E	Yellow White	<i>Vitarka</i> in right, <i>Dhyāna</i> in left	<i>Dhyāna</i>
F	Yellow red	<i>Vitarka</i> in right, <i>Dhyāna</i> in left	<i>Dhyāna</i>
G	Yellow	<i>Vitarka</i> in right <i>Dhyāna</i> in left.	<i>Dhyāna</i>

Dhyāni Buddha-śaktis

	Vajradhātīśvarī	Locanā
Colour	White	Blue
Āsana	<i>Lalita</i>	<i>Lalita</i>
Mudrā	<i>Dharmacakra</i> , <i>Vitarka</i> or <i>Varada</i>	<i>Vitarka</i> or <i>Varada</i>
Symbols	Holds stems of <i>padmas</i> , supporting a <i>Cintāmaṇi</i>	Holds stems of flowers, supporting a <i>vajra</i> and <i>kapāla</i> .

	Māmaki	Pāṇḍarā
colour	Yellow	Rose
Āsana	<i>Lalita</i>	<i>Lalita</i>
Mudrā	<i>Vitarka</i> or <i>Varada</i>	<i>Vitarka</i> or <i>Varada</i>
Symbols	Holds stems of flowers, supporting three <i>mayūra</i> <i>picchas</i> at shoulder level	Holds <i>utpala</i>

	Tārā	
Colour	Green	
Āsana	<i>Lalita</i>	
Mudrā	<i>Vitarka</i> or <i>Varada</i>	
Symbols	Holds stems of <i>padmas</i> , supporting <i>viśvavajra</i> , at shoulder level.	

Human Buddhas

The transformation body of *Dharmakāya* is referred to as the human Buddha. The number of human Buddhas has been numerous in the history of Buddhism. Perhaps at the beginning there were only seven Buddhas, including Gautama Buddha. Gautama Buddha was called by Upāli as *isisattama* or the seventh sage.²¹ The *Mahāpadāna sutta* of the *Dīgha Nikāya* gives a list of six Buddhas excluding Gautama Buddha.²² It is evident that these six Buddhas were previous to Gautama Buddha. Descriptions of the past six Buddhas are as follows:-

Buddha	Tree	Chief Disciples	Chief attendant	Consort
Vipassī	<i>Pātālī</i>	Khandha, Tissa	Asoka	Vipaśyanī
Sikhī	<i>Punḍarīka</i>	Abhibhū, Sambhava	Khemaṅkara	Sikhimālinī
Vessabhū	<i>Sāla</i>	Sona, Uttara	Upasannaka	Viśvabhara
Kakusanda	<i>Sirīsa</i>	Vidhura, Sañjīva	Buddhija	Kakudvatī
Konāgamana	<i>Udumbara</i>	Bhiyyosa, Uttara	Sotthija	Kaṇṭhamālini
Kāśyapa	<i>Nigrodha</i>	Tissa, Bhāradvāja	Sabbamitta	Mahidhara

In a list of the *Buddhavaṃsa* ²³ Buddhas are listed as, follows : Dīpaṅkara, Koṇḍañña, Mangala, Sumana, Revata, Sōbhita, Anōmadassi, Paduma, Nārada, Padumuttara, Sumēdha, Sujāta, Piyadassī, Atthadassi, Dhammadassi, Siddhattha, Tissa, Phussa, Vipassī, Sikhī, Vessabhū, Kakusanda, Konāgamana, Kassapa. In the same text there is another list of Buddhas²⁴ which adds three more Buddhas to the above list. Including Gautama Buddha this list totals up to 28 (*aṭṭhaviṃsati*) as mentioned in the text of the *Paritta*.²⁵ The *Apadāna* however says that previous Buddhas are countless.²⁶

Buddhas in detail

Buddha	Height	Tree	Chief disciples	Chief attendant
Taṇhaṅkara				
Medhaṅkara				
Saranaṅkara				
Dīpaṅkara	80 cubit	<i>Pippala</i>	Sumaṅgala, Tissa	Sāgata
Koṇḍañña	88 "	<i>Sālakalyāṇi</i>	Bhaṭṭa, Subhaṭṭa	Anuruddha
Maṅgala	88 "	<i>Nāga</i>	Sudeva, Dhammaśeṇa	Pālita
Sumana	90 "	<i>Nāga</i>	Saraṇa, Bhāvikā	Udena
Rēvata	80 "	<i>Nāga</i>	Varuṇa, Brahmaḍēva	Sambhava
Sōbhita	58 "	<i>Nāga</i>	Asama, Sunetta	Anōma
Anōmadassi	58 "	<i>Ajjuna</i>	Nisabha, Anōma	Varuna
Paduma	58 "	<i>Sōna</i>	Sāla, Upasāla	Varuṇa
Nārada	88 "	<i>Mahāsōna</i>	Bhaddasāla, Jitamitta	Vasiṣṭha
Padumuttara	58 "	<i>Salala</i>	Dēvala, Sujāta	Sumana
Sumēdha	88 "	<i>Mahānīpa</i>	Sarana, Sabbakāma	Sāgara
Sujāta	50 "	<i>Mahāvēlu</i>	Sudassana, Sudēva	Nārada
Piyadassi	80 "	<i>Kakudha</i>	Pālita, Sabbadassi	Sōbhita
Atthadassi	80 "	<i>Campaka</i>	Santa, Upasanta	Abhaya
Dhammadassi	80 "	<i>Ratta Kuravaka</i>	Paduma, Phussadēva	Sunetta
Siddhattha	60 "	<i>Kaṇikāra</i>	Sambala, Sumitta	Rēvata
Tissa	60 "	<i>Asana</i>	Brahmaḍēva, Udaya	Sumangala
Phussa	58 "	<i>Amaṇḍa</i>	Surakkhita, Dhammasēna	Sabhiya
Vipassī	80 "	<i>Pāṭalī</i>	Khandha, Tissanāma	Asōka
Sikhī	70 "	<i>Puṇḍarīka</i>	Abhibhū, Sambhava	Khēmankara
Vessabhū	60 "	<i>Mahāsāla</i>	Sona, Uttara	Upasanta
Kakusanda	40 "	<i>Mahāsirīsa</i>	Vidhura, sañjīva	Buddhija
Konāgamana	30 "	<i>Udumbara</i>	Bhiyyosa, Uttara	Sothija
Kassapa	20 "	<i>Nigrodha</i>	Tissa, Bhāradvāja	Sabbamitta

Present Buddha(s)

The old Pāli texts mention none other than the present Buddha. But a Pali verse popularly used in Sri Lanka, says that there are many Buddhas at present:

*ye ca Buddhā atītā ca ye ca Buddhā anāgatā
paccuppannā ca ye Buddhā ahaṃ vandāmi sabbadā*
("I always worship those Buddhas who were in the past,
are at present and will be in the future").

There is a belief among the Sinhala Buddhists that each piece of relic of the body of the Buddha is considered a Buddha. So there are as many Buddhas as the number of the pieces of relics.

Besids 84,000 sections of the *dhamma* are also regarded as 84,000 Buddhas.

Present historical Buddha

	Height	Tree	Chief disciples	Attendant
Gautama	18 cubits	<i>Asvattha</i>	Sāriputta, Moggallāna	Ānanda

Future Buddhas

The Pāli Nikāyas refer to only one future Buddha that is Metteyya (Sanskrit: Maitreya).²⁶ According to a later Pāli work of the twelfth century AC., the *Dasabodhisattuppattikathā*,²⁷ there will be ten Buddhas in the future including Metteyya. They are as follows:-

Buddha	Height	Tree	Chief disciples	Chief attendant
Metteyya	88 Cubits	<i>Nāg</i>	Asoka, Brahmadeva	Sīla
Rāma	80 "	<i>Candanasāra</i>		
Dharmarāja	60 "	<i>Nāga</i>		
Dhammassāmi	80 "	<i>Sāla</i>		
Nārada	27 "	<i>Candana</i>		
Ramsimuni	60 "	<i>Pippala</i>		
Devadeva	80 "	<i>Campaka</i>		
Narasīha	80 "	<i>Pātali</i>		
Tissa	80 "	<i>Nigrodha</i>		
Sumaṅgala	80 "	<i>Nāga</i>		

Also future Buddhas may be countless. Among them Metteyya Buddha will appear in this world as the fifth Buddha in this eon (*kalpa*).

Principles of god-realisation

As the text of *Guhyasamāja* describes, the process of god-realisation is called *upāya* or the means which are in four stages: *sēvā*, *upasādhanā*, *sādhanā* and *mahāsādhanā*. *Sēvā* has two sub-divisions which are *sāmānya* (ordinary) and *uttama* (excellent). *Sāmānya-sēvā*, again, consists of four *vajras*: the conception of *Sūnyatā*, its transformation into the germ-syllable, its evolution in the form of a Dhyāni Buddha and external representation of the Dhyāni Buddha.

‘In the *uttama sēvā* (excellent worship) *Yoga* with its six limbs should be used. These six limbs are *pratyāhāra*, *dhyāna*, *prāṇayāma*, *dhāraṇā*, *anusmṛti* and *samādhi*. *Pratyāhāra*, (control) is here described as the process by which the ten sense-organs are controlled. *Dhyāna* (meditation) is explained as the conception of the five desired objects through the five Dhyāni Buddhas, namely, Vairocana, Ratnasambhava, Amitābha, Amōghasiddhi and Akṣōbhya. This *dyāna* is again sub-divided into five kinds: *vitarka* (cogitation), *vicāra* (thinking), *prīti* (pleasure), *sukha* (happiness) and *ēkāgratā* (concentration).

Prāṇayāma is the control of the breathing process by which breath which is of the nature of the five *bhūtas* (elements) and the five kinds of knowledge, and is like a bright gem, is drawn from inside and placed as a lump at the tip of the nose and is meditated upon.

Dhāraṇā is the meditation of one’s own *mantra* on the heart, and the placing of it on the *prāṇa-bindu* (heart centre) after restraining the jewel of sense-organs. When this is done *nimittas* (signs) make their appearance. These signs are of five kinds and appear in succession. The first is the sign of *marīcika* (mirage), the second is that of smoke, the third of fire-flies, the fourth of light, and the fifth of constant light like a cloudless sky.

Anusmṛti is the constant meditation of the object for which the psychic exercise is undertaken, and by this *Pratibhāsa* (revelation) takes place. After the comingling of the two elements *prajñā* (knowledge) and *upāya* (means) the whole objective world should be conceived as contracted in the form of a lump, and this should be meditated upon in the *bimba* (icon-cycle). By this process the transcendental knowledge is suddenly realized by the worshipper and is known as *samādhi* (visualization)’²⁸(fig.3).

For the realization of Lord Bhāgavata Vāsudēva Saṅkarācārya also gives five methods in which the icon has

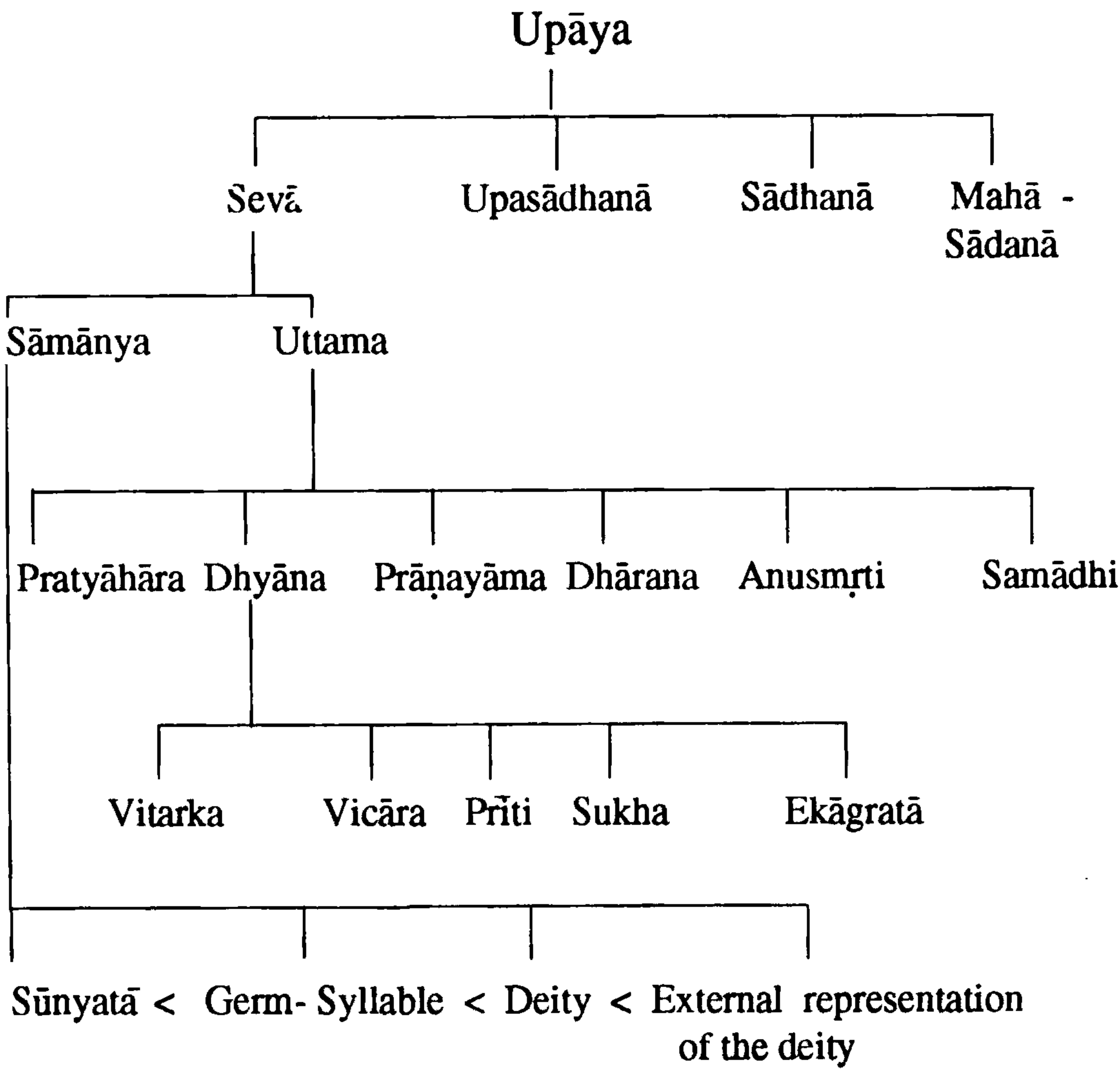


Fig. 3

essential role:²⁹

- I. *abhigamana* or going to the temple daily with the speech, the body and mind centred on him,
- II. *upādāna* or collecting the materials for worship,
- III. *irjyā* or worship,
- IV. *svādhyāya* or the incantation of the usual *mantras*,
- V. *yoga* or meditation.

References

1. A., II, pp.37-39.
2. *Atideva*- S., I, p.141; *Th.*, I, p.489; *devātideva* - *Nd²*., p. 307.
atibrahma - *DhA.*, II, p.60.
3. *Nd²*., p.307; *Vbh.*, p.422; Thomas E.J., *LB.*, p.214.
4. Kloppenberg, Rio, *PB.*, pp.21-2.
5. *Mhb.*, May-June 1971, pp.139-42; *MW.*, August 1971, Vol. I, pp. 82-6.
6. *Mah.*, transl., Vol. I, p.174; II, p.18; *DA.*, I, pp.110. 120, 122; *VA.*, p.10; *S.*, V, p.282.
7. *Lan.*, transl., pp.118ff, 165ff.
8. In the Pāli Nikāyas the *dhammakāya* and the *manomayakāya* are found. The latter may be the same as *nirmānakāya*.
9. Dutt Nalinaksha, *MB.*, pp.141-177.
10. *Ibid.*, p.147; *At.*, p.16.
11. *Ibid.*, p.141.
12. Getty, Alice, *GNB.*, p.11.
13. *Abhk.*, 7.34. p.81.
14. *MvS.*, p.42.
15. *Devātideva* and Maheśvara may mean the same one.
16. *GNB.*, p.2; W. Rahula points out that Asanga rejected as false the theory of Ādi-Buddha - *EnB.*, II, p. 143; *MSut.*, p.48.
17. *GNB.*, p.127.
18. *TB.*, p.127.
19. *Adv.*, p. 50; Bhattacharya, B., *IBI.*, p. 25 .
20. *Adv.*, p. 51; *IBI.*, p.25.
21. *M.*, I, p.386.
22. *D.*, II, p.2.
23. *Bv.*, Introduction.
24. *SMP.*, pp.321-2.
25. *Ap.*, 4.

26. *D.*, III, pp. 75ff.
27. *Dbk.*, pp. 46-72.
28. *IBI.*, 1968, p.26.
29. *SB.*, p.28.

Chapter III

PROPORTIONS AND ICONOGRAPHY OF THE BUDDHA

In his last existence as a Bodhisattva, prince Siddhartha (Pāli Siddhattha) was born the son of king Suddhodana and queen Mahā Māyā and was described as a *mahāpuruṣa* (Pāli: *mahāpurisa*) or a Great Being, who would definitely attain Buddhahood or become a Cakkavatti (Sanskrit: Cakravartin) or universal monarch.¹ In the *Pāli Suttas*, the Buddha and the Cakkavatti are regarded as equal as far as the characteristics of the *mahāpuruṣa* are concerned. The *Lakkhaṇa Sutta* of the *Dīgha Nikāya* maintains that the Buddha and the Cakkavatti are endowed with the thirty-two major marks of a Great Being (*dvattiṃsa-mahāpurisa-lakkhaṇa*).² If a person who has these thirty-two marks lives the worldly life, he becomes a Cakkavatti; if he renounces the world he becomes a Buddha.³ The *Aṅguttara Nikāya* declares that they are both wonderful men (*acchariya manussā*) who are born 'for the good of the many' and that they are both worthy of monument of *stūpa* (*thūpārahā*).⁴ While the Buddha holds sway over the entire spiritual world, the Cakkavatti is the ideal supreme monarch of the secular world. On some occasions the Buddha is said to have spoken about himself as a Cakkavatti.⁵

Having seen the physical characteristics of Siddhartha, the sage Asita and the sooth-sayer Koṇḍañña declared finally that he would definitely become a Buddha.⁶ According to the Sinhala Buddhist tradition it is believed that the Buddha's *ūrṇā* (Pāli: *uṇṇā*), a white hair between the eye-brows, is curled to the right and that of the Cakkavatti curled to the left. These marks are not only the characteristics of Gautama Buddha but also of every other Buddha.⁷ The Buddha has said that even other sages could have these marks.⁸ A Tantric work, the *Sādhana-mālā* describes the Bodhisattva Nāmasaṅgī Mañjuśrī

as being endowed with the thirty-two major marks and the eighty minor marks.⁹ Besides, it seems, that every other Bodhisattva bears these marks.

A thorough knowledge of the thirty -two major marks of a *Mahāpuruṣa* was an essential element of the traditional curriculum of Brahmanic education and formed part of their *vedamantras*.¹⁰ Early Buddhists also accepted this view, perhaps with their own interpretation. For instance, Buddhaghosa refers to a special work named *Mahāpurisalakkhaṇasattha*, also known as *Buddhamanta*, which included twelve thousand *ganthas* which treated the subject in detail.¹¹ Evidence in the extant Brahmanical literature is too scanty to prove that Brahmins had such a knowledge of the marks of the 'Great Being'. On the contrary, there is positive evidence in the Buddhist literature that this knowledge was common in the Buddhist tradition. The development of Buddhist art manifests a gradual evolution and refinement of this knowledge.

The appearance of the Buddha is distinguished by thirty-two major marks (*dvattimsa-mahapurisa-lakkhaṇa*), eighty minor marks (*asītyanuvyañjana*), a halo (*byāmapabbhā*) and a mass of rays emanating from the head (*kētumālā*), the nimbus *raṁsijāla* and six coloured rays (*chabbanna raṁsi*). In spite of bearing these common marks he is basically a human being. Sometimes he is represented as a prince or an ascetic as well as an Enlightened One. The distinction between the Buddha and the ascetic Siddhartha is very important in this connection. If we take the ascetic Siddhartha as a Bodhisattva, of course, as he himself explained, he represents the same wisdom in relation to the *sambhōga-kāya* or the Body of Bliss, but in Buddhist art Siddhartha's images were not always made with all the marks like Buddha images.

The proportions of the Buddha, as given in the Buddhist texts mentioned in this chapter, show similarities as well as differences according to the Southern and Northern schools.

Appearance of the Buddha

His body has the symmetry like that of the *nyagrōdha* tree.¹² An almost similar description is found in the Chinese Tripitaka. It seems that this idea of the Buddha's bodily appearance might be the oldest one and was common to almost all Buddhist sects. In relation to this appearance of the Buddha, the Chinese Buddhist canons report another kind of height measurement which is not mentioned in the Pāli canon. According to Chinese his body is twice the size of an ordinary man.¹³ If we take this height measurement of the Buddha we are bound to accept that his girth would also be twice the size of an ordinary man. Otherwise these two proportions would not tally with each other. Rhys Davids explains *nyagrodha-parimaṇḍalakāya* thus: 'His proportions have the symmetry of the banyan tree (literally, the banyan circumference; it was believed that a banyan always measured the same, like the diameter of a circle, in height as in width). The length of Buddha's body is equal to the compass of his arms, and the compass of his arms equal to his height'.¹⁴ *nyagr-dhaparimaṇḍalo, yāvatakvassakāyo tāvatakvassa vyāmo yāvatakvassa vyāmo tāvatakvassa kāyo*).

The *nyagrōdhaparimaṇḍala* sign, the proportions of beauty in a male figure is common to Buddhists, Jains and Hindus. Sitā describes her husband as possessing *nyagrōdhaparimaṇḍalakāya* which is related to all other beauty signs (*sarvalakṣaṇasampannaṃ nyagrodhaparimaṇḍalam*).¹⁵ More details of this sign have been given in the text of the *Matsya Purāṇa* thus:-

*sarvalakṣaṇasampannā nyagrodhaparimaṇḍalaḥ
nyagrodhau tu smṛtau bāhu vyāmo nyagrodha uccyate
vyāmena ucchrayo yasya atha ūrdhvañ ca dehinaḥ
samocchrayo parināho nyagrodhaparimaṇḍalaḥ.*¹⁶

According to this statement '*nyagrōdha*' means the compass of arms and *nyagrodhaparimaṇḍala* means the person, the

compass of whose arms and the height of whose body is the same.

Bhaṭṭa Utpala, while commenting on verse 7 of ch. 68 of the *Bṛhatsaṃhitā* quotes from Parāśara and says ‘the person whose height (*ucchraya*) and width (*parināha*) are equal is called *pārtiva* or *nyagrōdhaparimaṇḍala*.¹⁷ In this connection Parāśara and Bhaṭṭa Utpala agree to recognise this kind of person as *pārtiva*. Utpala further says that this *nyagrōdhaparimaṇḍala* body sign is measured as 96 *angulas* in height as well as in girth (*dirghatascauccaṃ sannavatiraṅgulameva*).¹⁸ This proportion is called *aṣṭa-tāla* (12x 8=96) system. Persons possessing this characteristic are rare but excellent in beauty. Also the Roman sculptors have used *aṣṭa-tāla* measure in making images.

According to the *nyagrōdhaparimaṇḍala* theory, as we have seen before, the Buddha must have had long arms. It is evident that both Northern and Southern Buddhists have recorded that the Buddha was able to touch his knees without bending his body (*ṭhitakova anonamanto ubhohi pānitalehi jaṇṇukāni parimajjati*).¹⁹ In the *Dīgha Nikāya* list of the major marks this sign is the 9th as of the Great Being. Grunwedel remarks on this characteristic feature of the long arms: “The long arms are especially strange. With the ancient Hindus as with the Persians, this is a mark of noble birth. In old Persian names and cognames, with which the Indian may be compared, with this peculiarity is manifested; I need only to recall *longimanus* which corresponds to an old Persian epithet *darghabāzu*, old Indian *dirghabāhu*, and to the Persian name translated by Greeks *megabazos*, old Indian *mahābāhu* etc.”²⁰

The *nyagrōdhaparimaṇḍala* sign was not only applied to the male figure but also to the female body:-

stanau sukāṭhinau yasyā nitambe ca visālatā

madhye kṣīṇā bhaved yā sā nyagrōdhaparimaṇḍalā.²¹

(hard breasts, wide hip, thin waist are the characteristics of female of the *nyagrōdhaparimaṇḍala* type.)

“In the light of this last verse which might be reminiscent of a much earlier tradition about the ideas of female beauty, the very early free-standing statues like the Besnagar and Didarganj *Yakṣinis* or such relevo figures as those of Sirimādevatā and other *Yakṣinis* of Sānchi and the female figures of Amarāvati can be regarded as to represent this type of feminine grace”.²²

In the case of the female figure according to the *Śābdamālā*, *nyagrōdhaparimaṇḍala* means merely the perfect beauty of a female and it does not refer to long arms and the parity of compass with height as is the case with the Buddhas.

It seems that the *nyagrōdhaparimaṇḍala* sign is a basic principle of eastern iconometry to portray a perfect human figure and from the aesthetic point of view it displays human beauty which can be proved by archaeological evidence as referred to by Banerjea.²³ In his view, “A perfect human figure measures as long as the fathom, and in the *Sāmudrika* this is reckoned to be an auspicious sign”.²⁴

According to the Jaina *Kalpasūtra* Mahāvīra’s body is described thus:

³⁶*mān-unmāna-paḍipuṇṇa-savv -aṅga-sundar’-aṅgam*.²⁵

(‘A body whose limbs will be well-formed,
and of full volume, width and length’).

The idea of appearance of the Great being and the beautiful woman was not unknown to the Hindus. The *Mahābhārata* refers to the dwellers of Svetadvīpa as possessed of *sama mānonmāna* (‘the same in height and breadth’).²⁶

A quotation from the *Caitanyacaritāmṛta*, translated by Banerjea, says that the body of Caitanya was *nyagrōdhaparimaṇḍala-kāya*, measured four cubits, both in length and breadth, and the arms extended down to his knees.²⁷ The commentary of the *Caitanyacaritāmṛta* says that this type of body is called *prakāṇḍaśarīra* as well as *nyagrōdhaparimaṇḍala*.

From the iconometric point of view the *nyagrōdhaparimaṇḍala* body is identified as 96 relative *aṅgulas* in height and breadth.

The identification of a man both physically and mentally as *mahāpuruṣa*, and of a female of perfect beauty is not a difficult task, as we have seen before. Having looked at the literary and archaeological evidence, it is easy to decide that the *nyagrōdhaparimaṇḍala* appearance of a male or a female was a major and common principle in early Indian iconometry and iconography. This principle, indeed, did not originate in the Mauryan School of art but it might have been derived from an older source, which was common to the Western as well as the Eastern world of art, and is still in use especially in Buddhist countries.

The problem, however, is whether or not this kind of appearance of a man tallies with the scientific description of the human physique. In 1970s I came in contact with a student in the University of Lancaster who had the height almost equal to his compass of fathom. But such cases are very rare. In this connection we must go back to the *Mahāpadāna Sutta* of the *Dīgha Nikāya* which reports the Buddha as having said that these kinds of signs might be seen in other men too, but to be a *mahāpuruṣa*, one should possess all the thirty-two major marks.

Summit of the head

Chinese Buddhist texts refer to a protuberance, *uṣṇīṣa*, on the summit of the head of the Buddha which is round and high.²⁸ But the Pāli *Tripitaka* does not mention of such an abnormal sign as one of the thirty two marks. If we take this sign as one of the thirty-two marks it should have appeared even on the summit of the ascetic Siddhartha's head. Some figures of Siddhartha depicting him as an ascetic, however, show that he had no protuberance at all (pl. 12b). These figures belong to the Northern Buddhist school of art. Southern Buddhists in India and Sri Lanka did not accept this kind of physical protuberance on the summit of the Buddha's head as

one of the thirty-two marks as mentioned by Northern Buddhists. To understand the background to the usage of this sign one should go to the oldest sources which refers to it, and discusses the various interpretations about them. Besides the Buddhist texts, Sanskrit texts such as the *śilpasāstra* and the *sāmudrikaśāstra* texts are important in this connection.

Even scholars of Buddhist art have not been able to identify this peculiar mark of the Buddha. Some Northern Buddhist craftsmen maintained it as the *uṣṇīṣa*.²⁹ *Uṣṇīṣa* as one of the thirty-two marks of the *mahāpuruṣa* indicates a certain proportion in the head of such a man and it is called *uṣṇīṣa-śiraskatā*.³⁰ At the beginning we have seen that this sign is not one of the thirty-two marks of the Buddha mentioned in early Buddhist texts either of the Northern or the Southern school.

Some of the earliest Buddha images are without a protuberance on the top of the head (pl.13). But both Northern Buddhist schools commonly accepted and later displayed this sign, though the meaning of it was not common to all the schools.

Kētumālā

In Sri Lanka this particular mark of the Buddha was known as *raṁsipuñja* (a mass of rays) with additional names such as *raṁsicūlāmaṇi*, *sirāspata* and *kētumālā* (pl.14).¹³¹

A later canonical work, which is not later than the third century BC., the *Apadāna* of the *Khuddaka Nikāya* states that the Buddha had a *raṁsijāla* around his head in addition to thirty two major marks,³² the minor marks (*anuvyañjana*) and the radiance compass in diameter (*byāmapabhā*). This can be identified as the nimbus (pl.15) These rays of the Buddha do not represent the *uṣṇīṣa* (protuberance).

It is interesting to note here that in the fifth century AD. Buddhaghosa records in the commentary of the *Vinaya Piṭaka*, the *Samantapāsādikā*, an ancient story about the Buddha image made in the third century BC. by Mahākāla, that a king of *nāgas* at the request of Emperor Asoka, claims that

Mahākāla had seen four previous Buddhas.³³ This story says that Mahākāla's Buddha image had thirty-two major marks (*dvattiṃsalakkhaṇa*), eighty minor marks (*asītyanuvyañjana*), radiance compass in diameter (*byāmapabbhā*) and a mass of rays on the summit of the head of the Buddha (*kētumālā*), and these are regarded as guiding points in making a Buddha image. It seems that Buddhaghosa has taken this story from a previous work, probably the *Sīhalatṭhakathā* or the commentary to the *Tripitaka* in Sinhala which was translated from *māgadhi* Prakrit in the third century BC. Therefore, this story could be said to be eight centuries older than Buddhaghosa's Pāli version of the commentaries. If the *kētumālā*, one of the eighty minor marks of the Buddha accepted by Sinhalese Buddhists is identified with the *raṃsipuñja*, undoubtedly this particular sign of the Buddha can be traced at least back to the third century BC. and this material is therefore comparable with that in the *Apadāna* and the *Sīhalatṭhakathā*.

The *Vaṃsatthappakāsinī*, a commentary of the *Mahāvamṣa*, which is ascribed to the ninth century AC., gives two interpretations to the *kētumālā*. One of these is that *kētumālā* means only the *raṃsipuñja* on the summit of the head of the Buddha.³⁴ It is clear that the Buddha's *raṃsipuñja* which emanates from the Buddha's head as a radiance is identified with the *kētumālā* which is now technically called *sirasapata* in Sinhala. According to archaeological evidence the *kētumālā* has been developed in many ways, in stages. At the beginning, it was shown by a small mass of flesh on the summit of the head. The second development took the form of a flame having three, five or six tips. In the third stage it was shaped as a plantain flower or unblown lotus flower with five or six tips painted in different colours. This sign on a Buddha image is typical of Southern Buddhist art followed by the artists in Sri Lanka, Thailand, Cambodia and South India. *Kētumālā* of the Sinhala Buddha images may be accompanied

by a snail shell like element on the top of the Kātra Buddha of Mathura School (pl.16). This feature, according to the *Lalitavistara* represents the light of Buddha's knowledge in the past Buddhas (*pūrvabuddhānupasmṛtyasaṅgañāna*).³⁵

Traditional sculptors in Sri Lanka believe that in the fourth week after the Enlightenment, the Buddha was expounding *abhidharma* (*pāli: abhidhamma*) or the Great Law of deep knowledge, in a jewel house built by gods, and then his body was radiant and the *kētumālā* appeared for the first time on the summit of his head. Hence for the first three of the seven stations Buddha image is made without the *kētumālā*, and from the fourth week until the *parinirvāṇa* he always bore this particular sign. In addition to this sign there is a disk of radiance (nimbus) around the head.

Amongst the different types of the *kētumālā* the earliest one, which is a small mass on the top of the head was common to both schools, Southern and Northern. But its later developments took place independently and the flame-like *kētumālā* never appeared on Northern Buddha heads when it was not influenced by Southern Buddhist iconography.

Halo (*byāmappabhā*)

The light radiating from his body, the halo (radiant circle), is referred to in early Buddhist texts, such as the Pāli canon and in the Chinese and the Tibetan translations of the Buddhist canon. Later works also mention it and in Buddhist iconography it has played an important role. The evolution of this sign can be studied according to different schools of Buddhist iconography. As a matter of fact this sign of the Buddha is not one of the thirty-two major marks or eighty minor marks but is an early one like the thirty-two major marks, referred to in the *Buddhavaṃsa* as an additional mark to the thirty -two.³⁶

In Buddhist iconography the halo has been fashioned in colourless light around the Buddha's body. This radiance of the Buddha represents the brightness of his complexion.

Rays in Six Colours

Buddhas are endowed with *sarīrappabhā* or body rays in six colours (pl.17), which spread out up to eighty cubits (160 ft.) distance.

Nāṇaramsi (rays of wisdom) and *karuṇāramsi* (rays of compassion) are less known and they seem to be later additions.³⁷

In the case of Dhyani Buddhas each Buddha has a special colour. In fact five Dhyani Buddhas are combined in Śākyamuni Buddha as the *bodhi* (enlightenment) or as the Buddha's wisdom. According to the Sinhalese tradition this sign, like the *kētumālā*, first appeared in the fourth week after the enlightenment and lasted until the *parinirvāṇa* of Śākyamuni.

Other Characteristic Features of the Buddha (From Canonical Sources)

Southern School	Northern School
	Hair
He has hair curling to the right, beautiful, proportionate, tidy; soft, slender, glossy, and dark blue in colour.	His hair is curled to the right. beautiful, soft, smooth, slender, tidy, proportionate and glossy, tied up in the shape of a conch.
	Head
His head bears the symmetry of a water bubble; round and well-developed, well shaped, open and like an umbrella.	His head is round and well developed like an open umbrella, well - shaped, open and level.
	Forehead
He has a well formed forehead like that of frontal band (<i>hemapaṭṭa</i>)	He has a serious-looking forehead and it is wide.
	Urṇā
Between the eye-brows appears a white hair curled to the right.	There is a white hair between his eye - brows.
	Eye-brows
His eye-brows are well-lined, fine, tapering, large and lengthy.	His eye-brows are shaped like the arch of the king of heaven; they are well-lined, fine, tapering, large and lengthy.

Eyes

His eyes are dark blue, long, big and have the five stages of joy

His eyes are sky-blue are like those of the king of the bulls. They are like a monk's finest copper dish and shine like mirrors. The colour of his eyes is like pure gold. He blinks like the king of the bulls. His eyes are long and big.

Eye Lids

His upper and lower eye-lids are shiny and clear.

Eye lashes

His eye lashes similar to those of a cow, completely around the eyes and are like those of a black cow's bright, soft like that of a new born calf

His eye lashes are sky blue and similar to those of a bull and are twisted.

Corner of eyes

The corners of his eyes are full like that of a bull.

The corners of his eyes are full like that of a king of bulls and pure gold in colour.

Nose

His nose is prominent.

His nose is long and straight and is prominent.

Mouth

His mouth is long.

His mouth is long, deep, square and straight.

Lips

His lips are red

His lips are red.

Jaw

His jaw is like that of a lion; lower jaw is relatively fuller than the upper jaw.

His jaw bones are square like those of a lion.

Cheeks

His cheeks are well formed.

His cheeks are well formed; they are large, even and straight.

Ears

His ears are long and pleasant.

His ears are long and pleasant.

Neck

His neck is round and clean.

Shoulders

The two sides of the back have no depression in the middle, nor do they look separated, and from the small of the back upwards the fleshy covering is as a level golden slab.	His shoulders are evenly set, round and full and are linked to his neck. They are like the shape of an umbrella.
--	---

Chest

His chest is like that of a lion proportionately broad and full.	His upper chest is square like a lion's; he has a svastika mark on his chest.
---	--

Trunk

His trunk is well-fleshed, like a golden image with the trunk gold painted; He has a divinely erect trunk like that of a Brahma	His body is square; it stands still and erect like an immortal god; his body is clean and still; his trunk is gentle, very tender, noble, very bright, clean, delicate and glossy.
--	---

Navel

He has a faultless navel with depth turned to the right.	He has a faultless navel with depth turned to the right.
---	---

Male organ

His male organ is concealed in a sheath.	His male organ is concealed like that of a horse.
---	--

Legs

His legs are equal in size.	His legs are beautiful and round and are equal in size .
------------------------------------	---

Knees

His knees are large and beautiful	His knees are large and beautiful.
--	---

Calves

The calves of his legs are like those of an antelope.	The calves of the legs are proportionate.
--	--

Ankles

He has prominent ankles.

Heels

He has projecting heels, measured into four parts, and two are taken by the sole and toes, one is under the leg and the other one is the heel projecting rearward.

His heels are full and even, and are very long; they are big, long and match the top of his feet well.

Thighs

He has thighs like the trunk of an elephant.

He has thighs like the trunk of an elephant.

Feet

He has feet with level tread and like a net.

His feet settle even, fine, soft like a heavenly garb, level and straight and stand together. Upper part of his feet is thick and straight, full and high, proportionate; his soles are even and full, firm, he treads the earth quietly.

Toes

He has long toes and fingers, gradually tapering at the ends, compact and round.

His toes are fine and long and webbed like those of the king goose, tapering, compact and round.

Nails

His nails are copper coloured, elevated and glossy.

His nails are copper coloured, elevated and glossy.

Colour of soles

The colour of his soles is red.

Hands

While standing and without bending he can touch his knees with either hand. There is no 'webbing' between the fingers and toes, but these are set in right lines like the meshes of a net.

When He stands his hands reach his knees. His hands are round, wonderfully soft, fine and they are like the trunk of an elephant.

Underarms

His underarms are full like pearls.

Forearms

His forearms are straight and level, long and full.

Colour of palms

The colour of the palm of his hands is red like a lotus.

The colour of the palms of his hands is like that of a red lotus.

Lines of the palms

On the palms of his hands lines are deep, long, erect and pleasant

The lines on his palms are like those of the king of the white geese.

Lines of the fingers

The lines of the fingers are similar to those on his feet.

Seven parts of his body

His body has a surface convex at seven places: the backs of the four limbs, the shoulders, and trunk

His seven parts are fully formed and high.

Hair on the head

He has hair curled to the right.

His hair is soft and smooth, curly and tied up in the shape of a conch.

Bones

His bones do not show; chest bones and shoulder bones are full and level; collar bones are linked like a chain.

Teeth

He has forty teeth, regular, continuous, very clean, smooth pure, very white in colour and the eye teeth are rounded.

He has forty teeth white and shiny, square and evenly arranged in order, so close together as to leave no gaps.

Flesh

His flesh is very fine and soft.

complexion

His complexion is like the colour of gold.

His complexion is like the colour of gold.

Skin

His skin is thin and good, soft and fine, and does not gather dust or water.

Body hair

Below on the body grows in single hairs one to each pore of the skin. The small hairs on his body are blue in colour, and curled up in little rings to the right.

Below on his body grows in single hairs with one to each pore of the skin, curls up to the right, blue porcelain tinged with red in colour, soft and grows upwards.

Symbols

On the soles of His feet appear wheels with a thousand spokes, rim and nave perfect in every way and there are 108 auspicious symbols

On the soles of his feet and the palms of his hands appear wheels with a thousand spokes, rim and have perfect in every way; he has a head jewel and a swastika mark on the chest.

excluding the wheel.

Nerves

He has fine nerves.

Face

He has a face like the full moon.

His face and appearance are round, full and straight like the full moon and an open umbrella respectively

Male character

He has well - formed and proportionate male character.

He has well-formed and proportionate male character.

Features of the fasting Bodhisattva

The bones of his spine when bent and straightened were like a row of spindles, as the beams of an old shed stick out, so did his ribs stick out, and as in a deep well the deep low-lying sparkling of the waters is seen, so in his eye-sockets was seen the deep low-lying sparkling of his eyes³⁷(pl. 18).

References

1. *D.*, II, p.16; III, p.143; *Mah.*,p.17; *B.*, I, 65.
2. *D.*, III, p.143.
3. *Ibid.*, p.145.
4. *A.*, p.47.
5. *Sn.*, v.558.
6. *Mah.*, p.62.
7. *SGL.*, transl., p.7.
8. *D.*, III, p.145.
9. *Sādh.*, pp. 159-60.
10. *Sn.*, v.1000.
11. *Man.*, p. 425
12. *D.*, II, p.15.
13. *T.*, 76.,162,
14. *DB.*, II, p.15.

15. *Rām.*, Aranyakānda, 47, 33.
16. *Mat.*, ch. 118.
17. *JCDL.*, xxiii, 1933, pp. 23 ff.
18. *Ibid.*
19. *D.*, II, pp. 16ff.
20. *BA.*, p. 162.
21. Quoted by J.N. Banerjea, *PL.*, p. 23, in *JUCDL.*, XXIII, 1933.
22. *Ibid.*
23. *Ibid.*, p.170.
24. *Ibid.*
25. *KaIN.*, p. 81.
26. Vangavasi edition, ch. XII, 335, 10.
27. *Cait.*, Ādi. 3.32-5.
28. *T. I*; *T.26*; *RLSBFCS*.p.59. n.1.
29. *RAS.*, 1928, "Buddha's Diadem or *Uṣṇīṣa*"; P.K. Acarya, *EHA.*, 1927, p. 90.
30. *Mah.*, II, p. 26; *D.*, II, pp.16ff; *DB.*, III, pp.14-6; IV, 1921, pp.137-39; *FDB.*, pp.72-3.
31. *Ap.*, v. 5573.
32. *Ibid.*
33. *Thū.*, p.85.
34. *Vam.*, I, 1935, p.209.
35. *Lv.*, p. 3
36. See note.1.
37. Karunāramsi, quoted by E. Conze, in the *large sūtra of perfect wisdom*, 1961, pp. 2-3; *Vam.*, p.107
38. *M.*, I, pp.188, 245.

IV Chapter

THEORY OF PROPORTIONS

Models

Artists, in the East as well as in the West, chose very remarkable and elegant feature of form from several very handsome males and females and incorporated them in their work. Such ideal human forms, which sculptors accepted, are considered as perfect human forms. Śukrācārya, an Indian master artist, says that “perchance one in a million has perfect form, perfect beauty. So only that image is perfect which conforms to the standard of beauty laid down in the *śāstras*.”¹ Leon Battista Alberti, a Roman master artist, says: “so we too, chose many bodies, considered to be the most beautiful by those who knew, and took from each and all their dimensions, which we then compared with one another and leaving out of account the extremes on both sides, we took the mean figures validated by the majority of *exempeda*”.² These two statements show that the basic theory of model forms, is necessarily based on the natural beauty found in the human body. They have considered not one type of human form as the model of a male, but several. Dürer, had five such types which corresponds to Indian types of male figure. Four types are equivalent to Lomazzo’s 9, 8, 7, headlengths and the very slender man.³ Indian artists describe the 108 *aṅgulas* the height and girth type as the best and it is equivalent to Dürer’s type (of nine heads) D.⁴

Through those various forms, artists have expressed different things, i.e., human, superhuman and divine qualities. Leon Battista Alberti explains the human forms:

“ If I’am not mistaken, the sculptor’s art of achieving likeness is directed to the two ends: One is that the image he makes should resemble this particular creature, say a man. They are not concerned to present the portrait of Socrates or Plato or some known person, believing they

have done enough if they have succeeded in making their work like a man, albeit a completely unknown one. At the other end is the one pursued by those who strive to represent and imitate not simply a man, say Caesar or Cato in this attitude and this dress, either seated or speaking in court, or some other known person,”⁵

The second kind of human form which expresses superhuman qualities that are based around a historical person. For instance, the image of the Buddha represents characteristics through the marks such as *uṣṇīṣa*, long-lobed ears, *ūrṇā* and halo etc. His long arms which are based on superhuman proportions, represent not only superhuman qualities but also superhuman appearance. Buddhist artists, in this way, symbolised the Buddha nature and represented it in an anthropomorphic form, thus giving expression to the Great Wisdom and the Great Compassion. If we take the image of Jesus Christ, its halo, the sagacious face and the hand posture represent the superhuman character and express Wisdom and Compassion with relation to God the Father (pl. 19).

For the third kind of image, there is no archetypal historical personage with divine qualities. Images such as those of Brahma, Viṣṇu, Śiva and Avalokiteśvara represent divinity in human form. “In India as well as in other ancient countries of the world, the deities were mostly conceived of anthropomorphically and represented as mortals in mythology and art”.⁶ According to the Hindu theory of divine representation ‘*pratimā* is *puruṣa*’;⁷ but as the supreme soul consists of both *puruṣa* and *prakṛti*, *puruṣa* alone cannot exist anywhere. So all images of gods should have a *piṇḍikā* or pedestal which represents *prakṛti*.⁸ But the image of Avalokiteśvara as a Bodhisattva expresses wisdom and compassion as their intermediate personification. The images of the Dhyāni Buddhas are representations of the *Dharmakāya*, or infinite wisdom and the Great compassion in the form of *Yab-yum*.⁹

The Indian theory of the beauty of the figures of gods has been explained by Śukrācārya as follows: “Standing or seated

comfortably, on their appropriate seats or mounts, eyes fixed without blinking, beardless and youthful as a boy of sixteen, gloriously dressed and arrayed, glorious in complexion and in action (granting blessings or benedictions), enveloped in clothes down to the feet, and decked with glorious ornaments- this is how the artist should conceive his deity".¹⁰ Archaeological evidence proves that all images belonging to Hindu, Buddhist and Jain art have the youthful appearance with strong and intelligent character, except a few special cases. Gandhāra artists, through foreign influence, made Buddha images with a beard which were not popular at all. Images of Buddhas, Bodhisattvas, Tirthaṅkaras and principal Hindu gods were made according to the above-mentioned theory and have the proportions of the ideal man or *mahāpuruṣa* who is necessarily perfect in form and expression.

Proportions

The full height of the standard male figure and its compass of fathom are equal. This is the early Buddhist theory of proportions of the human figure found in the Pāli *canon*. In the *Mahāpadāna Sutta* of the *Dīgha Nikāya* we find the description of this theory of proportions of the human figure which explains to us that the *Mahāpuruṣa* has a compass of arms equal to his full height.¹¹ It is noteworthy to see that this theory of proportions was not necessarily originated by Buddhists, and its application to Egyptian, Greek and Roman iconometry is evident ¹². In the old canon (pl. 20) as well as in the new canon (pl. 21) of Egyptian art, it is said that the full height of the standard male figure is equal to its arm - span, or fathom.¹³ Again the fathom is the largest unit of measurement of Egyptian metrology. According to the Greek and Roman Iconometry the full height of the human figure is taken as distance between the soles of feet to the top of the head (pl. 22). The extent of the fathom has been identified as the distance from the tip of the thumb of ones outstretched hand to the tip of the other and the full height of the male figure is described

in the old canon as the length from the sole of the feet to the hair-line on the forehead(pl.20), exactly the same as in early Indian canons of art.¹⁴ In the new canon of Egyptian art the fathom was considered as the length from the tip of the middle finger of one's outstretched hand to the tip of the other and the full height from the sole of the foot to the eyeline (pl.21). As a metrological unit, the fathom has subdivisions such as cubit, handbreadth and finger equivalent to Indian metrological units: *kara*, *kalā* and *aṅgula*. Their Roman equivalents are cubit, palm and finger.

This theory of relative units of measurement has been described in detail in the canons of art in the East and the West as an essential rule to be followed by artists. By the master artists of Egypt, the fathom is divided into four small cubits, each has six subdivisions called handbreadths. Each handbreadth is again subdivided into four equal parts called fingers and each finger has subdivisions: $1/2$, $1/3$, $1/4$, $1/8$, $1/16$. So the fathom, cubit, hand breadth and finger are very important units of measurement in Egyptian metrology.

In the foregoing discussion, we have seen that the fathom is the largest metrological unit of measurement and that its evolution appeared in late canons. In the old Egyptian canon, the cubit is explained as the distance from elbow to the tip of the outstretched thumb which also is called the small cubit. After about XXVI th Dynasty, the new canon was in use, and according to it the length from the elbow to the tip of the outstretched middle finger was considered as the royal cubit. Early Indian canons of art used the term *kara* for the equivalent of the Egyptian cubit. After the development of Indian metrology the term *kara* fell into disuse and *tāla* was employed instead of *kara*.

Already we have mentioned that the handbreadth and finger in Egyptian metrology are equal to Indian metrological units, *kalā* and *aṅgula* respectively. Just as in Egyptian canons

the finger was subdivided into 1/2, 1/3, 1/4,1/8,1/16 in Indian canons, The *aṅgula* was also divided exactly in the same manner. 1/16th of an *aṅgula* in Indian canon is identical with 1/2 of yava which is 1/8 th of an *aṅgula*.

The following table shows the metrological relationship in different traditions of art:

Full height of a male figure of 96
relative inches in height and girth

Egyptian	Fathom		Cubit		Handbreadth		Finger
	1	x	4	x	6	x	4
Indian	Fathom		kara		kalā		aṅgula
	1	x	4	x	6	x	4
Roman	Fathom		Cubit		Palm		Finger
	1	x	4	x	6	x	4

So the basic formula is as follows:

Egyption

Indian

Roman

FXCXHXI

FXCXKXI

FXCXPXI

= 96

= 96

= 96

= 1 x 4 x 6 x 4=96

It is a well - known fact that the length and the width of the face is the same as the length of a palm from the wrist to the tip of the outstretched middle finger.¹⁵ The value of the face length according to the nine *tāla* system, is 1/9th of the full height, which is equal to the face length given in the *Painter’s Manual of Mount Athos*, a Byzantine canon.¹⁶ Vitruvius and Leonardo da Vinci gave another type of face length of 1/10th of the full height, while Dürer gives the face lengths: 1/9th, 1/8th and 1/7th. These are exactly the same as the face lengths of 10,9,8 and 7 *tāla* types given in Indian canons of iconometry. The face is divided into three equal parts; from hairline to eyeline, to the end of nose, and to the chin. This also was a

theory common to artists in the East as well as the West. The width of the face is maintained as the distance from ear to ear, which equals the length from hairline to chin. In early Buddhist scriptures, Buddha's face is compared to the full moon in shape. Leonardo da Vinci describes the face of the standard male figure as a square. There, as far as the equality in the shape of the face is concerned there is no difference between the two statements. Consideration of the full height according to the face length is also based on a common theory. For instance, the male figure of nine units or *tāla* is explained as follows:¹⁷

1. Unit is allowed to the face (=1/9)
3. to the torso (=3/9)
2. each to the upper and lower parts of leg (=2/9)
- 1/3 to the top of the head
- 1/3 height of the foot
- 1/3 to the throat.

If we take the face length as 12 inches, the above-mentioned units can be explained more systematically thus:-

Face	12 inches	(=108/9 x 1)
Torso	36 "	(=108/9 x 3)
Thigh	24 "	(= 108/9 x 2)
Shin	24 "	(= 108/9 x 2)
heel	4 "	(=108/9 x 1/3)
Throat	4 "	(=108/9 x 1/3)
Head	4 "	(=108/9 x 1/3)

Total height = 108 inches

The above-mentioned male figure of nine faces is equivalent to the Indian nine *tāla* type of the Buddha figure (pl.23):

Face	12 inches	(=108/9 x 1)
Torso	36 "	(=108/9 x 3)
Thigh	24 "	(=108/9 x 2)
Shin	24 "	(=108/9 x 2)
Throat	3 "	(=108/9 x 1/3)
Head	3 "	(=108/9 x 1/3)
Knee	3 "	(=108/9 x 1/3)
heel	3 "	(=108/9 x 1/3)

Further comparison is given in the following table:

SYSTEM OF NINE MEASURES OR TYPE OF NINE EQUAL PARTS

Vertical Measurements of the body	Indian Navatāla Type	<i>Painters Manual of Mount Athos Dürer Gauricus (1609)</i>	Cennino Cennini <i>Trattato della Pittura (1437)</i>	Filarete <i>Trattato della Architettura (1464)</i>	Philander <i>Vetruvian Commentar (1544)</i>	Vasari <i>Introduzione della Scultura (1550)</i>
Skull						1/3
Face	1	1	1	1	1	1
Neck	1/3	1/3	1/3	1/3	1/3	1/3
Neck to Chest	1	1	1	1	1	1
Chest to Navel	1	1	1	1	1	1
Navel to Penis	1	1	1	1	1	1
Thigh	2	2	2	2	2	2
Knee	1/3	1/3	[1/3?]		1/3	(1/3?)
Shin	2	2	2	2	2	2
Heel	1/3	1/3	1/3	1/2	1/3	1/3
Full Height Total	<u>9</u>	<u>9</u>	<u>9 (?)</u>	<u>9(?)</u>	<u>9</u>	<u>9(?)</u>

System of ten Measures

Vertical measurements of the body	Indian	Lorenzo Ghiberti <i>Icommentari</i> (1455)	Ludovico Dolce Aretino (1557)
Skull		1/2	1/3
Face	1	1	1
Neck	1/3	1/2	2/3
Neck to chest	1	1	1
Chest to navel	1	1	1
Navel to Penis	1	1	1
Thigh	2 1/2	2 1/2	2
Knee	1/3	-	(1/2 ?)
Shin	2 1/2	2	3 (2?)
Heel	1/3	1/2	(1/2 ?)
Total	<u>10</u>	<u>10</u>	<u>10(?)</u>

‘In the case of finding the face length in relation to the full height one should divide the full height of the proposed figure by the number of its large equal parts to get the face length.

For instance, we take male figure of 96 inches in height, its number of large equal parts are 8. So we divide 96 by the number of its large equal parts: $8 (96 \div 8)$ then we find the face length as 12 inches. This method is applicable to all types of figures according to Indian metrology. In the case of male figures, application of the method is thus:

Seven tāla type

Full height	84	inches
Number of large equal parts	7	
Face length	$84 \div 7 = 12$	
This is similar to Dürer's type A. ¹⁸		

Eight tāla type

Full height	96	inches
Number of large equal parts	8	
Face length	$96 \div 8 = 12$	
This is similar to Dürer's type B. ¹⁹		

Nine tāla type

Full height	108	inches
Number of large equal parts	9	
Face length	$108 \div 9 = 12$	
This is similar to Dürer's type D. ²⁰		

Ten tāla type

Full height	120	inches
Number of large equal parts	10	
Face length	$120 \div 10 = 12$	

This is similar to Vitruvian type of 10 head lengths.²¹ The ten *tāla* system was employed by some Indian artists for the images of superhuman beings, such as Buddhas, Tīrthankaras and also for principal divine images of Hindus, the face length was extended up to 13 1/2 inches in the case of Buddha image. As a result of further development, the ten *tāla* system was subdivided into three types as follows:

Uttama or the great type; its face length 13 1/2 inches,

Madhyama or the middling type; its face length 12 inches,

Adhama or the small type; its face length 11.6 inches.

The *Mānasāra*, a South Indian canon of art and architecture, gives these three types with different face lengths:

Uttama or the great type; its face length is 13 inches,

Madhyama or middling type; its face length is 12 1/2 inches,

Adhama or small type; its face length is 12 inches.

The largest type of face ever recorded in Indian canons is 14 1/2 inches and it was recommended by the Draviḍa artists.²² It is noteworthy that with the extensions of the face length, the length of the palm also was extended due to the equality of face length and the length of palm.

Nevertheless each part of the human body has a fixed ratio to the others. So each unit of measurement given in the canons of proportions is necessarily bound with this relationship of parts of the body to the whole. Galen reports that "Chrisippus... holds that beauty does not consist in the element but in the harmonious proportion of the parts, the proportion of one finger to the other, of all the fingers to the rest of the hand, of the rest of the hand to the wrist, of these two to the forearm, of the forearm to the whole arm, in fact, of all parts to all other parts, as is written in the canon of Polyclitus".²³ This was a well-known system to the Egyptian artists and they expressed it through square grids which had certain geometrical qualities and potentialities. So any line drawn at random between two points of any figure constructed according to the canons will of necessity perform a geometrical function and create geometrical figures.

Earlier we have pointed out that the standard proportions of the male figure have been taken from living models considered the most beautiful.²⁴ Now we can understand that this "beauty comes about, little by little, through many numbers" as Polyclitus says.²⁵ Indian aesthetics from the very beginning recognized these principles, and they developed their aesthetic canons in accordance with them. The

Bṛhatsaṃhitā ²⁶ gives five different types of men and their proportions: *Haṃsa* type of men 96, *Śaśa* 99, *Rucaka* 102, *Bhadra* 105 and *Mālavya* 108 in height as well as in girth. Of these types *Haṃsa* and *Mālavya* types were taken as model forms and in the Indian iconometric system they were classified as *Aṣṭa-tāla* and *Nava-tāla* types respectively. The full height of these types necessarily are equivalent to the arm-span in each case.

As we have said before in this chapter, each unit of measurement in Egyptian metrology was reconsidered after about the XXVI th dynasty and the new canon was developed. As a result of the new canon the small cubit (distance from the elbow to the tip of the outstretched thumb) fell into disuse and was replaced for all purposes by the royal cubit. So now the difference between old and new canons is as follows:-

Old canon

Fathom:	Distance from the tip of the thumb of one outstretched hand to the tip of the other.
Full Height:	From the sole of the foot to the hairline on the forehead.
Cubit:	Distance from the elbow to the tip of the outstretched thumb.

New canon

Fathom:	Distance from the tip of the middle finger of one outstretched hand to the tip of the other.
Full height:	From the sole of the foot to the eyeline.
Cubit	Distance from elbow to the tip of the middle finger.

In Buddhist and Hindu iconometry the fathom and *Kara* fell into disuse and the *tāla* system was employed for all purposes. The value of the *tāla* is identified with the face length and the palm length. Sculptors and painters by using the *tāla* system brought all types of proportions into a systematic order. With the growth of spiritual symbolism in Indian art, artists paid deep attention to the mask as the most important part of the figure through which divine qualities can be

expressed more fruitfully. This is the reason why the face length was extended up to 13 1/2 inches, as we have seen before, but the basic theory of equality of length and width of the face was still the same.

Lepsius mentioned that the system of horizontal lines of human figure was developed by the Egyptian artists about the XII th dynasty into the 'classical' grid, which divided the height of the human figure into 18 squares from the sole of the foot to the hairline at the middle of the forehead (pl.20). Later about the XXVI th dynasty it was replaced by the 'late' grid which divides such figures into 21 squares from the sole of the foot to the eyeline²⁷ (pl.21). In India, the same system was employed especially for the face in the early period, and later it was applied to the whole figure.

For the making of vertical lines Indian artists used a special instrument called *lambaphalaka*. as Leon Battista Alberti used *finitorium* for the same purpose (pl.24a.) This was a very useful and essential instrument and an Indian artists used it very carefully in making divine images. The other important instrument used by the artists was the measuring rod. Italian artists called it *exempeda*²⁸ and Indian artists called it *salāka*. It is a thin wooden ruler as long as the length of the figure one wishes to measure from the sole of the foot to the hairline or eye line on the forehead or to the top of the head. Artists in Sri Lanka still use these two instruments and they call them *lambaṭatuva* (fig.24b) and *lāpata* respectively.

Units of Measuring ruler

The artists' ruler in different traditions is divided into certain units as follows:-

Egyptian : The full height of the figure is divided into large equal parts called cubits. Each cubit is subdivided into 6 equal parts called handbreadth. Each handbreadth is again subdivided into 4 equal parts called fingers and each finger has 1/2, 1/3, 1/4, 1/8 and 1/16 small parts.

Roman: (1) The full height of the figure is divided into cubits. Each cubit is subdivided into 6 palms and each palm is subdivided into 4 fingers.

(2) Leon Battista Alberti divides the full height of the figure into certain large equal parts called feet. Each foot is subdivided into 10 inches and each inch is again subdivided into 10 parts called minutes.

Indian: The full height is divided by the number of large equal parts, and each division is called a *tāla*. Each *tāla* is subdivided into 12 parts called *aṅgulas*. Each *aṅgula* is subdivided into small parts called *yavas*.

The iconometric systems used by the artists in Egypt, Greece, Rome and India have a remarkable and surprising relationship. This conformity, especially between near East and Greece, is explained as the result of a direct transmission of the Egyptian system.²⁹ It is true that the Roman system is based on the Greek system. Not only that, in this chapter we have seen that the Indian iconometric system also has the same conformity with the other two. Hence, we compare not only metric relationship but also some other archaeological evidences, that is to say, that Egypt, Greece, Rome and India are the most important regions as far as the development of Aryan civilization is concerned. There is no doubt that from the very early period of our history they were known to each other, and of course, they shared their metric knowledge like other ideas to a certain extent. But the place where this metric system really originated is still in question. On the other hand, not only was the Egyptian metric system derived from a standardisation of certain natural proportions found in the human body but also the Greek, Roman and Indian systems as well. To explain the basic knowledge which directed these artists to the same point through the same way, could have been the common root which is older than the Egyptian tradition.

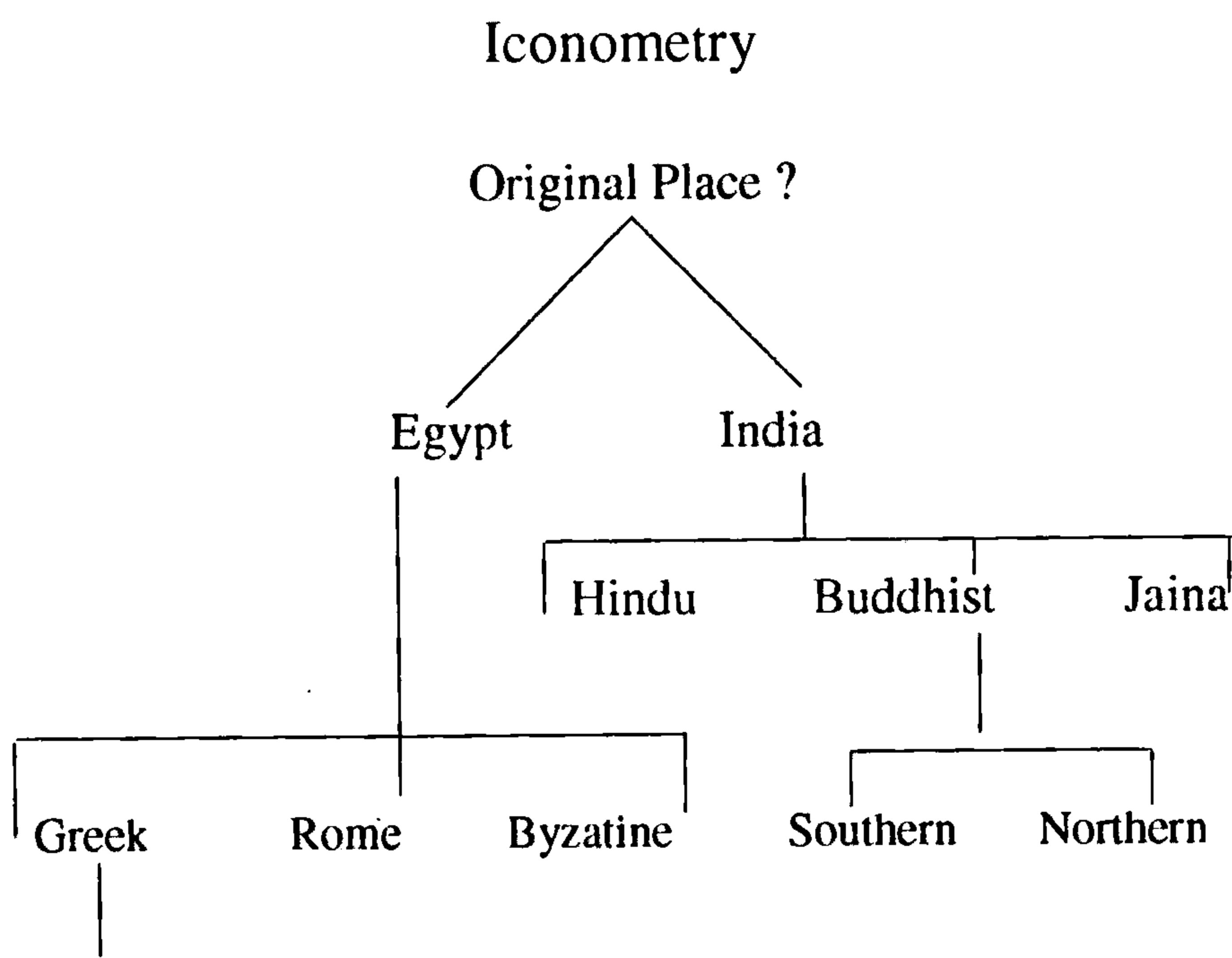


Fig 4

As far as the Indian metric system is concerned, the Indian subcontinent is the mother land of South-east Asian civilization; Indian artists developed their metric system starting from about the 6th century BC., through the Maurya, Kusana, Gupta and Pāla Dynasties. With the spread of Buddhism the Indian metric system was also introduced to the Southeast Asian countries. Strabo mentions that during the first century BC. India and Rome had diplomatic relationships with each other.³⁰ Pandya king, in about 20 BC., sent an embassy to the Roman empire during the reign of Emperor Augustus. The work of Vitruvius written in about 25 BC., shows a close connection with Indian canons of art and architecture. Erwin Panofsky, speaking about the Vitruvian metric system says: "I have no doubt that the origin of this system... is to be sought in the East".³¹ J.N. Banerjea thinks that Vitruvius learnt it somewhere in South India.³² The Vitruvian school has played a very important role in the history of Roman art and architecture until Leon Battista Alberti introduced his new system called *exempeda*. The relationship between Indian and Byzantine metric systems also is evident.

References

1. *Suk.*, IV.4.104-5. p.3.
2. *LBAPS.*, p.135.
3. Panofsky, E., *MVA.*, p. 123; *HFAD.*, trnsl. pl. 88-91.
4. *MVA.*, p. 123.
5. *LBAPS.*, p.135.
6. *Banerjea J.N.*, *DHI.*, p.34.
7. *Ag.*, ch.56.
8. *CIA.*, p.386.
9. Olschak, Blanche Christine, *MAAT.* p.126.
10. *SNIAA.*, p.14.
11. *D.*, II, p.18.
12. Iverson, Eric, *CPEA.*, pp.22-23; Imra A. Richter, *SNBLV.*, p.147; *LWLV.*, I, p.255; *JHS.*, xxxv, pp.227-255
13. *CPEA.*, p.22.
14. *Bṛh.*, ch. 68 v.7.

15. Richter, Jean paul *LWLV.*, I, p.245; *CH.* of Cennino d'Andrea Cennini, transl., pp.48-9.
16. *MVA.*, pp.103,127.
17. *Ibid.*, pp.103-4.
18. *HFAD.*, pl.88-91.
19. *Ibid.*
20. *Ibid.*
21. *MVA.*, p.95; *LWLV.I*, p.255.
22. *DHI.*, p.360.
23. *MVA.*, p.92.
24. *Supra*, p.93.
25. *AAn.*, 1889, No.I,p.10; *MVA.*, p.96.
26. Ch.68 v.7.
27. *CPEA.*,p.30.
28. *LBAPS.*, p.131.
29. *CPEA.*,p.23.n.1.
30. *DHI.*,p.197.
31. *MVA.*, p. 105.
32. *CIA.*, p.197.

Chapter V

SYSTEMS (*TĀLAS*) , TYPES AND METHODS OF PROPORTION OF IMAGES

The length of the face and that of the palm is considered as having 12 relative *aṅgulas* or finger breadths and this is the large unit of measurement which is called the *tāla* by which the proposed figure should be divided into certain large equal squares. The second long unit called the *aṅgula* which is approximately 1/12th of the *tāla*. The small unit is called the *yava* and it is 1/8th of an *aṅgula*. In Indian iconometry the *tāla*, *aṅgula* and *yava* are the most important units of measurement as far as paintings and sculptures are concerned. The following table shows the method of making *tāla*, *aṅgula* and *yava*:

Aṅgula		Yava
12 (=1 x 12)	=	96 (=8 x 12)
24 (=2 x 12)	=	192 (=8 x 24)
36 (=3 x 12)	=	288 (=8 x 36)
48 (=4 x 12)	=	384 (=8 x 48)
60 (=5 x 12)	=	480 (=8 x 60)
72 (=6 x 12)	=	576 (=8 x 72)
84 (=7 x 12)	=	672 (=8 x 84)
96 (=8 x 12)	=	768 (=8 x 96)
108 (=9 x 12)	=	864 (=8 x 108)
120 (=10 x 12)	=	960 (=8 x 120)
132 (=11x 12)	=	1056 (=8 x132)
144 (=12 x 12)	=	1152 (=8 x 144)

Following is the regularised order of the systems from 1 to 10:

Tāla or System	Type Division	Method Method	Full height in Angulas
1	A	12 x 1 + 4	16
	B	12 x 1	12
	C	12 x 1 - 4	8
2	A	12 x 2 + 4	28
	B	12 x 2	24
	C	12 x 2 - 4	20
3	A	12 x 3 + 4	40
	B	12 x 3	36
	C	12 x 3 - 4	32
4	A	12 x 4 + 4	52
	B	12 x 4	48
	C	12 x 4 - 4	44
5	A	12 x 5 + 4	64
	B	12 x 5	60
	C	12 x 5 - 4	56
6	A	12 x 6 + 4	76
	B	12 x 6	72
	C	12 x 6 - 4	68
7	A	12 x 7 + 4	88
	B	12 x 7	84
	C	12 x 7 - 4	80
8	A	12 x 8 + 4	100
	B	12 x 8	96
	C	12 x 8 - 4	92
9	A	12 x 9 + 4	112
	B	12 x 9	108
	C	12 x 9 - 4	104
10	A	12 x 10 + 4	124
	B	12 x 10	120
	C	12 x 10 - 4	116

In the Buddhist iconometry the following systems and types are prescribed as standards for the different figures:

System	Type	Method	Full height in <i>Aṅgulas</i>
4	A	12 x 4	48
6	A	12 x 6	72
7	A	12 x 7	84
8	A	12 x 8	96
9	A	12 x 9 + 5.7	113.7
	B	12 x 9	108
10	A	12 x 10 + 5	125
	B	12 x 10 + 4	124
	C	12 x 10	120
	D	12 x 10 - 1/2	119.4
11	A	12 x 11	132
12	A	12 x 12	144

All the systems and types of proportion used by the Eastern artists for the purposes of making Buddhist sculptures and paintings are followed by the Indian Buddhists, Hindus, Sri Lankans, Japanese, Tibetans, Mongolians and the Chinese artists. The following tables give different height measurements of figures according to each system and type as in the canons.

Indian Buddhist I

System x type A 1 (*in the Buddhābhāsita Pratimālakṣaṇa*).

The full height of the figure is 125 relative *aṅgulas*. Vertical measurements of major parts of the body :

Part of the body	<i>Aṅgula</i>	Yava
<i>uṣṇīṣa</i>	4	
skull	4	
face	13	4
neck	4	
neck to the chest	12	4
thence to the navel	12	4
navel to throd of the penis	12	4
thigh	25	
knee	6	
shin	25	
heel	6	

	<i>Tālas</i>	<i>Aṅgulas</i>	Yavas
Total	10.5	= , 125	= 1000

Indian Buddhist II

System X type A 2 (*in the Pratimāmānalakṣaṇa*).

Full height of the figure is 125 relative *aṅgulas*.
Vertical measurements of major parts of the body:

Part of the body		Aṅgula	
skull		4	
face		12	
neck		4	
torso		40	
thigh		26	
knee		5	
shin		26	
heel		8	
Tālas		Aṅgula	
Total	10.5	=	125 = Yava 1000

Indian Buddhist III

System X Type B 1 (*in the Kriyāsamuccaya*).

Full height of the figure is 124 relative *aṅgulas*.
Vertical measurements of major parts of the body:

Part of the body		Aṅgula		Yava	
from the <i>uṣṇīṣa</i> to the chin		20		4	
neck		4			
neck to the chest		12		4	
thence to the navel		12		4	
thence to the root of the penis		12		4	
thigh		25			
knee		6			
shin		25			
heel		6			
Tālas		Aṅgulas		Yavas	
Total	10.4	=	124 =	992	

Indian Buddhist IV

System VIII Type AI (*in thePratimāmānalakṣaṇa*).

Full height of the figure is 96 relative *aṅgulas*. Vertical measurements of major parts of the body:

Part of the body		Aṅgula	
face		12	
neck		3	
thence to the chest		12	
thence to the navel		12	
thence to the root of the penis		12	
thigh		20	
knee		3	
shin		20	
heel		2	
	Tālas		Aṅgulas
Total	8	=	96
			=
			Yavas
			768

Indian Buddhist V

System VII Type A 1 (*in the Pratimāmānalakṣaṇa*).

Full height of the figure is 84 relative *aṅgulas*. Vertical measurements of major parts of the body:

Part of the body	Aṅgula		
skull	3		
face	12		
neck	3		
neck to navel	19		
thence to the root of the penis	3		
thigh	19		
knee	3		
shin	19		
heel	3		
	Tālas	Aṅgulas	Yavas
Total	7	= 84	672

Indian Buddhist VI

System VI type A 2 (*in the Pratimāmānalakṣaṇa*).

Full height of the figure is 72 relative *aṅgulas*.

Vertical measurements of major parts of the body:

Part of the body	Aṅgula	
skull	2	
face	12	
neck	2	
neck to the navel	16	
thence to the root of the penis	3	
thigh	16	
knee	2	
shin	16	
heel	3	
	Tālas	Aṅgulas
Total	6 =	72 =
		Yavas
		576

Indian Buddhist VII

System IV A 1(*in the Pratimāmānalakṣaṇa*).

Full height of the figure is 48 relative *aṅgulas*.

Vertical measurements of major parts of the body:

Part of the body	Aṅgula		Yava
skull	1		
face	12		
neck	1		
torso	12		
thence to the <i>kaṭī</i>	1		4
thigh	9		
knee	1		
shin	9		
heel	1		4
	Tālas	Aṅgulas	Yavas
Total	4 =	48 =	384

Sri Lankan I

System X Type B 1 (*in the Sāriputra*).

Full height of the figure is 124 relative *aṅgulas*. Vertical measurements of major parts of the body:

Parts of the body	Aṅgula	Yava
Uṣṇiṣa	1	
skull	3	
face	13	4
neck	3	4
neck to the chest	13	4
thence to the navel	13	4
thence to the root of the penis	13	4
thigh	27	
knee	4	4
shin	27	
heel	4	
Tālas	Aṅgulas	Yavas
Total 10.4 =	124 =	992

Sri Lanka Buddhist II

System IX Type CI (*in the Ālēkhyalakṣaṇa*).

Full height of the figure is 112 relative *aṅgulas*.

Vertical measurements of major parts of the body:

Part of the body	Aṅgula	Yava
skull	4	
thence to the eye-line	4	
thence to the end of the nose	4	
thence to the chin	4	
thence to the neck		4
neck	3	4
neck to the chest	12	
thence to the navel	12	
thence to the root of the penis	12	
thigh	24	
knee	4	
shin	24	
heel	4	
Tālas	Aṅgulas	Yavas
Total 9.4 =	112 =	896

Hindu I

System x Type BI (*in the Silparatna*).

Full height of the figure is 124 relative *aṅgulas*. Vertical measurements of major parts of the body;

Part of the body	Aṅgula	Yava
<i>uṣṇīṣa</i>	1	3
skull	3	
skull to the eye-line	4	3
thence to the end of the nose	4	3
thence to the chin	4	3
thence to the neck		4
neck	3	7
neck to the chest	13	3
thence to the navel	13	3
thence to the root of the penis	13	3
thigh	27	
knee	4	
shin	27	
heel	4	
Total	Tālas 10.4 = Aṅgulas 124 =	Yavas 992

Hindu II

System X Type B 2 (*in the Mānasāra*).

Full height of the figure is 124 relative *aṅgulas*. Vertical measurements of major parts of the body:

Part of the body	Aṅgula	Yava
Skull	4	
face	13	
neck	4	4
neck to the chest	13	4
thence to the navel	13	4
thence to the root of the penis	13	4
thigh	27	
knee	4	
shin	27	
heel	4	
Total	Tālas 10.4 = Aṅgulas 124 =	Yavas 992

Hindu III

System X Type E 1 (*in the Śukraniti*).

Full height of the figure is 119 relative *aṅgulas*.

Vertical measurements of major parts of the body:

Part of the body		Aṅgula	
face		13	
neck		5	
neck to the chest		13	
thence to the navel		13	
thence to the root of the penis		13	
thigh		26	
knee		5	
shin		26	
heel		5	
Tālas		Aṅgulas	
Total 10-1	=	119	= Yavas 952

Japanese I

System X type A 1. (*in Ryo-do-kyo-sokuthō*)

Full height of the figure is 125 relative *aṅgulas*. Vertical measurements of major parts of the body :

Part of the body		Aṅgula		Yava	
<i>uṣṇīṣa</i>		4			
skull		4			
face		13		4	
neck		4			
neck to the chest		12		4	
thence to the navel		12		4	
thence to the root of the penis		12		4	
thigh		25			
upper knee		4			
knee		4			
shin		25			
heel		4			
Tālas		Aṅgulas		Yavas	
Total	10.5	=	125	=	1000

Japanese II

System X Type C1. (*in Ryo-do-kyo- Sokuhto*)

Full height of the figure is 120 relative *aṅgulas*. Vertical measurements of major parts of the body:

Part of the body	Aṅgula
<i>uṣṇīṣa</i>	4
thence to the front hair	4
thence to the eye-line	4
thence to the end of the nose	4
then to the chin	4
neck	4
neck to the chest	12
thence to the navel	12
thence to the root of the penis	12
thigh	24
upper knee	4
knee	4
shin	24
heel	4
Total Tālas = Aṅgulas = Yavas	
	10 = 120 = 960

Japanese III

System IX Type DI (*in the Ryo-do-kyo-soku-hō*)

Full height of the figure is 108 relative *aṅgulas*. Vertical measurements of major parts of the body:

Part of the body	Aṅgula
skull	3
face	12
neck	3
neck to the chest	12
thence to the navel	12
thence to the root of the penis	12
thigh	24
knee	3
shin	24
heel	3
Total Tālas = Aṅgulas = Yavas	
	9 = 108 = 864

Tibetan and mongolian I

System X Type A 1(*in Tibetan translation of the Pratimā māṇalakṣaṇa*).

Full height of the figure is 125 relative *aṅgulas*. Vertical measurements of major parts of the body:

Part of the body	Aṅgula			
face	12			
neck	4			
neck to the chest	12			
thence to the navel	12			
thence to the root of the penis	12			
thigh	36			
knee	5			
shin	36			
ankle	2			
heel	4			
Tālas	Aṅgulas		Yavas	
Total 10.5 =	125	=	1000	

Tibetan and Mongolion II

System X Type C I (*in the commentary of Ratnarakṣita*).

Full height of the figure is 120 relative *aṅgulas*. Vertical measurements of major parts of the body:

Part of the body	Angula	Yava
skull	4	
thence to the eye- line	4	
thence to the end of the nose	4	
thence to the chin	4	
neck	4	
neck to the chest	12	5
thence to the navel	12	5
thence to the root of the penis	12	5
thigh	25	
knee	7	
shin	25	
ankle	2	
heel	4	
Tālas	Aṅgulas	Yavas
Total 10.7/8 =	120.7	= 967

Tibetan Mongolian III

System X Type D 2 (*in Tibetan translation of the Pratimālakṣaṇa of Sāriputra*).

Full height of the figure is 119.4 relative *aṅgulas* .
Vertical measurements of major parts of the body:

Part of the body	Aṅgula	Yava
skull	4	
thence to the eye-line	4	
thence to the end of the nose	4	
thence to the chin	4	5
neck	4	
neck to the chest	12	5
thence to the navel	12	5
thence to the penis	12	5
thigh	25	
knee	4	
shin	25	
ankle	3	
heel	4	
Tālas	Aṅgulas	Yavas
Total 10.4/8 =	119.4 =	956

Tibetan and Mongolian IV

System X Type D (*in the Tibetan translation of the Kriyāsamuccaya*).

Full height of the figure is 120.4 relative *aṅgulas* .
Vertical measurements of major parts of the body:

Part of the body	Aṅgula	Yava
skull	4	
skull to the eye-line	4	
thence to the end of the nose	4	
thence to the chin	4	5
neck	4	
neck to the chest	12	5
thence to the navel	12	5
thence to the root of the penis	12	5
thigh	25	
knee	6	
shin	25	

ankle			2		
heel			4		
	Tālas		Aṅgula		Yavas
Total	10.4/8	=	120.4	=	964

Tibetan and Mongolian
System X Type E (*in the Sumbakhambo and Lobson-Danbi*).

Full height of the figure is 118.6 relative *aṅgulas*. Vertical measurements of major parts of the body.

Part of the body	Aṅgula		Yava
cintāmaṇi	2		
skull	4		5
face	12		5
neck	4		
neck to the chest	12		5
thence to the navel	12		5
thence to the root of the penis	12		5
thigh	25		
knee	3		
shin	25		
heel	4		5
	Tālas	Aṅgulas	Yavas
Total	10-2 =	118	= 950

Tibetan and Mongolian VI
System IX Type A1 (*in the Tszonkhaba*)

Full height of the figure is 113.7 relative *aṅgulas*. Vertical measusrements of major parts of the body:

Part of the body	Aṅgulas	Yavas
skull	4	5
skull to the eye-line	4	
thence to the end of the nose	4	
thence to the chin	4	5
neck	4	
neck to the chest	12	
thence to the navel	12	
thence to the root of the penis	12	

thigh		24		
knee		4		
shin		24		
heel		4		5
	Tālas		Aṅgulas	Yavas
Total	9.5	=	113	= 911

Tibetan and Mongolian VII

System IX Type C 1(*in the Tantra of Saṃvara*).

Full height of the figure is 112 relative *aṅgulas*. Vertical measurements of major parts of the body:

Part of the body		Aṅgula		
skull		4		
face		12		
neck		4		
neck to the chest		12		
thence to the navel		12		
thence to the root of the penis		12		
thigh		24		
knee		4		
shin		24		
heel		4		
	Tālas		Aṅgulas	Yavas
Total	9.4	=	112	= 896

Tibetan and Mongolian VIII

System IX Type B 1 (*according to Tāranātha*)

Full height of the figure is 113.7 relative *aṅgulas*. Vertical measurements of major parts of the body:

Part of the body	Aṅgulaa	Yava
skull	4	5
skull to the eye-line	4	
thence to the end of the nose	4	
thence to the chin	4	5
neck	4	
neck to the chest	12	
thence to the navel	12	

thence to the penis	12		
thigh	24		
knee	4		
shin	24		
heel	4		5
	Tālas	Aṅgulas	Yavas
Total	9.5	= 113	= 911

The face of system IX and X of IB. I ;S.I; H.I,II,III; J.I;TM.II,III,IV,V,VII is proportionately larger than that of IB.II,III;S.II;J.II;III;TM.I,VI. The large face must be a later development and it is to accentuate the superhuman and divine figures. The face of such figures was considered as the spiritual seat by which the artist could express the highest wisdom and great compassion in the case of Buddha Image.

The full height of the human, superhuman and divine figures were considered variantly from the sole of the foot to (1) the top of the *uṣṇīṣa*, (2) the top of the head, (3) the hair -line on the forehead and, (4)the eye-line. In Egypt, in the old canon the full height was considered as No.4 and in the later canon No.3. In India, except for No.4, the other three were followed by the artists as follows:

Full Height	Tradition or school	
No. 1	IBS X T A 1	H S X T B J
	S X T A 1	J S I X T A 1
	J S X T	
No. 2.	I B S X T A 2	H S X T B 2
	I B S X T B 1	CH S X T A1
	SL S X T B 1	
	SL S IX T	TM S X T A1
		TM S X T
		TM S X T D1

TM S X T D 2

TM S IX T B 1

No. 3.

IB S VIII T A 1
IB S VI T A 1

HS X TE1

TM S X T A 1

It seems to me that all those traditions discussed in this chapter should belong to three schools as it has been shown out according to the above table.

Method of proportions

The absolute full height of the proposed figure should be divided into certain relative(or proportionate)units of measurement depending on each system and type. These are the units which are called the *tāla* ,*aṅgula* and *yava*. If an artist finds a piece of wood which is 100 metres in length and he is going to make an image of the Buddha of system X Type A 1 out of it, then first of all he must divide 100 metres into 125 or 124 relative *aṅgulas* which is the standard full height of System X Type A 1, in order to convert the absolute measurement into the relative, he should make his measuring rod or ruler of the System X Type A 1 according to 125 relative *aṅgulas* of 100 metres length. On this ruler he should mark 10.5 *tālas*, =125 *aṅgulas* = 1000 *yavas*. With this ruler he marks all the measurements of the figure on the surface of the wood. If we take 1 metre length of wood the process is the same. The following is the summary of the methods of all Buddhist Systems and Types of proportion given in this chapter:

School	System	Type	Division	Method of finding a part Measurement	
IBI	X	A	1	100m./125x13 1/2	face
IBII	X	A	2	100m./125x12	"
IBIII	X	B	1	100m./124x12 ?	"
IBIV	VIII	A	1	100m./96x12	"
IBV	VII	A	1	100m./84x12	"
IBVII	VI	A	1	100m./48x12	"
S I	X	B	1	100m./124x131/2	"

S II	IX	C	1	100m./112x12	"
HI	X	B	1	100m./124x13 1/8	"
H II	X	B	1	100m./124x13 1/8	face
IBVIII	IV	A	1	100m./48x12	"
H III	X	E	1	100m./119x13	"
J I	X	A	1	100m./125x13 1/2	"
J II	X	C	1	100m./120x12	"
J III	IX	D	1	100m./108x12	"
TM I	X	A	1	100m./125x12	"
TM II	X	C	1	100m./120x12	"
TM III	X	D	2	100m./119 1/2x12 5/8	"
TM IV	X	D	1	100m./120 1/2x12 5/8	"
TM V	IX	A	1	100m./113 7/8x12 5/8	"
TM VI	IX	C	1	100m./112x12	"
TM VII	IX	B	1	100m./113 7/8x12 5/8	"
TM VIII	X	D	1	100m./118 6/8x12 5/8	"

Hindu and Buddhist forms according to the Tāla System

Tāla	Hindu figures	Buddhist figures
Eka-tāla	(12X 1) : <i>kabandha</i> :	
Dvi-tāla	(12 X 2) : <i>kuṣmāṇḍa</i> :	
Tri-tāla	(12 x 3) : <i>bhūta, kinnara</i> :	
Catus-tāla	(12 x 4) : <i>vāmana</i> :	
pañca-tāla	(12 x 5) : Kubja, Vignēśvara :	
ṣaṭ-tāla	(12 x 6) : <i>preta</i> :	children, Sēnāpati (Kārtikēya), <i>vināyaka, yakṣas</i>
Sapta-tāla	(12 x 7) : <i>vetāla, preta</i> :	mothers
Aṣṭa-tāla	(12 x 8) : <i>men,</i> :	ordinary men, god- desses, god like terrible beings, (<i>yamāntakas</i>)
Nava-tāla	(12 x 9) <i>rākṣasa, asura</i> :	gods, goddesses, Buddhas, <i>yakṣa, apsarās, Aṣṭa-mūrti, Marudgaṇa</i> Bodhisattvas
Uttama-nava-tāl a	(12 x 9+4) : Daityēśa, Yakṣēśa, Uragēśa, Siddha, Gandharva, Chāraṇa, Vidyēśa, Śiva Aṣṭamūrti	

Adhama nava-tāla (12 x 9 – 4) : Kuvēra, nine grahas

Adhama-daśa-tāla(12 x 10 – 4) : Indra, lokapālas, Candra,

Sūrya, Ādityas(12),
Rudras (11), Vasus(8),
Asvini dēvatās (2)
Brigu, Mārkaṇḍeya,
Garuḍa, Sēṣa, Guha,
Ṛṣis (7), Guru, Ārya,
Chandēśa, Kṣētrapāla

Madhyama-daśa-tāla -Śrī-dēvī, Bhūmi-dēvī

, Buddha Brahma,

Umā, Sarasvatī

Durgā, Sapta-mātrikā, beings.

Goddess Carcikā, Ṛṣis,

Ūṣā, Jyēṣṭhā

the Brahmarākṣasas

Uttama-daśa-tāla : Brahma, Śiva, Viṣṇu

the Celestial beings

Buddhas

Conclusion

The basic principles of Buddhist art are pre-Buddhist in nature. The idea of *Mahāpuruṣa* or the Great Man was borrowed from the Brahmins. Some characteristics of *Mahāpuruṣa* might have come from outside the Indian subcontinent. The method of proportion of figures are basically common to those of Egypt, Greece, India and Rome. This similarity leads us to conclude that either they obtained the same knowledge by observation of common objects or they shared the same knowledge which could have been derived from an older root.

In the 6th century B.C., even before the rise of Buddhism, religious buildings of different sects were decorated with sculptures and paintings. In the Buddhist Monasteries, all figures except those of men or women coupling were allowed. It was a common belief in India that only religious buildings and royal buildings were allowed to be decorated with all kinds of figures of all tastes (*rasa*). However it is clear that in India, as in Egypt, Greece and Rome, sculptures and paintings were an essential part of architecture. For this reason the early canons of architecture of each tradition included some chapters dealing with sculpture and painting.

Aspects of art borrowed by the Buddhists later, were converted into Buddhism and developed as a part of their own style. With the spread of Buddhism, Buddhist art also was introduced throughout South Asian and Southeast Asian countries and India became their motherland. The majority of art elements and methods of proportions were developed in India and they were then borrowed by other Buddhist countries. Continuous international Buddhist relations were an important factor of further influence.

At the very beginning of Buddhism, during the Buddha's life-time, the Buddha had been identified as neither a human being (*manussa*) nor a *deva* nor a *gandhabba* nor a *yakkha*. More aptly he was defined as the Buddha. His likeness was

difficult to be conceived in the form of a man or a *deva* or a *gandhabba* or a *yakkha*. According to both Buddhist traditions, Thēravāda and Mahāyān (Southern and Northern schools), the Buddha was considered to be 'mind-made' (*manomaya*) or an imagination whose exact form was unknown to the early Buddhists. Therefore during his life-time and the period soon after his *parinirvāṇa*, during the first period of Buddhist art, the Buddha was represented by an iconic symbols such as the Bodhi Tree, Wheel of the Law etc. The first symbol representing the Buddha was the *Asvattha* Tree (*ficus religiosa*) under which Siddhartha Gautama achieved perfect Enlightenment (*sammāsambodhi*). On another occasion the Buddha himself declared that he could be called by the name of *acchariya-manussa* or a wonderful man, but nobody knew the characteristics of such a person so as to be able to portray exactly his likeness. The concept of *Mahāpuruṣa*, another title for the Buddha, was borrowed from Brahmins and developed in both ways, iconographically and iconometrically so as to be able to represent the Buddha in an anthropomorphic form. The description of the *Mahāpuruṣa* laid down in the *Dīgha Nikāya* was common to all Buddhist sects and it was followed even by the Hindus and Jains. So early Indian canons of proportion were based on the Buddhist description of *Mahāpuruṣa* not only for the perfect male figure but also for the female figure.

The standard anthropomorphic form of the Buddha which consists of both Great Wisdom and Great Compassion is perfect in form and beauty, for the Buddha is supposed to be a super human being (*acchariya-manussa*).

The characteristics of the Buddha are the 32 major marks, 80 minor marks, the halo and the mass of rays (*kētumālā*) on the top of his head, the nimbus and the body rays of six colours. In this particular respect all Buddhas are the same. The two-fold Buddha nature may be represented as a single form or as a dual form. As a single form he is a male, with Great Wisdom

and great Compassion combined in him. As a dual form Great Wisdom becomes a female while Great Compassion becomes the male and they are represented in their union. These representations, of the male and the female, are supposed to be the father and mother of Bodhisattvas.

In the development of the Buddhology, in the Northern Buddhism, the *Trikāya* doctrine have produced countless Buddhas, Buddha *śaktis* and Bodhisattvas. Of these the Ādi-Buddha is supposed to be the primordial and the other Buddhas are supposed to have emanated from him. Originally the Ādi-Buddha himself was not presented in an anthropomorphic form, but when he appeared in other forms such as Vajradhara, Vajrasattva, Amitābha etc., he was represented in an anthropomorphic form. In the development of *Trikāya* Buddhas it is evident that there was a great influence from the Sun Myth. Therefore the five Dhyani Buddhas were placed on the orb of the sun. The basic principle of the Buddhology is the *Dharmakāya* (Pāli: *Dhammakāya*) or the Body of Law, which of course is the Tathāgata or the Buddha in Buddhism. So it seems to me that the likeness of Siddhārtha Gautama has never been portrayed, as far as his humanity is concerned. The image which has been regarded as representing him is an anthropomorphic representation of the perfect Enlightenment (*sammāsambodhi*).

The guiding points laid down in the *Dīgha Nikāya* and the rules subsequently given in the canons of Buddhist art were strictly followed by the artists in making sculptures and paintings, but in the comparison of these with the ancient sculptures and paintings only some Gandhara artists were not in line as they were newly converted Buddhists or foreigners.

The history of the Buddha image goes far back to about the 3rd century BC. as it is referred to in the *Apadāna*, a canonical work. The *Mahāvamsa*, one of the two early chronicles of Sri Lanka, refers to a particular stone Buddha image made by King Devānampiya Tissa (3rd century BC) which was

repeatedly mentioned even in the later inscriptions. Chinese records also refer to Buddha images from the 3rd century BC. In the Pāli commentaries there are many references to show that Buddha images were made before the 2nd century AD. Therefore the origin of the Buddha image is likely to be somewhere around in the 3rd century BC. The Sri Lankan artists, possibly, learned to make the Buddha image from Mauryan artists long before the emergence of so-called Greco-Buddhist School.

The Buddha image plays an important role in meditation. The worship of the Buddha image was a part of meditation. For other purposes, the Buddha image like the *stūpa* is one of the three *cētiyas*, i.e., *sārīrika* (bodily relics), *uddēsika* (image of the Buddha) and *pāribhōgika* (a relic of personal use).

Most theories of Buddhist art could be found anywhere in the East where Buddhism was prevalent for many centuries. It is noteworthy that the earliest known expressionistic theory of art which is more perfect than that of Croce's is found in the *Dhammasaṅgani* of the 3rd century BC. or earlier, and its commentary of not later than the 5th century AC. The painter or the sculptor at the time of painting or making a sculpture has no other mental state than the formative spirit that translates itself externally into the pictorial or plastic representation. According to the canons of art it is evident that artists followed this theory in order to make correct representation. Only this kind of representation can lead people to true tastes (*rasa*) whatever it may be whether wordly or supermundane. Other theories of proportions are basically the same as in Egypt, Greece and Rome.

In the parts of a human body, there should be the greatest harmony in the metrological relations of different parts to the general magnitude of the whole. The distance from the sole of the feet to the top of the head applies to the distance from the tip of the middle finger of one outstretched hand to that of the other outstretched hand. The human whose girth and height

are the same is supposed to be perfect in beauty and form. At least four centuries before the introduction of this theory by Vitruvius, circa 1st century BC., in his *The Ten Books on Architecture*, Buddhists in India knew of it as it was laid down in the *Dīgha Nikāya*, and the Indian canons of proportions of Buddhists, Hindus and Jains were based on it. It is evident that the same theory had been followed by the Greek and Egyptian artists from the very beginning. Further, the dividing of the full height of a human figure by its face length or the length of the palm and the use of the units of measurement, i.e. cubit, handbreadth and fingerbreadth, are also common to both Eastern and Western traditions; thus: $4c \times 6h \times 4f = 96$ fingers is the height of a human figure. In the light of these, the theory of symmetry and the harmonious proportion and their method of proportion of the human figure suggests that they have derived from one and the same source which must be older than the Egyptian tradition.

For the first time, in this study, the Buddhist iconometry is methodologically and systematically presented. All canons of proportions of Sri Lankan, Tibetan, Mongolian, and Japanese are of Indian origin, but according to some minor distinctions they may be divided into three schools, such as No. 1: IB, J, H; No. 2: IB, H, SL, Ch. and TM; No. 3: IB, H and TM. In the light of this study, by Systems and Types of early Indo-Asian icons of which the canons are not in existence can be reconstructed accordingly by the examination of the existing figures in painting and sculpture belonging to that age. On the whole, iconometry is a scientific guide to the artists as well as to the archaeologist.

Glossary

<i>abhaya(mudrā):</i>	a posture which grants absence of fear.
<i>abhidhamma:</i>	third section of Pāli Tripitaka which explains the philosophical aspects of the <i>Dhamma</i> the teaching of the Buddha.
<i>abhigamana:</i>	going to the temple daily with the speech the body and the mind centred on him.
<i>acchariyamanussa:</i>	wonderful man, the Buddha who has superhuman characteristics and signs.
<i>ādarśajñāna:</i>	mirror-like knowledge, one of the five <i>jñānas</i> of the Tathāgata.
<i>adhama:</i>	low or small, one of the three divisions of a <i>tāla</i> .
<i>adhiṣṭhāna:</i>	supernatural powers.
Ādi-Buddha:	first Buddha.
Ādi-Dharma:	consort of Ādi-Buddha.
<i>ajjuna:</i>	<i>Pentaptera Arjuna</i> .
<i>akaniṣṭha:</i>	highest realm according to the Buddhist cosmology.
<i>amṛta:</i>	ambrosia, deathless state or the Buddhist nirvāna.
<i>Ānandabōdhi:</i>	a Bodhi tree planted by Ānanda at the Jētavana monastery to represent the Buddha.
<i>aṅgula:</i>	finger-breadth, which is equal to 8 barley corns.
<i>aṇu:</i>	atom, 1/8th of a <i>ratharenu</i> (cart dust).
<i>anusmṛti:</i>	memory.
<i>anuvyañjana:</i>	minor marks of the body of the Buddha.
<i>appaṭima:</i>	formless
<i>ardhacitra:</i>	low relief.
<i>ardhaparyāṅkāsa:</i>	half <i>paryāṅka</i> position with only one leg pendent.
<i>arka:</i>	sun, here it means the twelve suns to indicate 12 <i>aṅgulas</i> .
<i>artha:</i>	material wealth.
<i>āsana:</i>	seat or pedestal or the position of the legs.
<i>āsanaghara:</i>	pedestal- house.
<i>aṣṭīyanuvyañjana:</i>	eighty minor marks of the body of the Buddha.
<i>aṣṭatāla:</i>	eight <i>tālas</i> .
<i>asvattha:</i>	<i>Ficus Religiosa</i> , the Bodhi Tree of Gautama Buddha.

<i>aṭṭha</i>	eight
<i>ayakāra:</i>	blacksmith.
<i>bhadra:</i>	a type of human figure of 105 <i>aṅgulas</i> in height.
<i>bhāva:</i>	sentiments
<i>bhūsparṣa mudra:</i>	a (earth) touching attitude.
<i>bhūtas:</i>	elements.
<i>bimba:</i>	icon, image.
<i>bōdhi:</i>	enlightenment or the Bodhi Tree which represents the Buddha's enlightenment.
<i>bōdhighara:</i>	Bodhi -Tree - shrine
<i>Bōdhisattva:</i>	one who is aspired to become a Buddha.
<i>brahmātibrahma:</i>	Brahma above the Brahmas.
<i>Buddha:</i>	Enlightened One, either Sammāsambuddha or Pacceka Buddha or Sāvaka Buddha.
<i>buddhamanta:</i>	a particular work which included an account of the Buddha's characteristics and signs.
<i>byāma:</i>	armspan, compass of fathom.
<i>byāmapabhā:</i>	a halo of the Buddha.
<i>caitya:</i>	religious place or a <i>Stūpa</i> . In the Buddhist context there are three <i>caityas</i> , i.e., <i>sārīrika</i> , <i>pāribhogika</i> and <i>uddesika</i> .
<i>caityavr̥kṣa:</i>	tree shrines.
<i>cakkavatti:</i>	universal monarch.
<i>cakkhu:</i>	eye, eye of wisdom.
<i>cakra:</i>	Wheel.
<i>cammakāra:</i>	leather worker
<i>campaka:</i>	<i>Michelia Champaka</i> .
<i>cētiya:</i>	see <i>caitya</i> .
<i>cētiyaghara:</i>	Stūpa-house.
<i>citta:</i>	mind or painting.
<i>cittakāra:</i>	painter.
<i>cūdāmaṇi:</i>	crest jewel.
<i>dantasippi:</i>	ivory carver.
<i>dēhalabdhāṅgula:</i>	a relative <i>aṅgula</i> which is equal to 1/12th of the length of the face.
<i>dēhāṅgula:</i>	see <i>dēhalabdhāṅgula</i> .
<i>dēva:</i>	god.
<i>dēvātidēva:</i>	god above the gods.
<i>dhamma:</i>	Law, teaching of the Buddha.
<i>dhammakāya:</i>	Body of Law, the Tathāgata.

<i>dhammakkhandhas</i> :	sections of the teaching of the Buddha.
<i>dhāraṇa</i> :	meditation.
<i>dharma</i> :	see <i>dhamma</i> .
<i>dharmacakra(mudrā)</i> :	posture of turning the wheel of the Law.
<i>dharmakāya</i> :	see <i>dhammakāya</i> .
<i>dharmatājñāna</i> :	knowledge of natural phenomena.
<i>dhaññamāsaka</i> :	kind of a small bean, a unit of measurement.
<i>dhātu</i> :	substance.
<i>dhatura(flower)</i> :	a kind of Indian flower.
<i>dhyāna</i> :	meditation, contemplation.
<i>dirghabāhu</i> :	long arms.
<i>dukkata</i> :	an offence of wrong-doing.
<i>dussika</i> :	clothmaker.
<i>dvattiṃsamahāpurisalakkhaṇa</i> :	thirty-two marks of the Mahāpuruṣa.
<i>ekāgratā</i> :	concentration.
<i>fan-ya</i> .	square teeth-false gables(?).
<i>gahana</i> :	priming.
<i>gandhabba</i> :	demons, known as heavenly musicians.
<i>gandhika</i> :	perfumer.
<i>gantha</i> :	verse of 32 letters.
<i>ganthima</i> :	flower -worker or knitting.
<i>gōkaṇṇa</i> :	11 fingers make 1 <i>gokaṇṇa</i> .
<i>gōṣīsacndana</i> :	a kind of sandalwood.
<i>grantha</i> :	see <i>gantha</i> .
<i>haṃsa:(type)</i> :	a type of human figure of 96 <i>aṅgulas</i> in height.
<i>hemapaṭṭa</i> :	frontal band .
<i>hiranyapuruṣa</i> :	golden man.
<i>indanīlamanī</i> :	blue sapphire.
<i>irjyā</i> :	worship.
<i>jantapadimā</i> :	mechanical contrivance or device.
<i>jātiphalika</i> :	crystal.
<i>kakudha</i> :	<i>Terminalia Arjuna</i> .
<i>Kalā</i> :	a unit of measurement of two fingers.
<i>kāma</i> :	pleasure.
<i>kammakāra</i> :	see <i>ayakāra</i> .
<i>kammārajettha</i> :	chief of the smiths.
<i>kamsakāra</i> :	bronzesmith.
<i>kanikāra</i> :	<i>pterospermum Aceribolium</i> .
<i>kapāla</i> :	skull.
<i>kara</i> :	a unit of measurement consists of 6 <i>aṅgulas</i> .
<i>kaṭṭhakamma</i>	wood-work.
<i>ketumālā</i> :	a mass of rays on the top of the Buddha's head

<i>khaḍḍisakara:</i>	a preparation containing limestone.
<i>koṭarāki:</i>	carpenter.
<i>kumbhakāra:</i>	potter.
<i>kūṭāgāra:</i>	a building with a small room on the top of it.
<i>lakkhanasattha:</i>	see <i>buddhamanta</i> .
<i>lalitāsana:</i>	a posture of relaxation.
<i>lambaphalaka:</i>	an instrument with which to make plumb lines of images.
<i>lambataṭṭuva:</i>	see <i>lambaphalaka</i> .
<i>lāpata:</i>	measuring rod or ruler.
<i>lāvanyayojana:</i>	infusion of grace.
<i>lekhā:</i>	drawing.
<i>lekhaka:</i>	scribe.
<i>leppakamma:</i>	plaster work.
<i>likṣā:</i>	nit, a unit of measurement whose value is 1/8th of louse.
<i>lōhādhyakṣa:</i>	director of metals.
<i>madhyama:</i>	middling or intermediate.
<i>mahābāhu:</i>	see <i>dirghabāhu</i> .
<i>mahākaruṇā:</i>	Great Compassion.
<i>mahāmudrā:</i>	the Ādi-Buddha in union with his consort Ādidharma is called <i>mahāmudrā</i> or the great posture
<i>mahānīpa:</i>	<i>Neuclea cadamba</i> .
<i>mahāpurisa:</i>	Great Man, superhuman being endowed with 32 marks.
<i>mahāpuruṣa:</i>	see <i>mahāpurisa</i> .
<i>mahāsāla:</i>	<i>Vatca Robusta</i> .
<i>mahasalapilima:</i>	great stone image.
<i>mahāsirisa:</i>	<i>Acacia Sirissa</i> .
<i>mahasilāpatimā:</i>	see <i>mahasalapilima</i> .
<i>mahāsūnyatā:</i>	absolute voidness.
<i>mahāvēlu:</i>	great bamboo.
<i>Maitrēya:</i>	coming Buddha.
<i>majjhimapurisa:</i>	middling type of standard male.
<i>makara:</i>	a mythical animal called dragon.
<i>mālavya (type):</i>	a type of human figure of 108 <i>aṅgulas</i> in height.
<i>māna:</i>	measurement.
<i>mānāṅgula:</i>	a standard absolute finger-breadth equal to 8 barley corns.
<i>maṇḍala:</i>	mystic circles.

<i>mangulmahasalapilima:</i>	great auspicious stone image.
<i>manikāra:</i>	lapidary.
<i>manōmayakāya:</i>	a body made by mind.
<i>mantra:</i>	meditative formula or speech.
<i>māra:</i>	personified evil.
<i>mātrāṅgula:</i>	an inch, measured from the middle finger of master artist.
<i>mithunarūpa:</i>	luck-bringing loving couples.
<i>mōkṣa:</i>	liberation.
<i>mudrā:</i>	attitude
<i>mukha:</i>	mouth, face.
<i>nāga:</i>	<i>Mesua nagassariun</i> , cobra,
<i>nalakāra:</i>	worker in bamboo.
<i>navatāla:</i>	nine tāla.
<i>ñeyāvaranavisuddhi:</i>	liberation from obstructions to knowledge.
<i>nibbāna:</i>	emancipation, peace freedom, complete extinction.
<i>nigrōdha:</i>	banyan, Indian fig tree.
<i>nimittas:</i>	signs.
<i>nirvāṇa:</i>	see <i>nibbāna</i> .
<i>nyagrōdhaparimaṇḍalakāya:</i>	a body whose height and girth are the same.
<i>pacceka Buddha:</i>	one who fulfilled the perfections in the cause of one hundred thousand <i>kalpas</i> plus two incalculable periods and attained state of self existant is called Pacceka Buddha.
<i>pādajāla:</i>	a kind of foot covering.
<i>pamāna:</i>	proportion.
<i>pañcadhyāna:</i>	five <i>dhyānas</i> .
<i>pañcalōha:</i>	five metal mixture.
<i>pañcapaṭṭika:</i>	five kinds of painting.
<i>paññā:</i>	wisdom.
<i>paramāṇu:</i>	see <i>aṇu</i> .
<i>pāribhōgika:</i>	relics of personal use.
<i>parināha:</i>	circumference, periphery.
<i>parinirvāna:</i>	complete extinction .
<i>paṭibhānacitta:</i>	figures of men and women coupling.
<i>patimā:</i>	person, image.
<i>pātra:</i>	begging bowl.
<i>pēsakāra</i>	weaver.
<i>piṇḍikā:</i>	pedestal or the yoni part of the pedestal, the phallus.

<i>pipphala:</i>	<i>ficus Religiosa</i> or holy fig tree.
<i>potthakamma:</i>	stucco work
<i>prabhāmaṇḍala:</i>	see <i>byāmappabhā</i> .
<i>prakṛti:</i>	female energy.
<i>pramāna:</i>	see <i>pamāna</i> .
<i>prānabindu:</i>	heart centre.
<i>prānayāma:</i>	breath control.
<i>pratibhāsa:</i>	revelation.
<i>pratimā:</i>	see <i>patimā</i> .
<i>pratyāhāra:</i>	control
<i>pratyavekṣanajñāṇa:</i>	reviewing knowledge.
<i>prīti:</i>	pleasure.
<i>punḍarīka:</i>	white lotus.
<i>pūrimabharima:</i>	hollow and solid cast.
<i>puruṣa:</i>	male energy.
<i>raja:</i>	dust.
<i>raṁsijāla:</i>	nimbus.
<i>raṁsiphala:</i>	disk of rays.
<i>raṁsipuñja:</i>	see <i>kētumālā</i>
<i>rañjana:</i>	colouring.
<i>ratanaghara:</i>	jewel -house.
<i>ratharēnu:</i>	cart dust, 1/8th of a hair's end [<i>vālāgra</i>].
<i>rathakāra:</i>	cartwright.
<i>ratna:</i>	jewel.
<i>rōmāgra:</i>	hair's end, 1/8th of a nit.
<i>rucaka:</i>	a type of human figure of 102 <i>aṅgulas</i> in height.
<i>rūpa:</i>	form.
<i>rūpabhēda:</i>	iconography.
<i>rūpakāya:</i>	likeness.
<i>sādrśya:</i>	similitude.
<i>sajñā:</i>	sense, one of the five <i>khandhas</i> .
<i>salāka:</i>	see <i>lāpata</i> .
<i>sālakalyāna:</i>	<i>Shorea Robusta</i> .
<i>salala:</i>	a kind of sweet scented tree.
<i>samādhi:</i>	visualization.
<i>samamānōnmāna:</i>	equal in height and girth, symmetry.
<i>sambhōgakāya:</i>	Body of Bliss.
<i>sāmudrika:</i>	interpretation of marks on the body, palmistry.
<i>sammutidēva:</i>	conventional gods, kings and queens who received the title of god.

<i>samyaksambōdhi:</i>	Perfect enlightenment.
<i>sangaima:</i>	beaten.
<i>saṅkhāra:</i>	mental formation.
<i>sārīrika:</i>	bodily relics.
<i>śaśa (type):</i>	a type of human figure of 99 <i>aṅgulas</i> in height.
<i>satsatiya:</i>	seven-stations of Buddha just after the Enlightenment.
<i>sēvā:</i>	worship.
<i>ṣīhalatṭhakathā:</i>	Sinhalese commentaries of Pāli Tipitaka.
<i>silāmayabuddha:</i>	stone image of the Buddha.
<i>silāmayamahēsi:</i>	stone image of Great Ṛṣi.
<i>silāmayamuninda:</i>	stone image of the Chief Muni.
<i>silāsatthu:</i>	stone image of the Teacher.
<i>silāvaḍḍhaki:</i>	sculptor.
<i>śilpāyatana:</i>	guilds.
<i>sippakula:</i>	see <i>śilpāyatana</i> .
<i>siraspata:</i>	see <i>kētumāla</i> .
<i>sittam pot rū:</i>	figures of men and women.
<i>śramanamaṇḍala:</i>	delegation of monks.
<i>śrāvaka:</i>	hearer, disciple.
<i>sthāpana:</i>	installation.
<i>sudhā:</i>	a specially made preparation in which lime or limestone is the main ingredient.
<i>sugatāṅgula:</i>	a Buddha-inch, an inch according to the standard accepted by Buddhists.
<i>sugatavidatthi:</i>	a Buddha-span of the accepted length by Buddhists.
<i>sukaramaddava:</i>	soft (tender) boar's flesh, or quantity of truffles.
<i>sukha:</i>	happiness.
<i>suvannakāra:</i>	goldsmith.
<i>svādhyāya:</i>	muttering of the usual <i>mantras</i> .
<i>tāla:</i>	12 <i>aṅgulas</i> , a distance between the tip of the fully stretched thumb and middle finger which is the same as the length of the face or palm.

<i>tālamātram:</i>	only a <i>tāla</i> = 12 <i>aṅgulas</i> .
<i>tathāgata:</i>	the one who won through to the truth, the Buddha or Dharmakāya.
<i>tathatā:</i>	truthfulness, an equivalent of <i>praṭītyasamutpāda</i>
<i>taṭṭakāra:</i>	brass smith.
<i>thūpāraha:</i>	worthy of monument.
<i>Tipitaka:</i>	triple canon of Buddhism.
<i>trikāya:</i>	three bodies, i.e., Dharmakāya, Sambhogakāya and Nirmānakāya.
<i>tulādhāra:</i>	see <i>suvannakāra</i> .
<i>tunnavāya:</i>	tailor.
<i>tvastṛ</i>	see <i>taṭṭakāra</i> .
<i>ucchraya:</i>	height.
<i>uddēsika:</i>	prescribed.
<i>ujjōtana:</i>	adding highlight.
<i>uṇhīsa:</i>	well -formed head and forehead.
<i>unmāna</i>	the measurement of thickness, diameter.
<i>uṇṇā:</i>	a white hair between eye brows on the forehead of either the Buddha or the Cakkavatti.
<i>upādāna:</i>	collecting the materials for worship.
<i>upāya:</i>	means.
<i>uppattidēva:</i>	being born divine.
<i>ūrṇā:</i>	see <i>uṇṇā</i> .
<i>urusilāpatimā:</i>	great stone image.
<i>uṣṇīṣa:</i>	see <i>uṇhīsa</i> .
<i>uṣṇīṣaśiraskatā:</i>	see <i>uṇhīsa</i> .
<i>uttama:</i>	large.
<i>vaḍḍhakihattha:</i>	craftman's cubit.
<i>vajra:</i>	diamond.
<i>vajrahumkāra:</i>	a gesture wrist crossed at breast, holding <i>vajra</i> and <i>ghaṇṭā</i> .
<i>vajrāsana:</i>	diamond throne.
<i>vālāgra:</i>	hair's end, 1/8th of nit.
<i>vanaspativṛkṣa:</i>	Lord tree of the forest.
<i>varada:</i>	gesture of granting of desires.
<i>varnikābhaṅga:</i>	manner of using colours and brush.
<i>vattanā:</i>	shedding.
<i>vēdamantra:</i>	vedic scriptures.
<i>vēdanā:</i>	sensation, one of the five <i>khandhas</i> .
<i>vēdima:</i>	scrab of cloth.

<i>vēstima:</i>	images made of cloth.
<i>vicāra:</i>	thinking, examination, consideration.
<i>vidatthi:</i>	see <i>tāla</i> .
<i>vihāra:</i>	a shrine for the Buddha.
<i>vijñāna:</i>	consciousness.
<i>vinaya:</i>	discipline.
<i>visuddhidēva:</i>	being divine by purity, Buddhas, pacceka Buddhas and Arhants.
<i>viśvavajra:</i>	a symbol with two or four <i>vajras</i> .
<i>vitarka:</i>	cogitation.
<i>vitarka mudrā:</i>	argument gesture.
<i>vitasti:</i>	see <i>tāla</i> .
<i>vyāma:</i>	see <i>byāma</i>
<i>vyāmappabhā:</i>	see <i>byāmappabhā</i> .
<i>yab-yum:</i>	union of male and female.
<i>yakṣa:</i>	a being to whom sacrifice is given, tutelary deity of the śākya clan.
<i>yantrapatṭimā:</i>	see <i>jantapaḍimā</i> .
<i>yathābhūtajñānadassana:</i>	a true knowledge of things as they are.
<i>yava:</i>	barley corn, smallest unit of measurement which is the 1/8 th of the <i>aṅgula</i> .
<i>yi-dam:</i>	tutelary protector.
<i>yoga:</i>	meditation.
<i>yūkā:</i>	louse.

BIBLIOGRAPHY

Original Sources

- Aṅguttara Nikāya* (Pāli Text Society), London, Vol.I,1961; II, 1955.
- Abhidhānappadīpikā*, edited by W.Subhūti, Colombo, 1938.
- Abhidhānappadīpikā Sūci*, edited by W.Subhūti, Colombo, 1893.
- L' Abhidharmakoṣa*, edited by L.de La Valée Poussin, Paris, 1923.
- Abhilasitārthacintāmaṇi*, edited by R.Shama Shastry, University of Mysore Sanskrit Series no. 69, Mysore, 1926.
- Advayavajrasaṅgraha*, edited by Haraprasad Shastri, Gaekwad's Oriental Series no.40.Baroda, 1927.
- Agnipurāna*, Poona, 1900.
- The Anuyogavāra Sūtra*, 10, Bombay, 1921.
- Apadāna Pāli*, edited by A.P. Buddhadatta, Colombo, 1929.
- Apadāna Aṭṭhakathā* (Siman Hevavitarana Bequest Series), Colombo, 1930.
- Aśvalāyana Gr̥hya Sūtra*, edited by Purusottama Sastri Ranade, Poona, 1937.
- Atthasālinī* (Pāli Text Society), London, 1897.
- Avadāna*, edited by Speyer, St. Petersburg, 1912.
- Āvaśyakacūrni*, edited by Speyer, St. Petersburg, 1902.
- Bauddhāyana Gr̥hya Sūtra*, edited by E. Hultzsch, Leipzig, 1884.
- Bhāgavatapurāṇa*, edited by Jean Varenne, Aix-en Province, 1966.
- The Buddhabhāṣita Pratimālakṣaṇam*, edited by Gopi Nath Kaviraja, Benares, 1933.
- Buddhacarita* of Aśvaghōṣa, edited by E.B.Cowell,Oxford, 1894.
- Buddhavaṃsa*, edited and translated by I.B. Horner, London, 1975.
- Butsaraṇa*, edited by V, Sorata, Colombo, 1953.
- Cūlavaṃsa*, ed. W. Geiger, Colombo, 1953.
- Dasabodhisattuppattikathā*, edited and translated by H. Saddhatissa, London, 1975.
- Dhammapada*, edited by V. Faus Böll, Copanhangen, 1855.
- Dhammapadam*, Dhammapada Commentary (Pali Text Society), II, London, 1906.
- Dhammasaṅgaṇī*, edited by E. Müller, London, 1885.
- The Dīgha Nikāya* (Pali Text Society), I,London, 1960; II,1947, 1966; III,1960.
- Dīgha Nikāya Aṭṭhakathā (Sumangalavilāsinī)* (Pali Text Society), I, London,1886; II, 1931.

- Dīpavaṃsa*, edited by H. Oldenburgh, London, 1879.
- Divyāvadāna*, edited by Cowell and Neil, Cambridge, 1886.
- Etude Sur Mahāvairocana Sūtra*, edited by A. Tajima, Paris, 1936.
- Jātaka*, edited by V. Faus Böll, Kopenhagen, 1887.
- The Kalpasūtra and Navatatva*, edited by J. Stevenson, Delhi, 1972.
- Kaṅkhāvitaranī* (Pali Text Society), 1956.
- Lalitavistara*, edited by Lefmann, Halle, 1902.
- Laṅkāvatāra Sūtra*, edited by Nanjio, Kyoto, 1923.
- Mahābharāta*, edited by Kilhorn, II, Bombay, 1906.
- Mahāvagga Pāli* (Buddhajayanti edition), Colombo, 1957.
- Mahāvaṃsa* (Pali Text Society), London, 1925.
- Mahavastu*, edited by Radha Govinda Basak, London, 1914.
- Mahāyāna Sūtrālaṅkāra*, edited by Silvain Lévi, Paris, 1907.
- Majjhima Nikāya* (Pali Text Society), II, London, 1960.
- Mānasāra*, edited by P.K. Ācārya, London, 1933.
- Manorathapūranī*, edited by R. Dharmārāma, Colombo, 1922.
- Matsya Purāṇa*, edited by Jivananda Vidyasagara. Calcutta, 1876.
- Nāyādhammakahāo*, edited by N.V. Vaidya, Poona, 1940.
- Niddesa-Culla Niddesa* (Pali Text Society), London, 1918.
- Papañcasūdanī*, (Pali Text Society), I-V, London, 1922-38.
- Ratnagotravibhāga*, edited by E.H. Johnston, Patna, 1950.
- Saddharmapuṇḍarīka*, edited by H. Kern and Nanjio, St. Petersburg, 1912.
- Samantapāsādikā* (Pali Text Society), I, London, 1924.
- Samyutta Nikāya*, (Pali Text Society), III, London, 1960.
- Sādhanaṃālā*, edited by B. Bhattacharya, Baroda, 1925.
- Sanna Sahita Mahapirit Pota*, edited and translated into Sinhala by D. Vacissara, second edition, Colombo, 1959.
- Sāriputraśravano Bimbapramāṇam*, edited and translated by M. Sirivimala, Alutgama, 1924.
- Sikhavalanḍa Saha Sikhavalanḍa Vinisa*, edited by D.B. Jayatilaka, Colombo, 1934.
- Śūkranīti*, edited by Pandit Jivananda Vidyasagara, Calcutta, 1890.
- Suttanipāta*, edited by Vimalañānatissa, Colombo, 1924.

Theragāthā (Pali Text Society), I, 1883.

Thūpavaṃsa, edited by Bimal Caran Law, Oxford, 1935.

Udāna (Pali Text Society), Oxford, 1948.

Vajracchedikā Prajñāpāramitā, edited by E. Conze, Rome, 1957.

Vaṃsatthappakāsinī, edited by G.P. Malalasekera, Oxford, 1935.

Vibhaṅgappakaraṇa (Pali Text Society), 1904.

Vibhaṅgaṭṭhakathā, (Siman Hevavitāraṇa Bequest Series), Colombo, 1932.

Vimānavatthu Aṭṭhakathā (Pali Text Society), London, 1901.

Viṣṇudharmottara Purāṇa, edited by Priyabala Shah, III, Baroda, 1961.

Yajñavalkya Smṛti with Mitākṣara, Bombay, 1936.

Translations of original Sources

Brhatsaṃhitā, translated into Sinhala by K.D. Kulatilaka, Nugegoda, 1969.

Buddhabhāṣitā Amitāyus Sūtra, translated by Nishu Utsuki, Kyoto, 1924.

The Craftman's Handbook 'I Libro dell' Arte', Cennino d'Andrea Cennini, translated by Daniel V. Thomson, New York, 1960.

The Chinese Theory of Art, translated by Lin Yutang, G. Britain, 1967.

Cullavagga, translated by I.B. Horner, London, 1952.

The Chronicle of the Thūpa and the Thūpavaṃsa, translated by N.A. Jayawickrama, London, 1971.

Dialogues of the Buddha, translated by Rhys Davids, III, London 1910; IV, 1921.

The Expositor - Atthasālinī, translated by Maung Tin and edited by Mrs Rhys Davids, London, 1920.

Further Dialogues of the Buddha, Lord Charms II, London, 1927.

Gautamadharmasūtra, translated by Umesacandra Pandeya, Banares, 1966.

The Human Figure by Albrecht Dürer, translated by Walter L. Strauss, New York, 1972.

The Jātaka, translated by E.B. Cowell, Cambridge, 1895.

Kautilya's Arthaśāstra, translated by R. Shama Shastry, Mysore, 1923.

The Laṅkāvatāra Sūtra, translated by D.T. Suzuki, London, 1932.

Leon Battista Alberti, on Painting and on Sculpture, translated by Cecil Grayson, London, 1972.

Life and Soul of Buddhism, The Lotus Sūtra, translated by Nikyo Nivano, Tokyo, 1971.

The Literary Works of Leonardo da Vinci, translated by Jean Poul Richter, Oxford, 1939.

Mahāvaṃsa, translated by W. Geiger, Colombo, 1950.

- The Mahāvastu*, translated by J. J. Jones, I, London, 1949; II, 1952.
- Minor Anthologies of the Pali Canon, Dhammapada*, translated by Pali Text Society, Part. II, Oxford, 1931.
- Pratimāmānalakṣaṇam*, translated by J.N. Banerjea, in *Journal of the University of Calcutta Department of letters*, XXIII, 1933.
- Pratimālakṣaṇam*, translated by J.N. Banerjea, in *Development of Hindu Iconography*, Second edition, Calcutta University, 1956.
- Pratimālakṣaṇam*, translated by P.N. Bose, in *Principles of Indian Śilpaśāstra*, Lahore, 1926.
- The Pātimokkha*, translated by N ānamoli, Bangkok, 1966.
- Record of Buddhist Kingdom*, translated by James Legge, USA, 1965.
- The Saddharmapundarikā*, translated by H. Kern, New York, 1963.
- Satapathabrahmaṇa*, translated by Julius Eggeling, Oxford, 1822-1900.
- Selections from the Notebooks of Leonardo da Vinci*, translated by Imra A. Richter, London, 1959.
- The Ten Books on Architecture of Vitruvius*, translated by Morris Hicky Morgan, New York, 1960.

Secondary Sources

- Banerjea, J.N., *Development of Hindu Iconography*, Culcutta. 1941; New edition 1956.
- Beal S., *The Romantic Legend of Śākya Buddha from Chinese Sanskrit*, London, 1875.
- Bhattacharya B., *The Indian Buddhist Iconography*, Calcutta, 1968.
- Bhattacharya B.C., *Indian Images*, I, Calcutta, 1921.
- Bhattacharya Tarapada, *The Canons of Indian Art*, Calcutta, 1947.
- Bonar, Alice, *Gods of Northern Buddhism*, New Delhi, 1978.
- Budge, Wallis, E.A., *The Gods of Egyption Art*, I, London, 1904.
- Cloppanborg, Ria, *The Pacceka Buddha*, Leiden, 1974,
- Coomaraswamy, A.K., *Dance of Siva*, New York, 1918,
- _____, *Elements of Buddhist Iconography*, New Delhi, 1972,
- _____, *Art and Craft of India and Ceylon*, London, 1913.
- _____, *Medieval Sinhalese Art*, New York, 1956.
- Dasgupta, Surendra Nath, *Fundamentles of Indian Art*, Bombay, 1954.
- Fernando P.E.E., *Art and Craft of Ancient Sinhalese*, unpublished Ph. D. thesis, University of London, 1959.

- Epigraphia Indica*, II, Government of India.
Epigraphia Zelanica, Ceylon Government Press.
 Gangoly O.C., *South Indian Bronzes*, Calcutta, 1915.
 Gfrasmovie, K.M., *Relics of the Aesthetic Thought of East, The Tibetan Canons of Proportions*, Ulan-Ude, 1971.
 Von Glasenapp Helmuth, *Buddhism A Non-theistic Religion*, London, 1970.
 Gordon A.K., *Iconography of Tibetan Lamaism*, New York, 1967.
 Grünwadel, A, *Buddhist Art in India*, London, 1901,
 Gunasinghe Siri, *La Technique de Peinture in Indienne*, Paris, 1957.
 Hemmi, B., *Study of the Forms of Images for Worship in India*, Tokyo, 1935.
History of Dharmaśāstra, II, pt, III, Poona, 1941.
 Iversen Erik, *Canon and Proportions in Egyptian Art*, Denmark, 1955.
 Joshi, N.P., *Mathura Sculpture*, Agra, 1966.
 Marshal Sir John, *Taxia*, Cambridge, 1951.
 Metha Ratilal, *Pre Buddhist India*, Bombay, 1939.
 Mukherje Radha Kumud, *Asoka*, Delhi, 1962.
 Olschak Blanche Christline, *Mystic Art of Ancient Tibet*, London, 1973.
 Panofsky Erwin, *Meaning in the Visual Art*, G. Britain, 1970.
 Paranavitana S., *Art of the Ancient Sinhalese*, Colombo, 1971
 Rahula, Walpola, *Heritage of the Bhikkhu*, New York, 1974.
 Rao, T.A.G., *Elements of Hindu Iconography*, Madras, 1914
 _____, *Tālamāna or Iconometry*, Calcutta, 1920.
 Rockhill, W.W., *The life of the Buddha and the Early History of His Order*. London, 1907.
 Rowland Benjamin, *Evolution of Buddha Image*, New York, 1963.
 Saunders, E. Dale, *Mudra, A Study of Symbolic Gesture of Japanese Sculpture*, London, 1960.
Śāriputra und Ālekhyalakṣaṇa, edited and translated by Hans Ruelius, Gottingen, 1974.
 Tagore, A.M., *Some Notes on Indian Artistic Anatomy*, Calcutta.
 Tennent Sir James Emerson, *Ceylon*, London, 1859.
 Wadell, A.L. *Tibetan Buddhism*, New York, 1972.
 Willett, William, *Chinese Art*, 2 volumes, G. Britain, 1958.

Periodicals, Dictionaries and Encyclopaedias

- Altkustcher*, Berlin, 1920.
Archaeologischer Anzeiger, no.I, 1889.
The Art Bulletin, vol. XXXII, 1950.
Buddhist Hybrid Dictionary, edited by Franklin Edgaton, II, New

Haeven , 1970.

East and West, New Series, vol. 16. nos. 3-4, September- December,
1960

Encyclopaedia of Buddhism, edited by G.P. Mallasekera, II, Colombo,
1966.

Encyclopaedia Britanica, 1974, edition,

Encyclopaedia of Hindu Architechure, edited by P.K.Acarya, 1927.

Journal of Royal Asiatic Society, G. Britain,vol. XII, no. 43, 1892;
1928.

Journal of Hellenic Studies, vol. XXXV.

Journal of the University of Calcutta, Department of Letters XXiii,
1933.

Mahabodhi, May-June, Colombo,1971.

Marg, June, 1971,

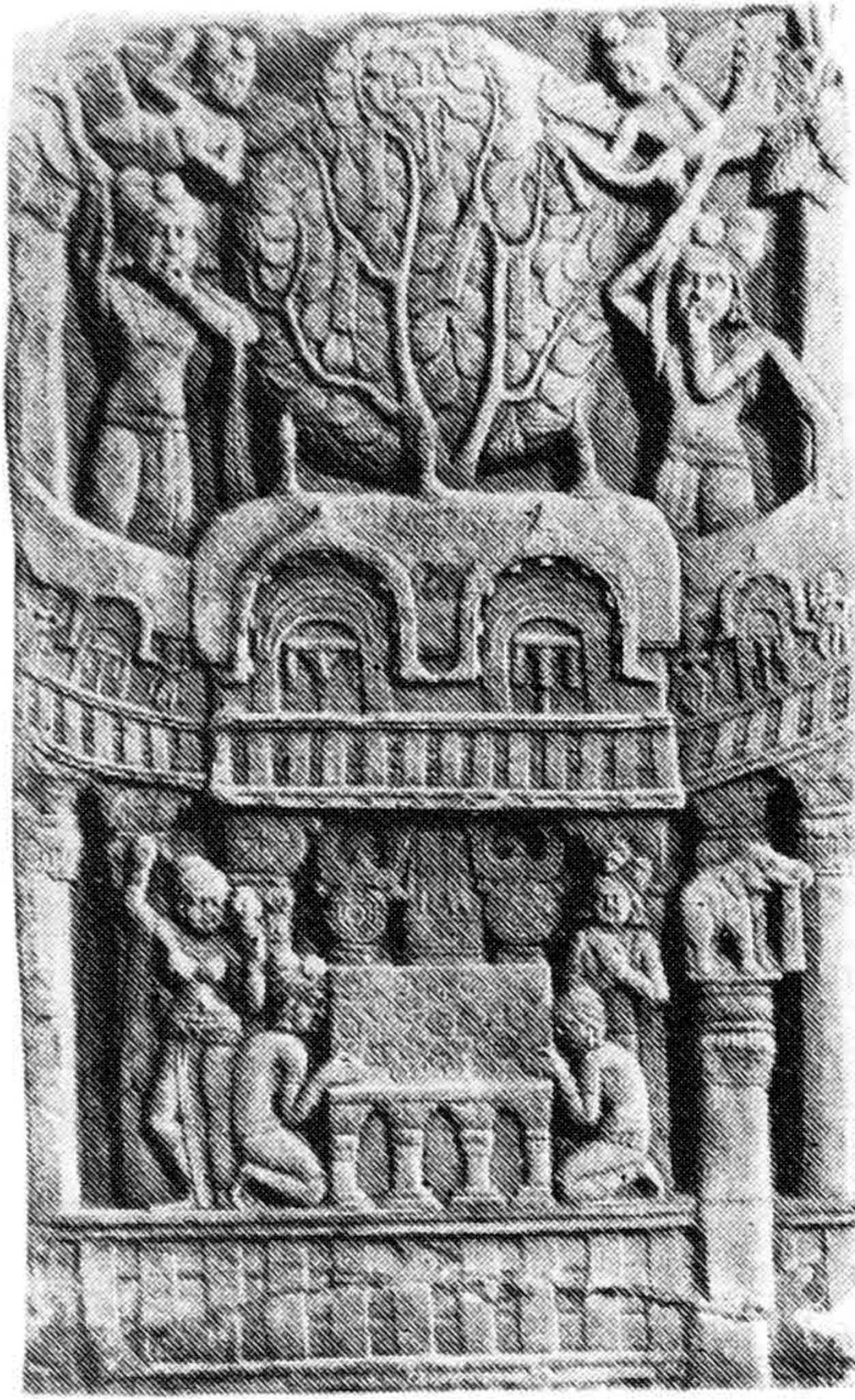
Middle Way, August, 1971.

Oriental Art, vol.2, 1949.

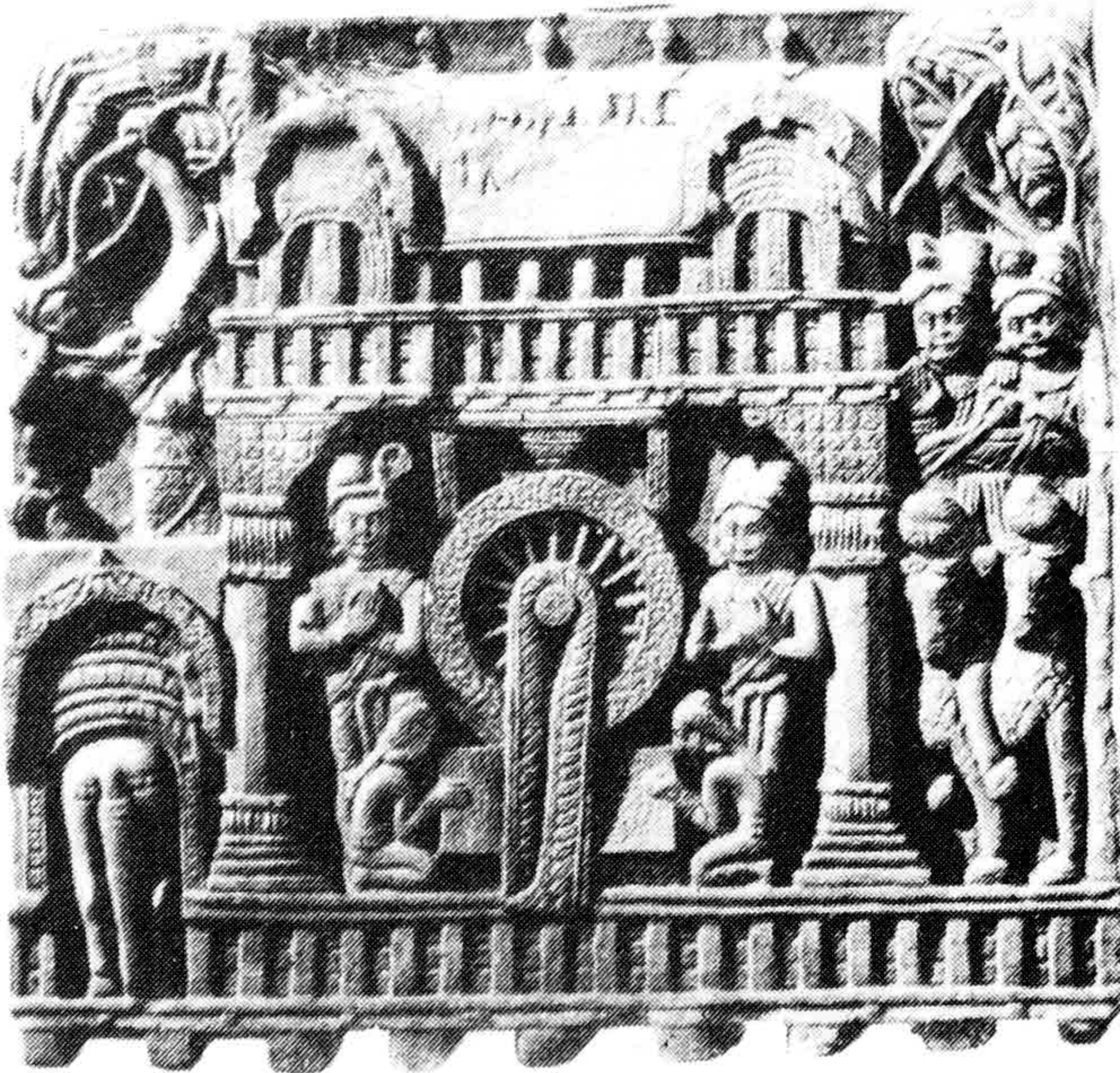
Pali- English Dictionary, Pali Text Society, I, London,1886,II, 1931.

Śri Sumanglal Śabdakoṣaya, edited by V. sorata, 2 volumes, Colombo,
1956.

The Statement, 19th November, 1911,



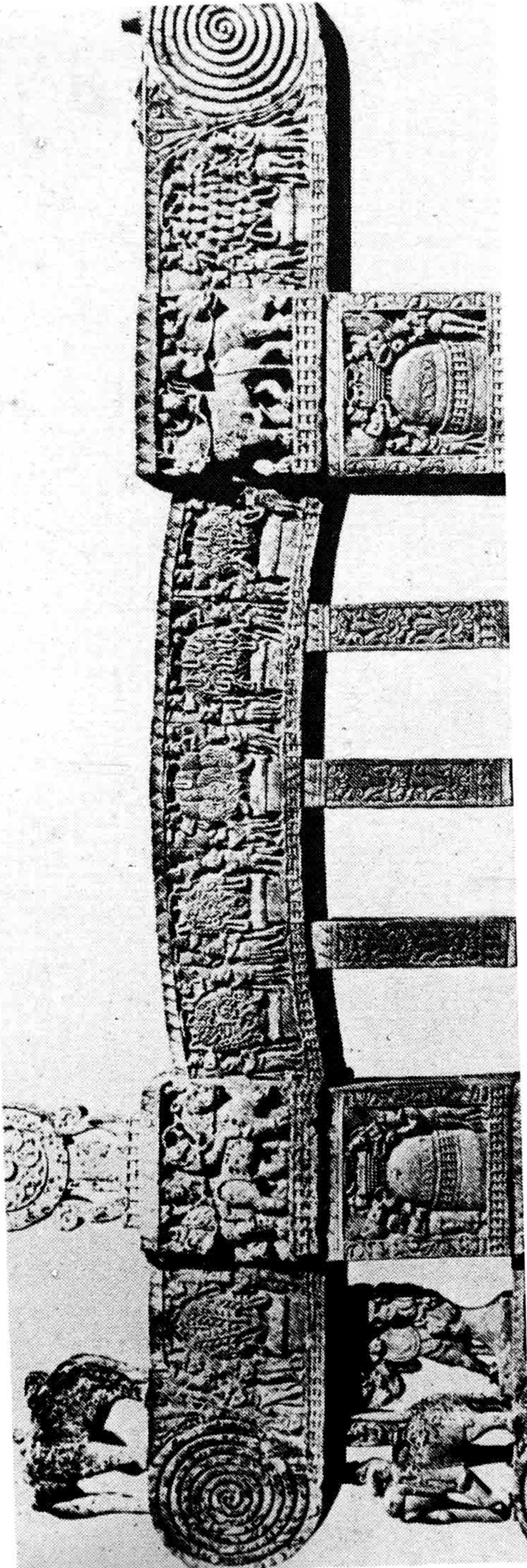
1a — Bōdhi - Tree, 2nd Century BC.
(After A.K. Coomaraswamy)



1b — Wheel of the Law, 2nd Century BC.
(After A.K. Coomaraswamy)



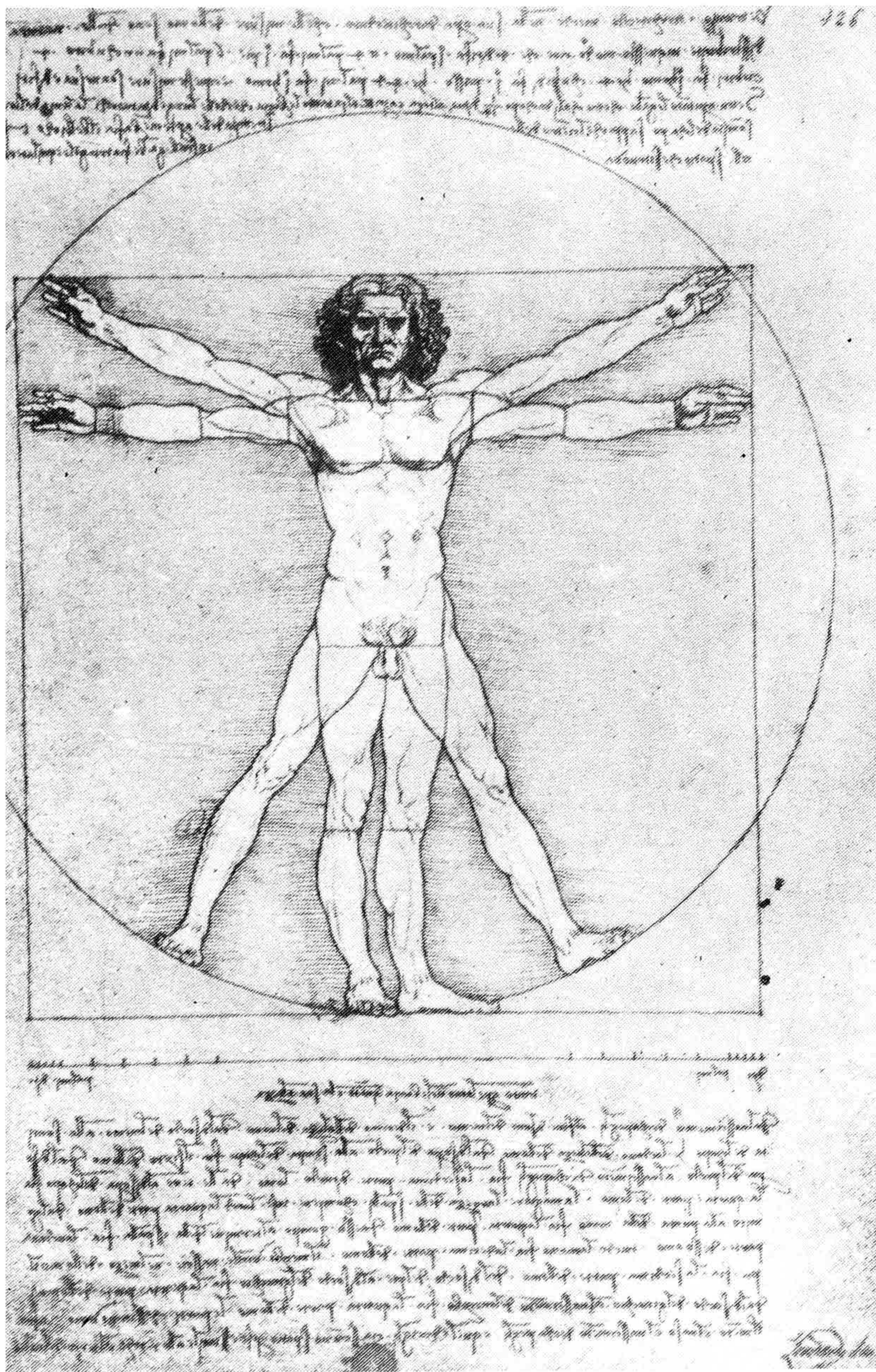
2 — *Stūpa*, 2nd Century BC.
(After A.K. Coomaraswamy)



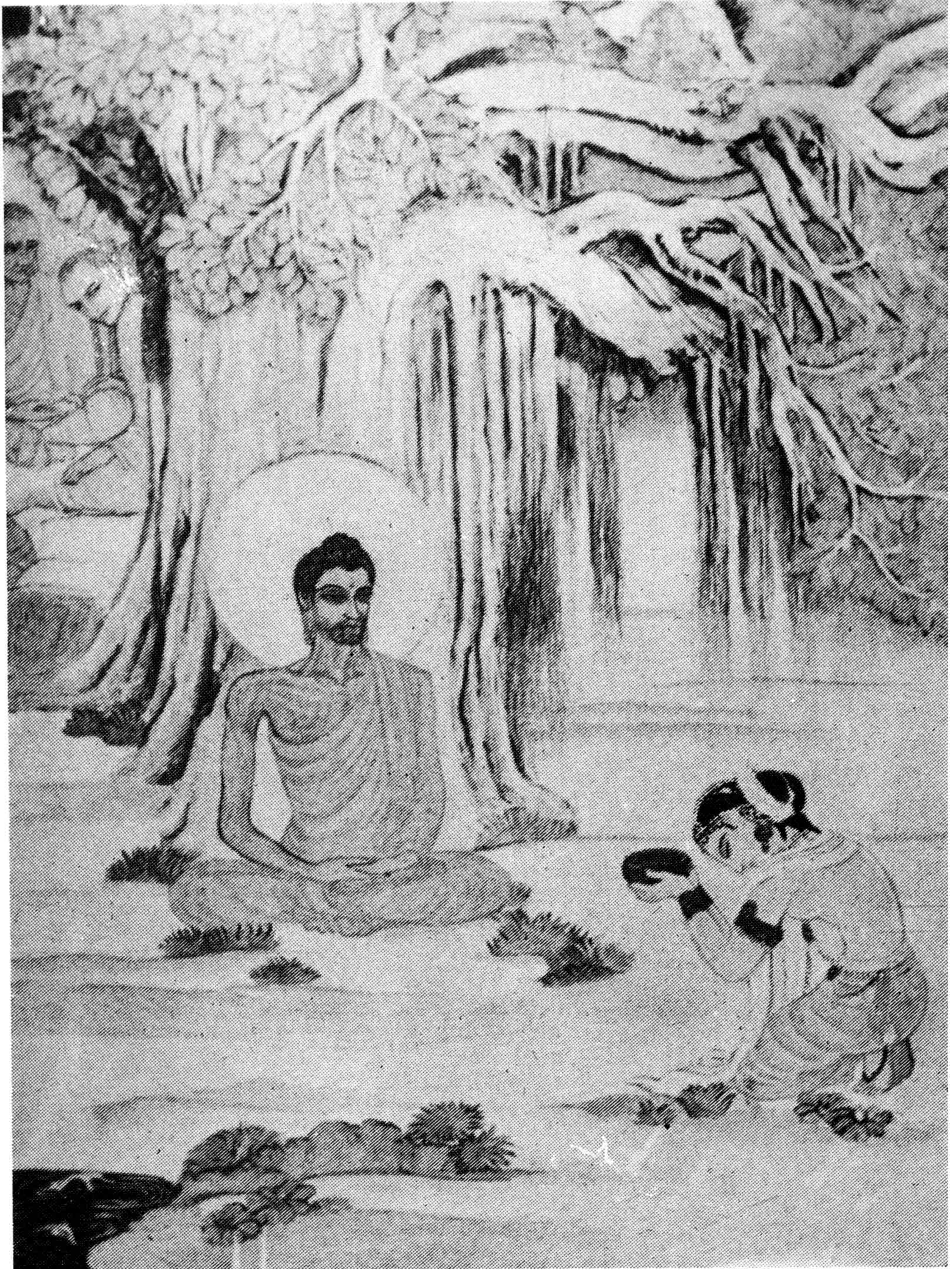
3 — Previous Buddhas in tree form, 2nd and 1st Century BC.
(After Sir J.H. Marshall)



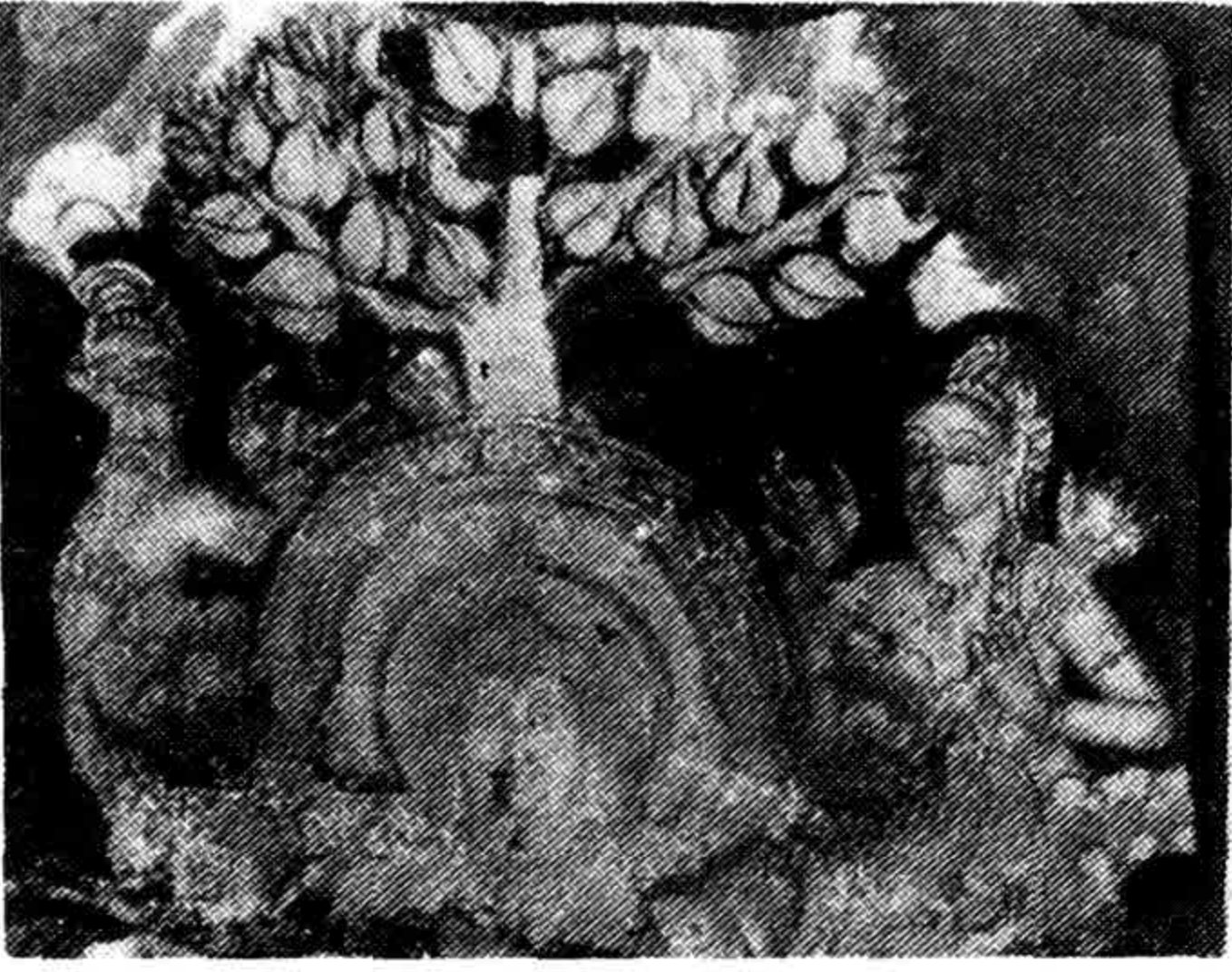
4 — Avkana Buddha, 8th Century AC.



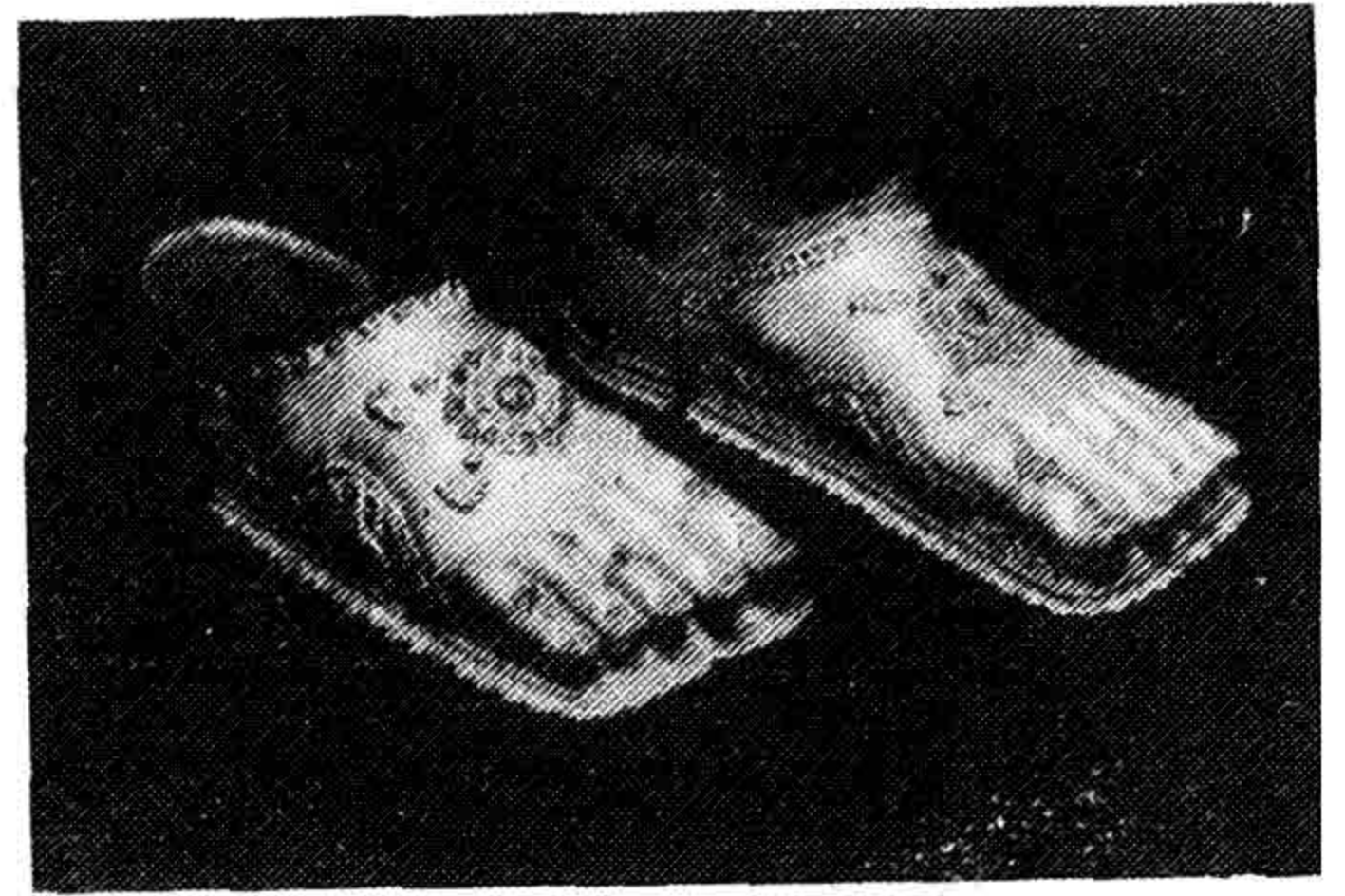
5 — Human Figure by Leonardo da Vinci



6 — Sujatha's offering milkrice to the tree god



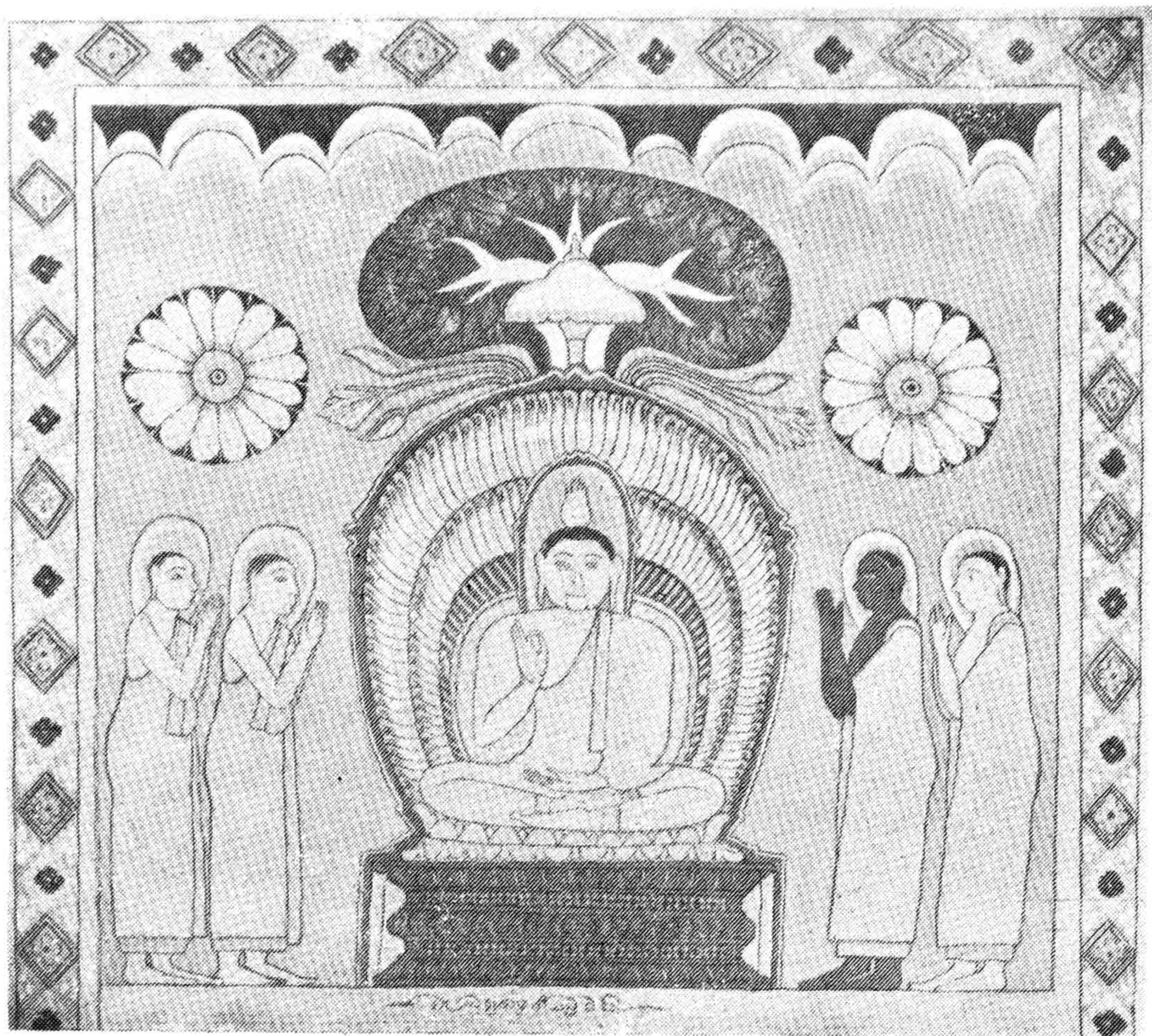
7a — Painting from
Mahiyangana *Stūpa*,
11th Century AC.



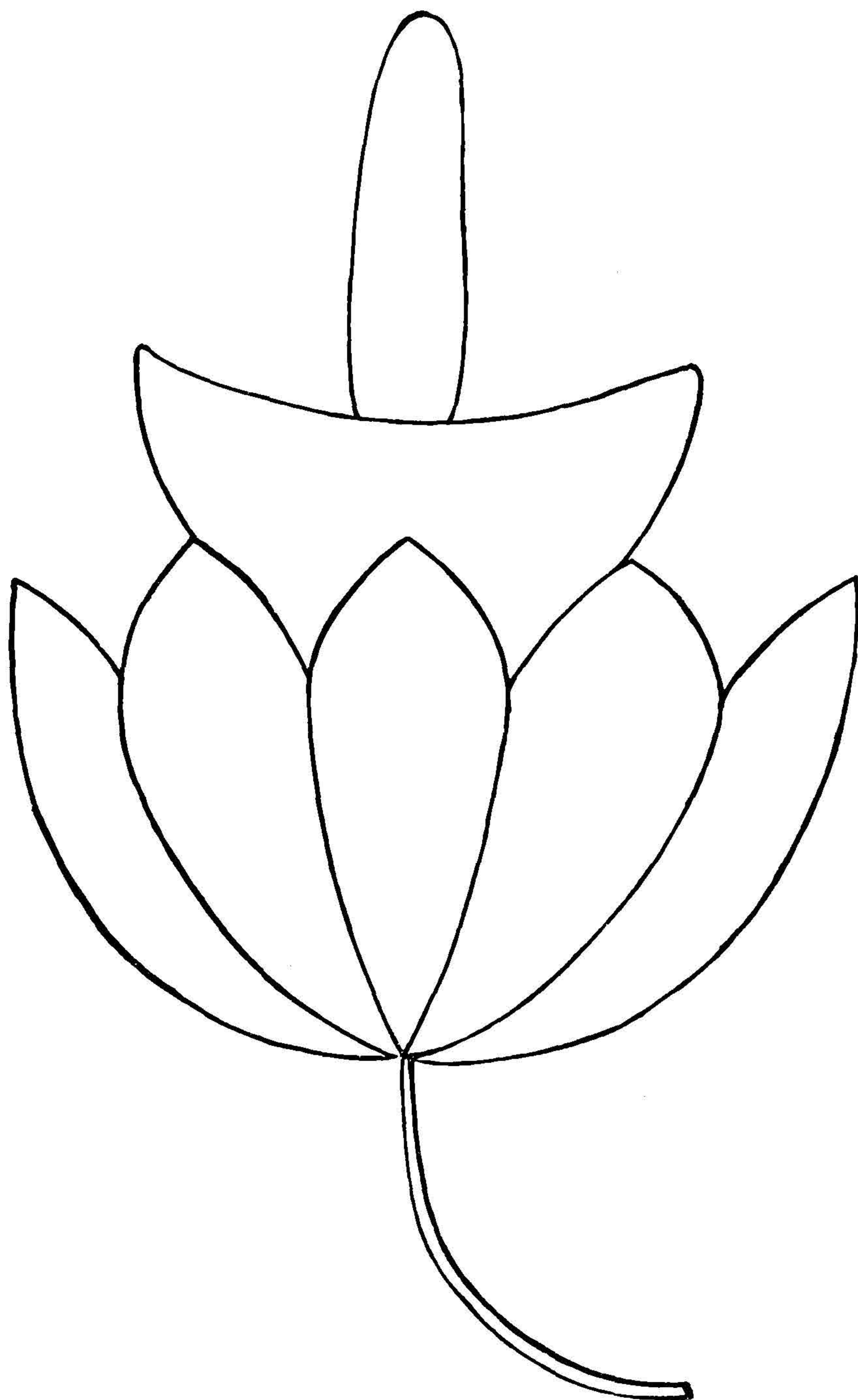
7b — *Pādajāla*,
about 7 Century AC.



7c — *Yab-yum*, modern bronze.



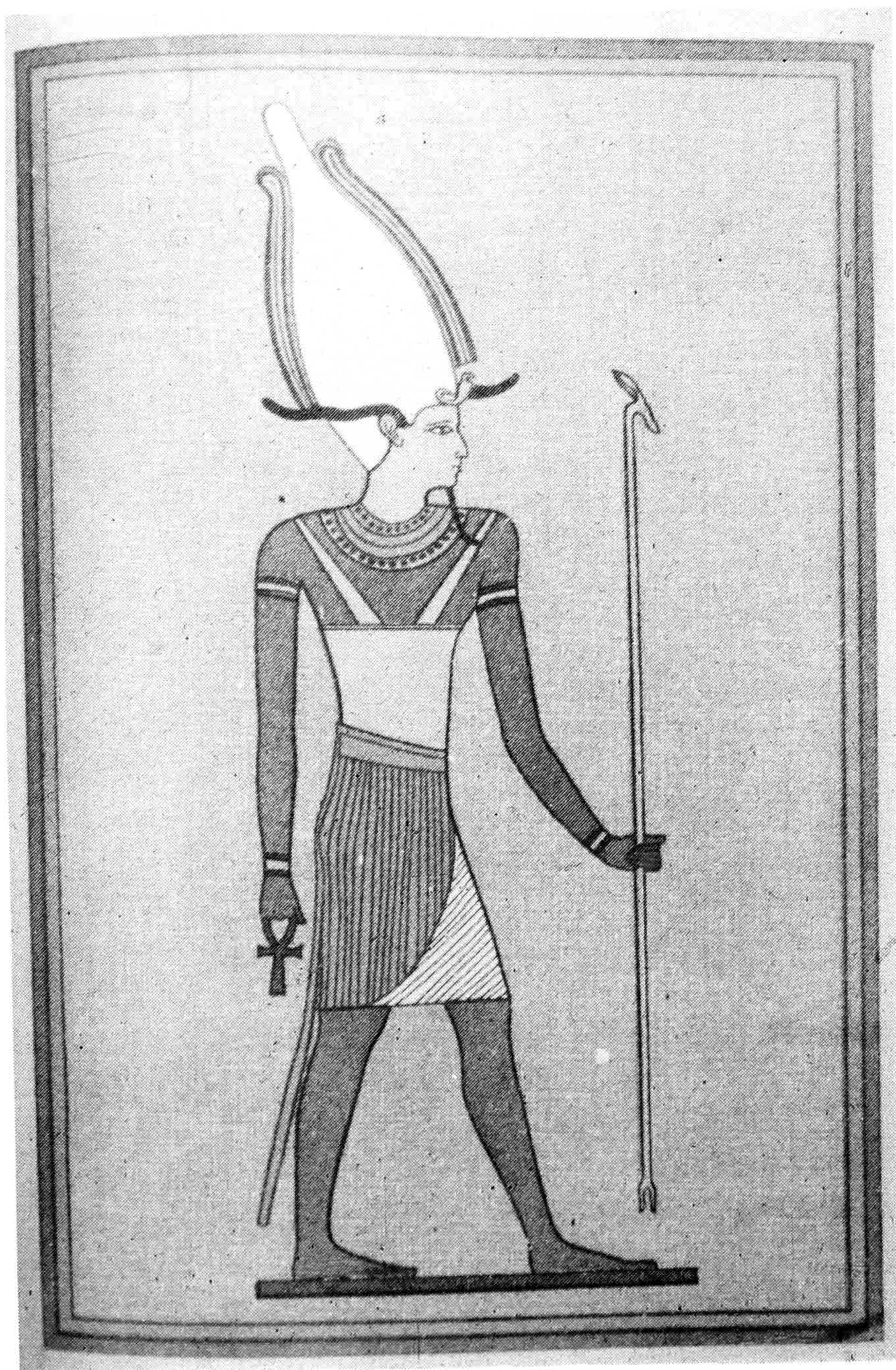
8 — Buddha with halo, nimbus and *Kētumālā*, 18th Century
(After A.K. Coomaraswamy)



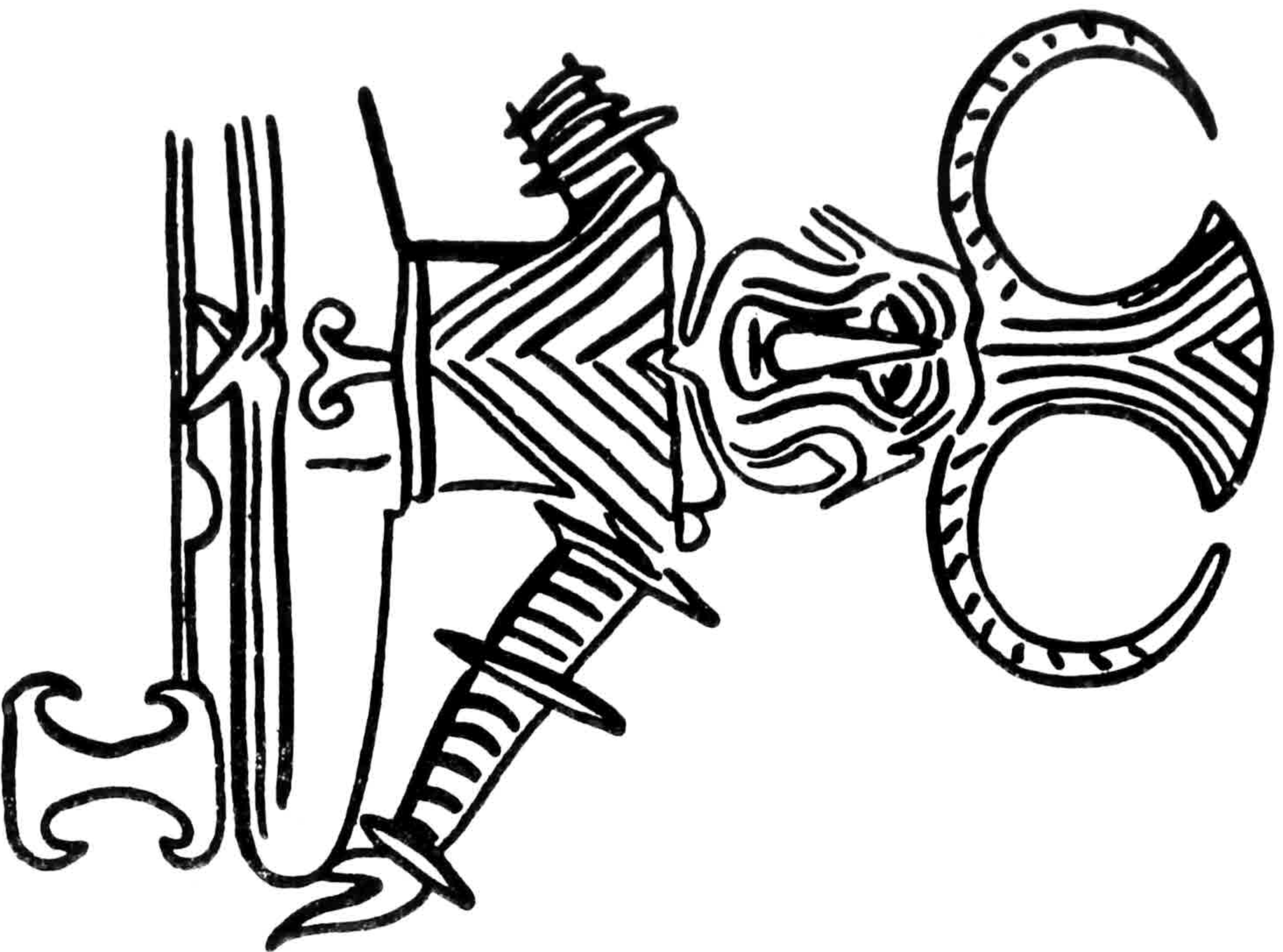
9 — Ādi-Buddha symbol



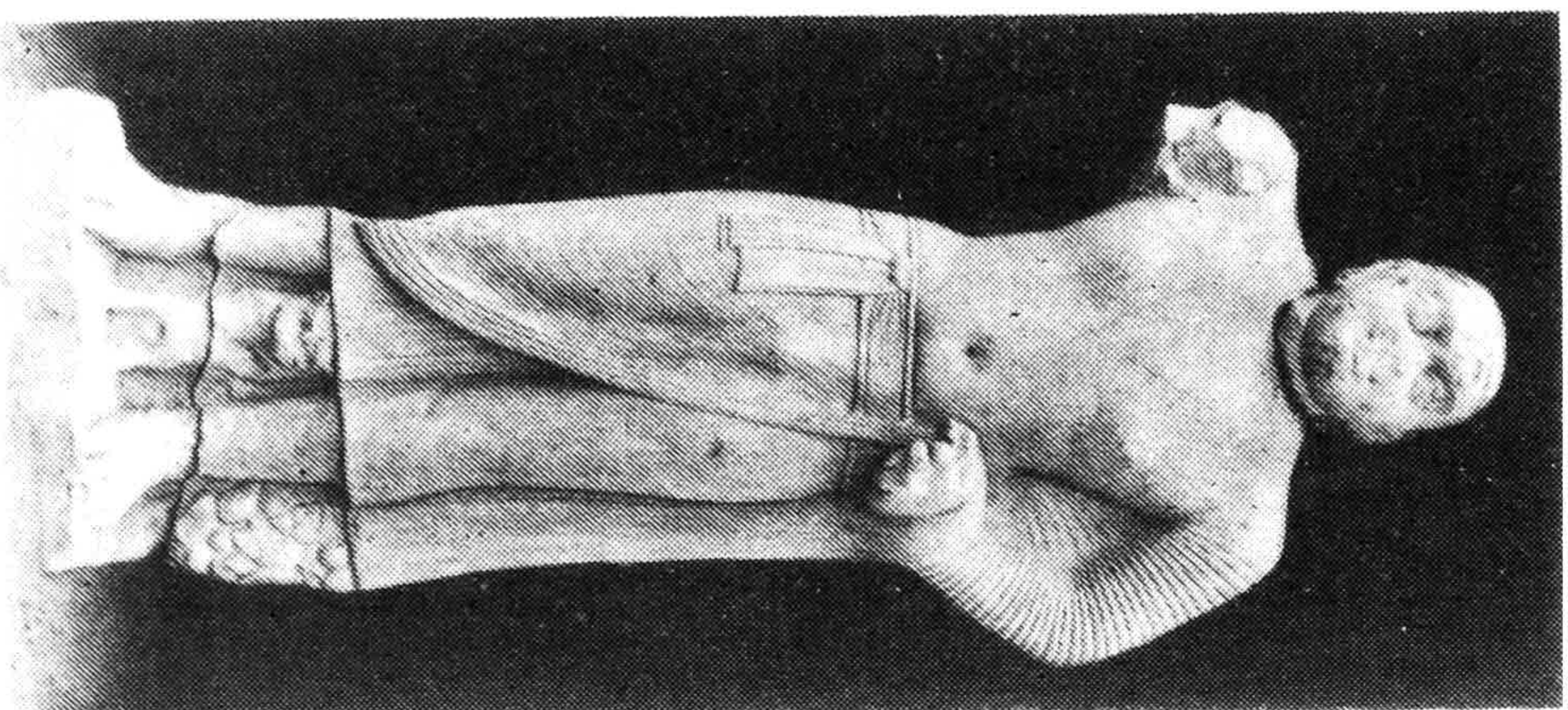
10— Crown Buddha, 11th Century AC.



11— Egypt Sun God
(After Wallis Budge)



12a — Sun God from Mohenjodaro
(After A. Saunders)



12b — Prince Siddhartha, 123 AC.
(After A.K. Coomaraswamy)



13 — Samādhi Buddha, about 1st Century AC.
(By Courtesy, Central Cultural Fund)



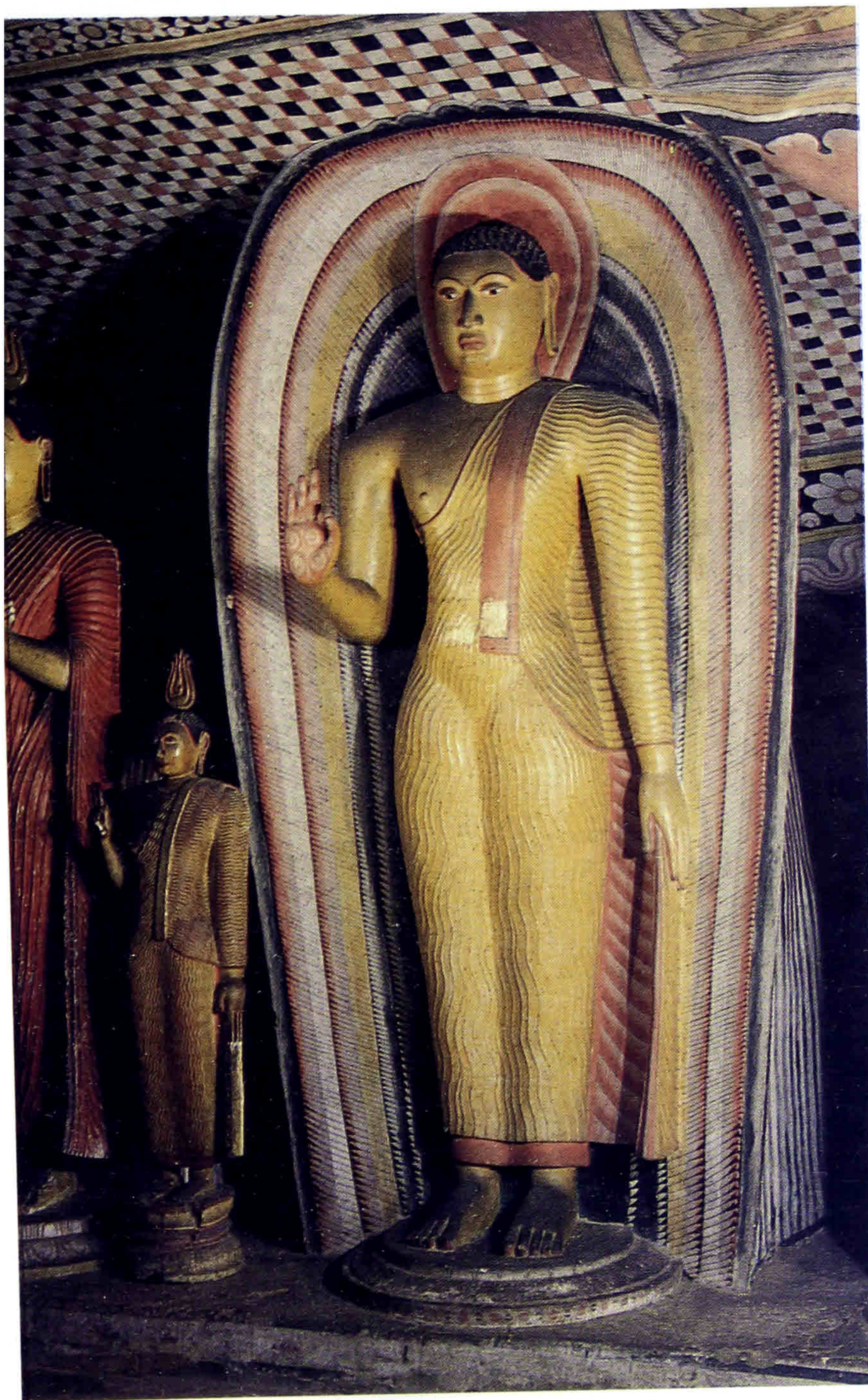
14— Buddha with *Kētumālā* about 7th Century AC.



15—Buddha with nimbus, 5th Century AC.
(After A.K. Coomaraswamy)



16— Kāra Bodhisattva, early 2nd Century BC.
(After A.K. Coomaraswamy)



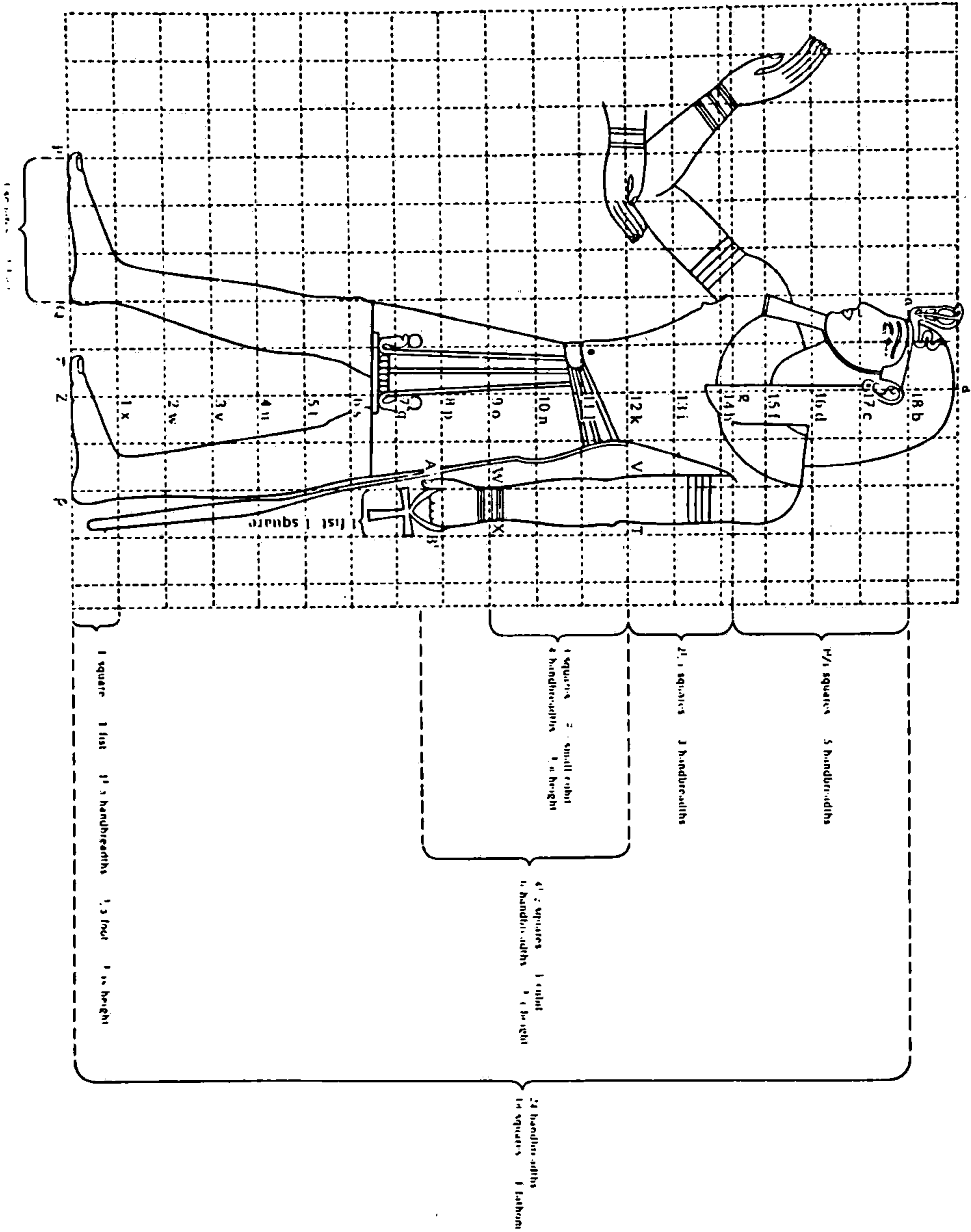
17— Buddha with body rays of six colours, 18th century AC.



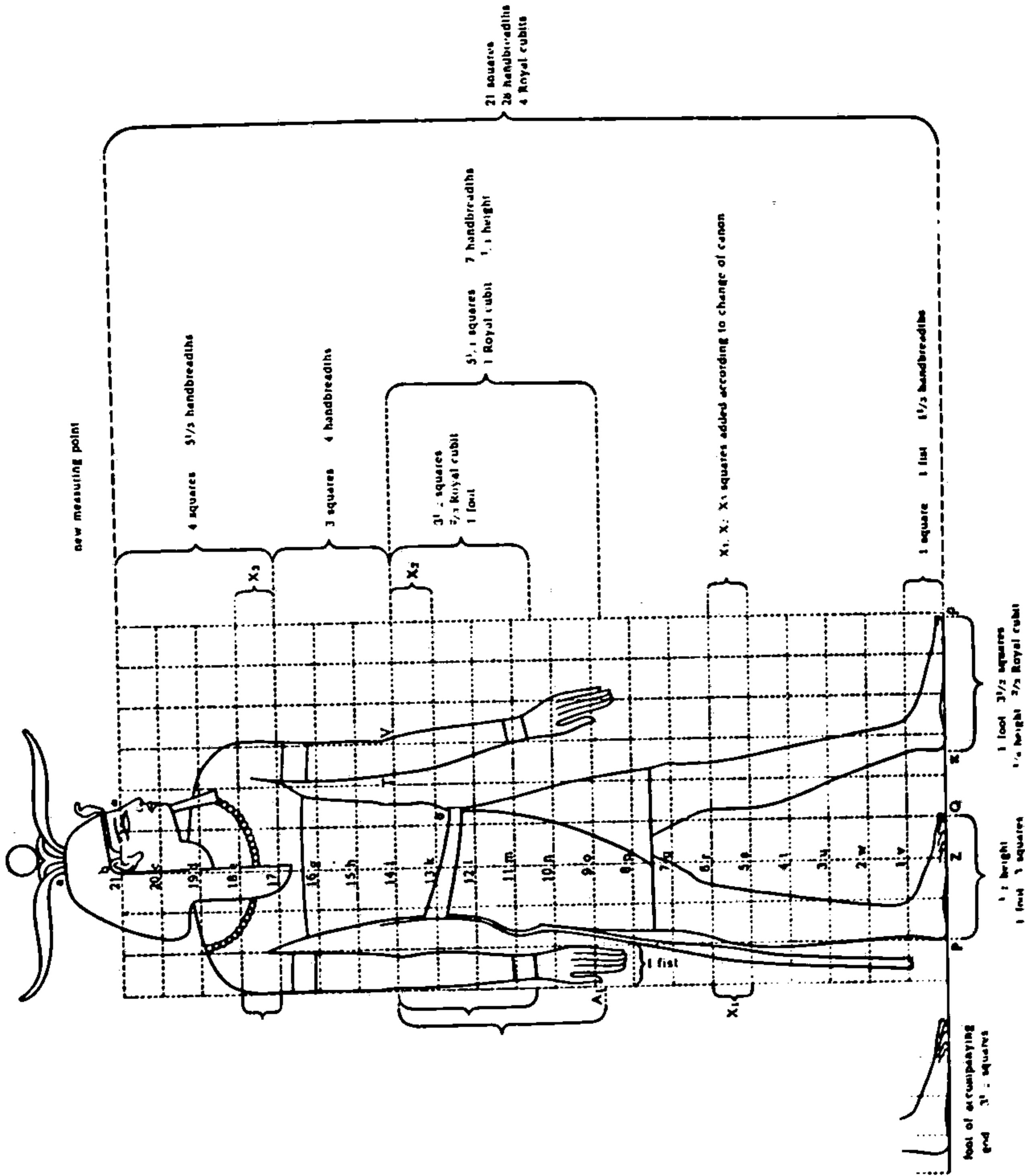
18—Fasting Bodhisattva, early Kuṣāṇa



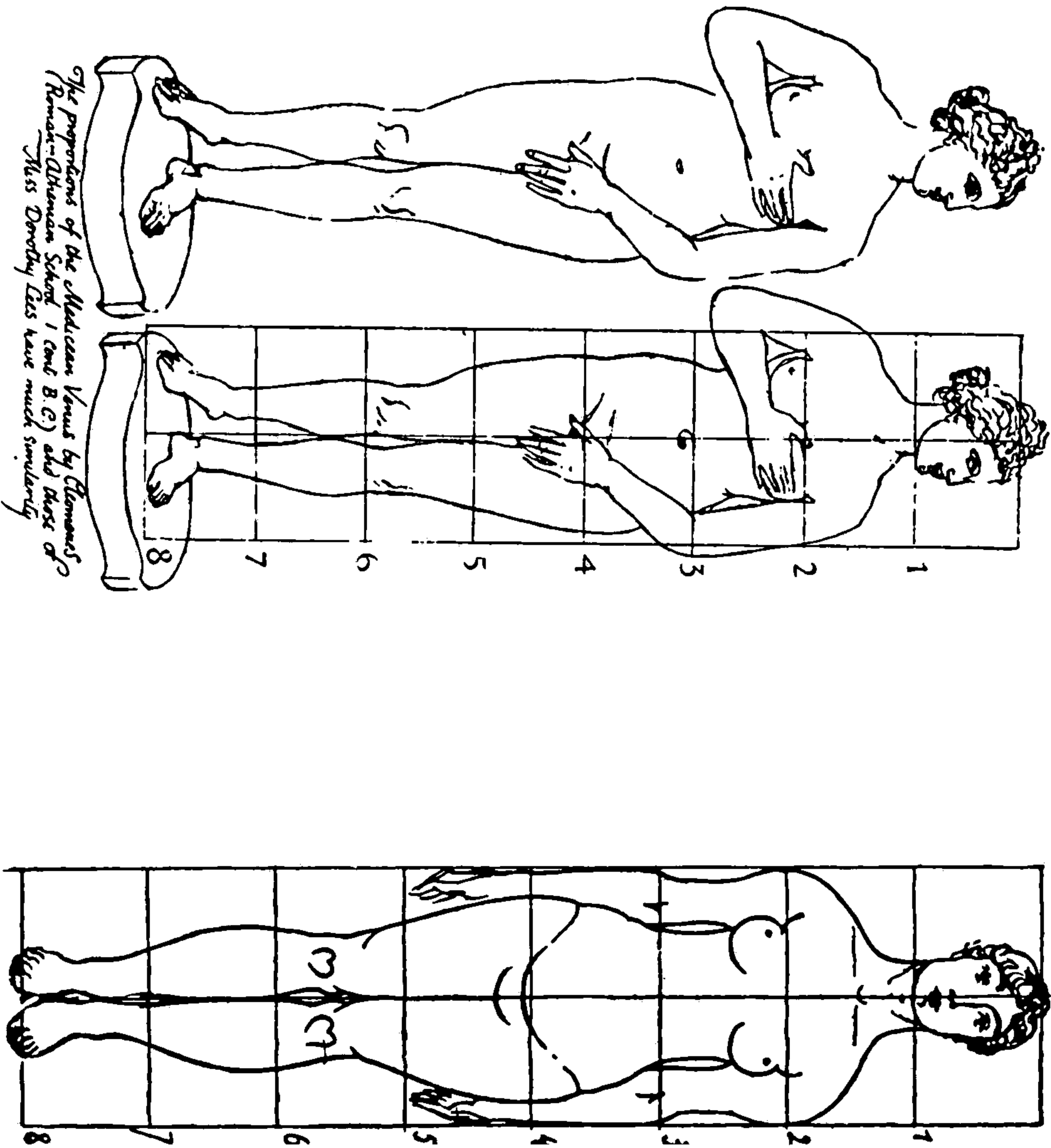
19— Jesus Christ, early Christian Art



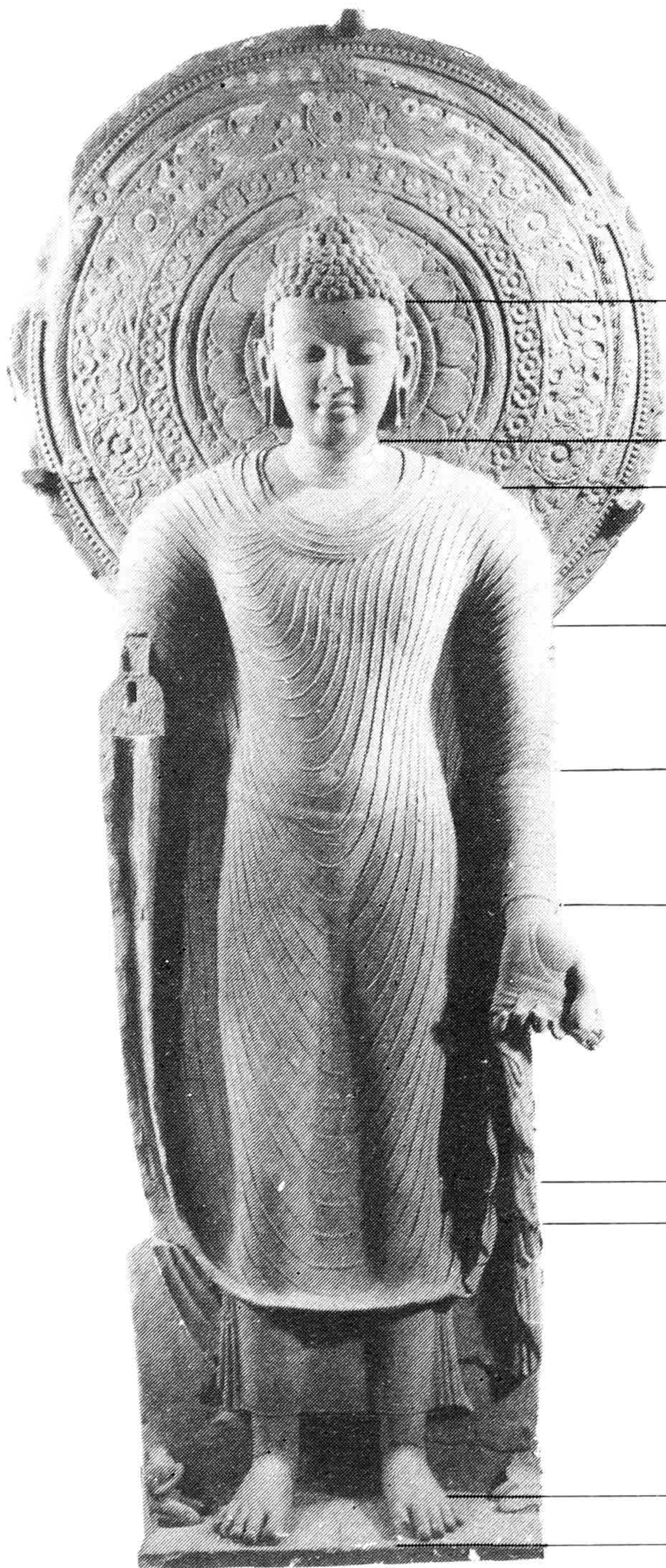
20— Old canon of Egyptian Art (After Erik Iversen)



21—New canon of Egyptian Art (After Erik Iverson)



22— Human figure in Greek Art
(After Adolphe Armand Braun)



1

1/3

1

1

1

2

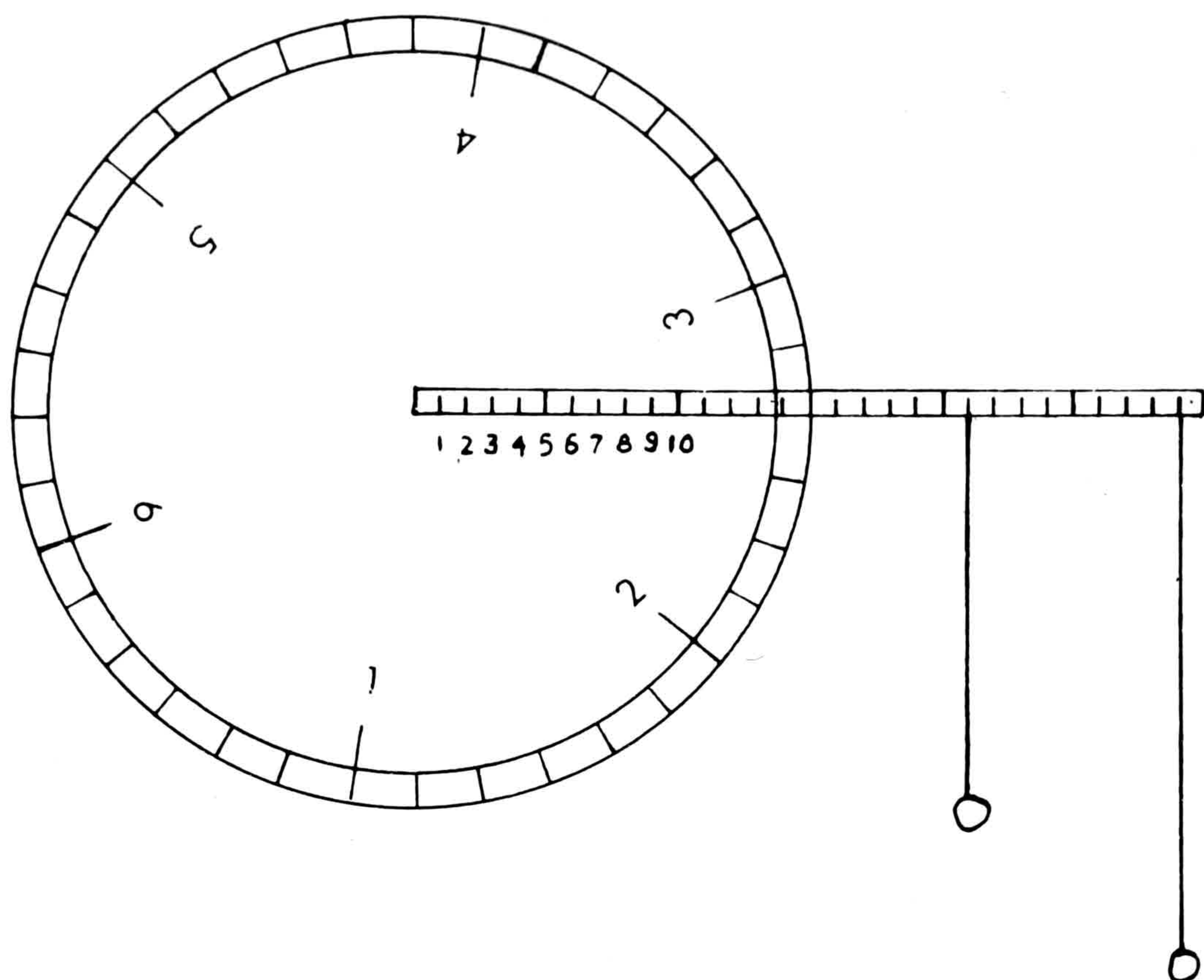
1/3

2

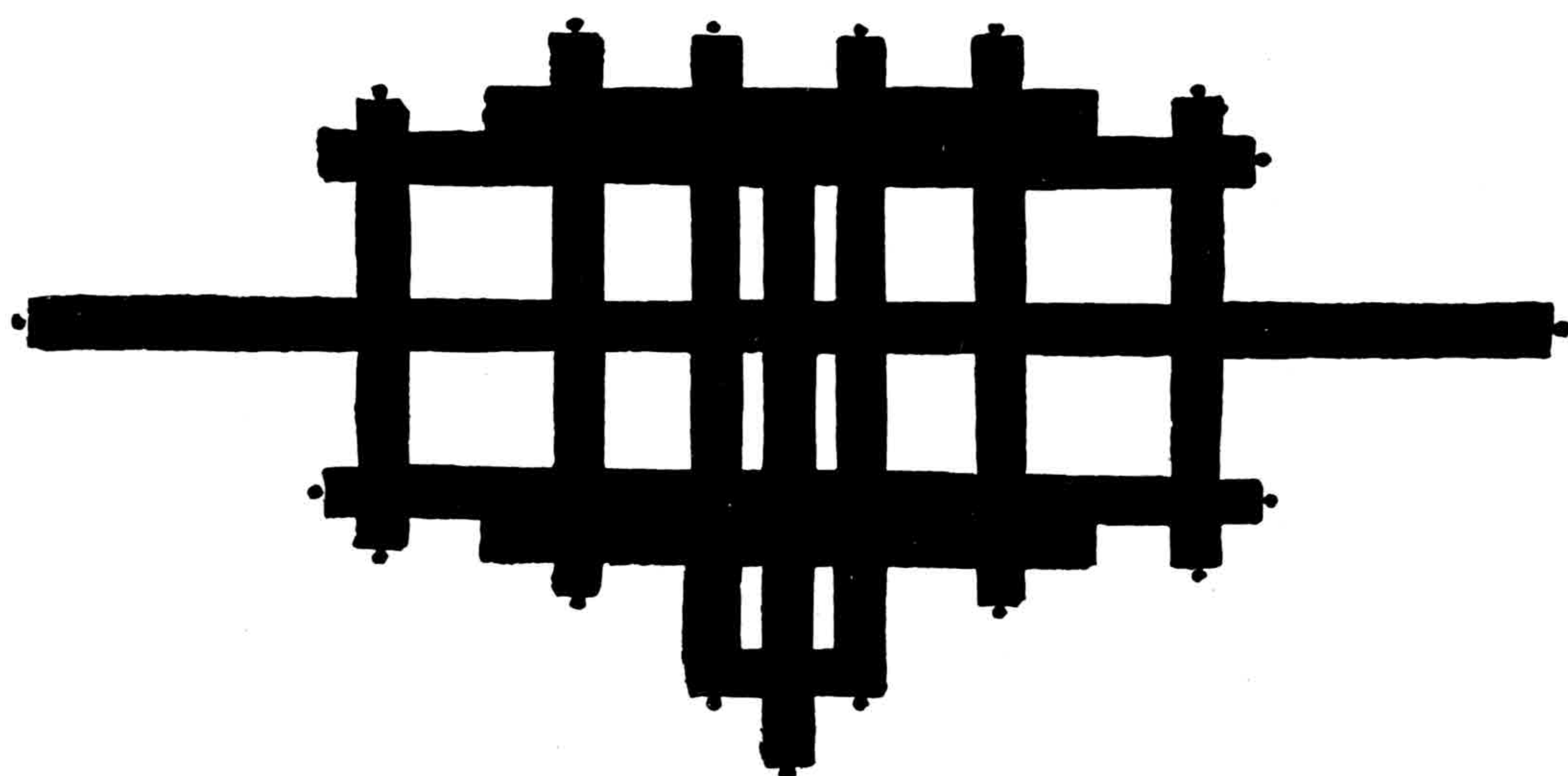
1/3

TOTAL 9

PLATE - XXIV



24a — *Finitorium*



24b — *Lambatatuva*
(After A.K. Coomaraswamy)

Index

- Abhaya 63,66,68,71
 Abhayagiri 21,22,33
 Abhibhū 70,71
abhidhamma 23,85
 Abhidhamma- pitāka 2,27
Abhidhānappadīpikā 44
abhidharma 85
 Abhijñānārāja 68
Abhilasitārthacintāmaṇi 34
Ācāradinakara 30
acchariyamanussa 77,127
adhiṣṭhāna 57
 Ādi-Buddha 55,57,58 61,128
 Ādi-Dharma 57,61
 Ādityas 125
 Āgamas 30
Agni Purāṇa 30
 Aindra 3
 Ajanta 19,28
 Ajapāla 15
 Ajātaśatru 8,20
 Ajātasattu 19
 Ajjuna 71
 Akanīṣṭha 57
 Akṣobhya 62,63,65,67,73
 Albert 93
 Alberty Leon Battista 93,103,106
Ālekhyalakṣaṇa 114
 Alexander 13
 Alexander C.Soper 4,23
 Alice Getty 57
 Āmanda 71
 Amarāvati 19,81
 Amitābha 26,57,58,62,63, 65,
 66,67,68,73,128
 Amitāyus 57
 Amoghasiddhi 62,63,66,67,68,
 73
 An-Fa-Chi'en 17
Anguttara Nikaya 10,11,77
 Ānanda 3,10,11,72
 Ānandabodhi 12
anaśravadharmasantano 57
 Anāthapindada 4,6,9
 Aññākondañña 23
 Anoma 71
 Anomadassi 70,71
 anthropomorphic form of the
 Buddha 14
 anthropomorphic Sun god 13
 Anuradhapura 21,22,34,38,40
 Anuruddha 71
 anusmṛti 73
anuvyañjana 83
Anuyogavāra Sūtra 13,31
Apadāna, 17,22,23,71,83,84,128
Apadāna Aṭṭhakathā 10
 Aparājita 3
appaṭima 10
 Apratihata 3
ardhacitra 31
ardhaparyāṅkāśana 67
arka 44
artha 29
Arthaśāstra 3,30
 Āsādhara 31
 Āsana 63,71
āsanaghara 23
 Asita 77
asītyanuvyañjana 55,78,84
 Asoka 2,12,17,38,70,71,72,83
 Aśokāvadāna 17
 Asokottama 68
 Aṣṭa-mūrti 124,125

- Asura 124
aśvamēdha 29
 Aśvattha 13,14,72,127
 Aśvins 3,29
 Asvini dēvātas 125
Atrisamhitā 32
 Atthadassi 70,71
Atthasālinī 27,29
 Augustus 106
Avadāna 45
 Avalokiteśvara 53,66,94
ayakāra 39
 Banerjea J.N 106
 Benaras 57
 Bhaddasāla 71
 Bhaddavaggiya monks 18
 Bhadra 102
 Bhag 28
Bhāgavata purāṇa 73
 Bhāgavata Vāsudēva 73
 Bhaisjyaguru 68,69
 Bharadvāja 70,71
 Bharhut 13,19
 Bhatta Utpala 71,80
bhāva 28
 Bhāvitattha 71
 Bhīma 29
 Bhiyyōsa 70
 Bhūsparśa 63,65
 bhūtas 73,124
 Bijutsu-shi,Chocho-hen 23
 bimba 73
 Bimbisāra 18
 Bodgaya 12
bodhi 12,13,15,86
 Bodhi - Tree 8,11,12,13,14,18,
 21,26
 Bodhi land 26
bodhighara 22,23,62
 Bodhisattvas 7, 8,19, 26,33,45,
 62,63, 65, 66,78,94,95,125
 Brahmas 3,18,19,21,53,94
 Brahmadēva 71,72
 Brahman ascetics 17
brahmātibrahma 53
 Br̥hatkalpa Bhāśya 31
Br̥hatsamhitā 32,41,102
 Brigu 125
 Buddha śaktis 62
Buddhabhāsita Pratimālakṣaṇa
 110
 Buddhadāsa 21
 Buddhaghosa 19,27,29,78,84
 Buddhamanta 78
 Buddhanandi 24
 Buddhas 100,124
 Buddha's likeness 25
 Buddha's Tooth 24
Buddhavaṃsa 70
 Buddhija 70,71
byāmapabbhā 55,78,83,84
Caitanyacaritāmṛta 81
 caityas 3,6
caitya vṛksas 15
 Cakkavatti 77
 cakkhu 57
Cakra 63,65,67
 Cambodia 84
cammakāra 39
 Campaka 71,72
 Candana 72
 Candanasāra 72
 Candra 125
 Cāpāla 2
 Central Asia 40
cētiya 3,12,15,29
cētiyaghara 19,21,23
chabbanṇa raṃsi 78
 Charana 125
 Ch'en Dynasty 26
 Chiao-chih 25
 Chien-Yeh 25

China 16,24,25,26,27,40
 Chinese Tripitaka 79
 Chrisippus 101
Cintāmaṇi 69
cire perdue 34,35
citta 27
cittakāra 39
Cīvarakkhandhaka 44
 classical grid 103
 Coomaraswamy 3,10
 Croce 27
 Crown Buddhas 67
 crowned Buddha 58
cūdāmaṇi 33
Cullavagga 4,9,10
 Cundasūkara 18
 Cypress 14
dantakāra 39
dantasippi 39
Dasabodhisattuppattikathā 72
 Deer Park 12,57
dēhagarbham 38
 Deityeśa 125
dēvas 3,126,127
Dēvadēva 72
Dēvala 71
Dēvānampiya Tissa
 21,22,38,128
dēvātidēva 53
Dēvī Purāṇa 30
Dh.cakra 63
dhamma 11,12,16,55,72
 Dhammachak kappavattana
 Sutta 6
 Dhammadassi 70,71
Dhammakāya 11,12,55,128
Dhammapadaṭṭhakathā 45
Dhammasaṅgaṇī 27,129
Dhammasēna 71
Dhammassāmi 72
Dhanapāla 18

Dharana 73
Dhamma 57
dharmā 29
Dharma Sūtras 29
Dharmacakra 13,61,63,65,68
Dharmakāya 12,57,60,70,94,128,
Dharmakīrtisāgaraghoṣa 68
Dharmarāja 72
Dharmavajra 61
dhātu 57
dhatura 36
Dhātusena 21
 Dhyani Buddhas 94
Dhyāna 21,65,66,67,68,69
Dhyāna 60,61,73
Dhyāni Bodhisattvas 55,60
Dhyāni Buddhas
 58,61,62,65,66,67,72,73,86,128
 Didarganj Yaksinis 81
 Digambara 31,61
Dīgha Nikāya 14,41,70,77,80,82,
 95,127,128,130
Dīgha Nikāya Aṭṭhakathā 11
Dīpaṅkara 70, 71
ḍīrghabāhu 80
 Dona 19
 Drāvida 101
Drāvida mānāṅgula 42
dukkata 10
Dulva 16
 Dürer Albert 93,97
dussika 39
Duṭṭhagāmaṇī 18,21
Dvāpara 32
dvattimsa mahāpurisa-
lakkhaṇa 55,77,78,84
 Lakkhaṇa 41
 Siddhartha 34
 Egypt 104,122,126
 Egyptian Sun god 58
ēkagratā 73

- exempeda* 93,103,106
 Fa-Hsien 21,22,24
 Fa-yun-ssu 25
fang-ya 5
 Fernando P.E.E. 38
 five Dhyāni Buddhas 128
 Fo-na-che 25
 foot-prints 6
 Fu-Chien 26
 Fu-nan 24,25
gahana 29
 Galen 101
gandhabba 11,127
 Gandhara 128
Gandharva 125
gandhika 39
 Ganeśa 32
 Gangoly 15
ganthas 78
ganthima 31
 Gautama 70,72
 Gautama Buddha 17,70,77
ghantā 60,61,67
 Gijjhakūta 3
 God the father 94
 goddesses 124
 gods 124
gokaṇṇa 44
 Gopinath Rao 34
gosīśacandana 16
 Grand Miracle 6
granthas 78
 Greece 126
 Greek 1,95,104,130
 Grunwede 20,80
Guhyasamaja 72
Gunakāraṇḍavyūha 57
 Gupta 106
 Guru 13
 halo 55
 Hamsa 102
 Hellenic world 13
hemapaṭṭa 33,34
 Heruka Buddha 67
 Hieun-Tsang 16
 Hindu 13
 Hindus 32,41
hiraṇyapuruṣa 29
 Ho Chien 26
 Hri_h 62
 Hrim 63
 Hsiang-yang 26
 Hsien Wen-hua 26
 Hsuan Ti 26
 Hui-ch'en 27
 Hūṃ 62,63
 Indagutta 40
indanīlamani 33
 India 10,13,23,25,26,38,94,
 103,104,106,122,126,130
 Indian 1,31
 Indian canons of proportions 14
 Indra 125
indranīla 30
 Indus valley 58
isisattama 70
 Īsvara 53
 Īśvarika 58
 Īśvarika Buddhist sect 58
 Italian 103
iṭṭhakavaḍḍhaki 39
 Jade image 24
 Jaina 13,30
 Jainas 13,31,32,41
 Jambudipa 9
jantapaḍimā 31
 Japan 17
 Japanese form of Vajrasattva
 (Kongosatta) 60
Jātakas 7,19
 Jatilas 18
jātiphalika 33

- Jayanta 3
 Jayavarman 25
 Jesus Christ 94
 Jētavana 6,16,25
 Jētavana monastery 12
 Jētavana park 18
 Jētavanārāma 21
 Jeṭṭhatissa 21,40
 Jitamitta 71
jñāṇa 58
 Jñāneśvarī 58
 Joshi N.P. 4,12
 Jyesthā 32
 Kakudha 71
 Kakudvalī 70
 Kakusanda 70
kalasa 65
 Kālavāpi 21
kalebare 46
 Kāliṅgabodhi Jātaka 12
 kaliyuga 32
kalpa 72
Kalpasūtra 81
 Kalyāṇī Dynasty 34
kāma 29
Kāmasūtra 28
kammārajeṭṭha 29
kaṃsakāra 39
 Kanakamuni 62,66
 Kandyan 33
 Kanikāra 71
Kaṅkhāvitaraṇī 44
 Kaṇṭhamālinī 70
kapāla 60,67,69
Kāranāgama 34
 Karma 63
 Karmahērūka 68
 Karmavajra 61
 Kārtikēya 124
karuṇā 67
karuṇāraṃsi 86
 Kaśyapa 5,7,8,18, 39,63,66,70
 Kaśyapa Buddha 5,9
 Kaśyapa Mātāṅga 16
 Kātra Buddha 85
kātrikā 61,67
kaṭṭhakamma 31
 Kausambi 31
 Kautilya 3,30
 Kētu 32
kētumālā 78, 83,84,85,127
khadisakara 30
 Khām 62,63
 Khandha 70,71
 Khēmaṅkara 70,71
 Khotan 23,26
Khuddaka Nikāya 83
kinnara 124
 Konagamana 70,71
 Kondañña 70,71,77
Kosalabimbavaṇṇanā 16
kotarāki 39
 Krakucchanda 62,65
Kriyāsamuccaya 111,119
 Kṛki 5,9
 Kubja 124
 Kucha 27
 Kumārajīva 24,27
kumbhakāra 39
 Kusa, 30
 Kusa Jātaka 29
 Kusinagara 12
kusmānda 124
kūṭāgāra 45
 Kuvera 125
 Lakkhana Sutta 14,77
Lalitavistara 45,85
lambaphalaka 103
lambataṭṭva 103
Lankāvatāra Sūtra 45,54
lāpata 103
lāvaṇyayōjana 28

lēkhā 29
lēkhaka 39
 Leonardo da Vinci 97,98
leppakamma 31
 Lepsius 103
 Lian Dynasty 25
 Licchavis 3
 Lo-yang 25,26
Lobson-Danbi 120
 Locanā 60,62,63,65,67,69
lodra 30
lōhādhyakṣa 30
lōkapālas 125
 Lomazzo 93
 long arms 80
longimanus 80
Lotus Sūtra 53
 Lumbini 12
 Lung-Kuang-ssu 24
Madhuschiṣṭha-vidhānam 34
 Magadha 8
māgadhi 84
magul-maha-sala-piḷima 21
 Mahā Māyā 19,77
maha-sala-piḷima 22
mahābāhu 80
Mahābhārata 29,81
Mahābhāṣya 29
 Mahābōdhi 22
 Mahābrahma 57
 Mahākāla 17,83,84
 Mahākāla's Buddha image 84
mahākaruṇā 54
 Mahākāśyapa 7,20
 Mahāmaṅgala Sutta 18
 Mahāmaudgalyāyana 25
mahāmudrā 61
 Mahānāma 23
 Mahānipa 71
 Mahāpadāna sutta 11,14,40,70,
 82,95

mahāprajñā 54
mahāpurisa 11
Mahāpurisalakkhaṇasattha 78
 Mahāpuruṣa 13, 77, 78, 82, 83,
 95, 126, 127
mahāsādhana 72
 Mahāsamaya Sutta, 18
 Mahāsāṅghikas 54
 Mahāsattva Sarvārtha
 Priyadarsana 45
 Mahāsēna 21,22,40
mahasilā-paṭima 21
 Mahāsirisa 71
 Mahāsona 71
 Mahāsukha 67
mahāsūnyatā 58
 Mahāthūpa 17,19,21,33,40
 Mahavairocana 57
Mahāvamsa 17,19,20,21,40,84,128
Mahāvastu 30,45,54
 Mahāvēlu 71
 Mahāvihāra 10
 Mahāvīra 81
 Mahāyāna 2,24,41,127
 Maheśvara 57
 Mahīdhara 70
 Mahinda (IV) 21,22,33,34
 Mahiyaṅgana 21
 Mahiyaṅgana stūpa 19
 Maitreya 26,53,63,66,72
majjhimapurisa, 44
makara 5
 Malacca 26
 Mālavya 102
 Malay Peninsula 23
 Malli 31
 Mām 62
 Māmakī 62,63,66,67,69
Mānasāra 34,101,115
Manasollāsa 34
mandalas 57

Maṅgala 70,71
manikāra 39
 Mañjuśrī 53,77
manōmaya 127
manōmaya-kāya 54
 Manōrathapūranī 10
mantra 57,73
 Mantra School 57
 Mānuṣī Buddha 65,66
 Māra 17
maṛīcika 73
 Marshall 35
 Marudgana 124
 Mathura 85
Matsya Purāṇa 30
 Maudgalyāyana 16
 Maurya(s) 29,69,106
mayurapicchas 69
 Medhaṅkara 71
megabazos 80
 Metteyya 72
 milk-rice 15
 Mingti 16
mithunarūpa 10
 Moggallana 44,72
mokṣa 29
 Mount Sumēru 17
muddā 39
 Mudrā 57,61,63,65,66,68
mukha 44
 Muni Vajrāsana 65
Nāga 71,72
 nāga-stone 33
nāgas 7,17,83
 Nāgasēna 25
 Nairātunā 67
naḷakāra 39
 Nāmasaṅgīti 77
ñāṇaramsi 86
 Nanda 2,7,10,40
 Nārada 70,71,72

Narasiha 72
Nāyādharmakāhāṭṭhī 31
 Nepal 58
ñeyāvaraṇa-visuddhi 54
Nidānakathā 17
Nigrodha 70,71,72
nimittas 73
nine grahas 125
 Nirmāṇakāya 55,60
 Nirvāna 5,6,8,54,67
 Nisabha 71
 North India 2
nyagrodha 14,79
nyagrodha-parimaṇḍalakāya
 46,79
nyagrodhaparimaṇḍala 80,81,82
 Om 58,62,63
 Omura Seigai 23
Oriental Art 23
 Pacceka Buddhas 17,54
pacchima-cīvara 44
Pācīnatissapabbata 21
pācittiya 44
pāḍajāla 33
padēsa 44
padma 61
 Padmaheruka 68
 Padmapāṇi 62
padmas 69
 Paduma 70,71
 Padumuttara 70,71
Painter's Manual of Mount
Athos 97,99
 Pāla 106
 Pāli canon 7,9,41,95
 Pāli Text Society 43
 Pāli Tripitaka 1,2,11
 Pālita 71
 Paṇ 62
pamāṇa 43
 Pan-pan 26

- pañcadhyānas* 58
pañcalōha 36
pañcapaṭika 4
 Pañcasikha 2
 Pāndarā 62,63,66,69
 Pandya 106
 Paṇinii's Sūtra 29
paññā 57
Pansiyapanas Jātakas 19
 Parākramabāhu 1 40
 Paranavitana 19
 Parāsara 80
pāribhōgika 129
parināha 80
parinirvāna 2,7,8,10,11,12,
 14,18,20,85,86,127
Paritta 70
 Pasenadi Kosala 16
pāṭala 34
Pāṭali 70,71,72
 Pātaliputra city 3
 Patañjali 29
paṭibhānacitta 9
paṭimā 10
pātra 12,61,63,67,68
pēsakāra 39
 Phussa 70,71
 Phussadeva 71
Pippala 71,72
 Piyadassi 70,71
 Po-sai-ch'i 8
 Polyclitus 101
potthakamma 31
prabhamāṇḍala 12
 Pradyota 31
 Prajāpatī 43
prajñā 61,67,73
prakāṇḍasaṛīra 81
prakṛti 94
pramāṇa 28
prāṇa-bindu 73
prāṇayāma 73
Praśnavyākaraṇa 30
Pratibhāsa 73
pratimā 94
Pratimālakṣaṇa 119
Pratimamanalakṣaṇa 111,112,
 113,118
pratyāhāra 73
pratyāñḍhāsana 67
 Pratyeka Buddhas 6,54
 prēta 124
prīti 73
 Pundarīka 70,71
Purāṇas 30
pūrima 31
pūrima-bharima 31
puruṣa 94
purvabuddhānupasmṛtyasaṅgañāna
 85
 Pusya 9
 Qyzil Frescoe 20
 Ra 58
 Rahu 32
 Rahula 18,54
 Rajagaha 3
 Rajagriha 18,31
 Rakṣasa 124
raktapadma 66
 Rāma 29,72
 Rambāva 33
raṁsicūlāmaṇi 83
raṁsijāla 78,83
 Raṁsimuni 72
raṁsiphala 34
raṁsipuñja 83,84
rañjana 29
rasa 126
ratanaghara 23
rathakāra 39
 Ratna 63,66,67
 Ratnaheruka 67
 Ratnapāni 63,66

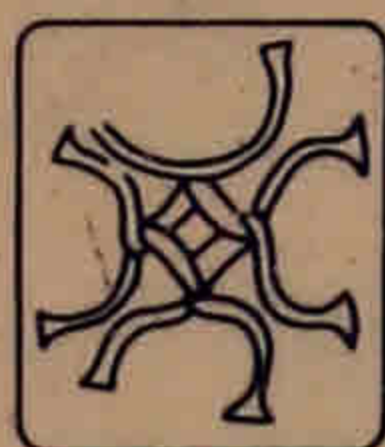
- Ratnarakṣita 118
 Ratnasambhava 63,66,68,73
 Ratta Kuravaka 71
 Red Cap Sect 60
 Rēvata 70,71
Rg Vēda 29
 Rhys Davids 79
 Rome 106,126
 Rucaka 102
 Rudras 125
rūpa 63
rūpabhēda 28
rūpakāya 54
Ryo-do-kyo-soku-ho 116,117
 Sabbadassī 71
 Sabbakāma 71
 Sabbamitta 70,71
Sabdamālā 81
 Sabhiya 71
Saddharma-puṇḍarīka 45
Sādhana-mālā 77
sādrśyakaraṇa 28
 Sāgara 71
 Saināpatya 3
 Śakra 18,21
 Śakti(s) 61,65,66,67,69,128
 Śākyamuni 60,62,63,66,86
Sāla 8,32,70,71, 72
salāka 103
 Sālakalyāni 71
 Salala 71
sama mānonmāna 81
samādhi 63,73
 Samantabhadra 60,62,65,67
Samantapāsādikā 43,83
Sāmānya-sēvā 72
 Sambala 71
 Sambhava 70,71
 sambhōga-kāya 55, 58,78
sammāsambōdhi 127,128
sammutidēva 53
Sāmudrika 81
samudrikāśāstra 83
saṃvēga 12
samyaksambōdhi 53
 Saṅghamitta 38
 Sanchi 13,19
 Sanchi stūpa 39
 sandalwood image 16
 Saṅgha 55
saṅghaima 31
 Śani 32
 sañjīva 70,71
sanjñā 63
 Saṅkarācārya 73
 Sāṅkasya 8
saṅkhāra 63
 Santa 71
 Saraṇa 71
 Saranaṅkara 71
 Sāranda 2
saṅgīrapabhā 86
 Śāriputra 38,45,114,119
 Sariputta 72
sāṅgīrika 15,129
sarvalakṣaṇasampanṇam 79
 Sarvastivāda 1,9
 Sarvastivadins 1,3,40
 Sasa 102
Satapatha Brāhmaṇa 29,43
 Sattapaṇṇi cave 3
 Satya 32
 Sēna II 21
 Sēnapati(Kartikēya) 124
 Seng-hui 25
 Seng-ma-lo 25
sēṇi 38
sēvā 72
 Shingon 57
 Siam 36
 Siddha 125

- Siddhārtha 19,20,77,78,82
 Siddhartha
 Gautama 2,13,127,128
 Siddhattha 70,71
Sihalaṭṭhakathā 84
 Sīgiriya 28
Sikhavalaṇḍa 10
SikhavalaṇḍaVinisa 10
 Sikhī 70,71
 Sikhimālinī 70
 Sikkhin 68
silā-sambuddha 21
silā-satthu 21
silāmaya-Buddha 21
silāmaya-mahēsi 21
silāmaya-muninda 21
Silāmēghavaṇṇa 21
silāvaddhakī 39
Śilparatna 31,115
śilpaśāstra 83
śilpāyatana 30
Simhanāda 68
sippakula 38
sippas 39,40
sippayatana 38
siraspata 83,84
Sirimādēvatā 81
Sirimēgha 40
Sirisa 70
Sītā 66
sittam pot rū 10
 Śiva 94,125
Sōbhita 70,71
Sōma 32
Sōmeśvara 34
Sōna 70,71
Soper 7
Sotthija 70
 South India 38,40,84,106
śramaṇamaṇḍala 25
Srāvaka 54
Srāvasti 5,6,13,15,20,26
Sri Lanka 2,10,15,19,21, 22,23, 24,33,36,38,40,45,71,82, 83, 84,85,103,128
Sri Sumaṅgala Śabdakoṣaya 44
sthāpanā 31
Strabo 106
stūpa 4,5,6,9,11,12,14,21,22, 23,26,77,129
stūpa- house 22
Sudassana 71
Suddhodana 19,77
Sudēva 71
sudhā 31,32
sugata-vidatthi 43,44
Sujāta 15,70,71
sūkara-maddava 18
sukha 73
Sukrācārya 32,93,94
Sukranītisāra 28
Sumana 70,71
Sumaṅgala 71,72
Sumangalavilāsinī 17,19
Sumēdha 70,71
Sumitta 71
Sun god 13,32
Sun Myth 128
Sun worship 58
Sundara 10
Sunetta 71
Sung court 24
Sung Dynasties 24
Sūnya 62
Sūnyatā 72
Suprabhedāgama 34
Suprakirtitanamaśrī 68
Sūrambhaṭṭa 17
Surendra Nath Dasgupta 27
Suriya paritta 58
Sūrya 125

- Sūtra of the Divine
 Messengers 7
 Sūtras 24,25,29
 Suttas 2,58
suvanna-paṭimā 29
suvaṇṇakāra 39
 Svabhāva 58
 Svambhava 58
 Svaraghosarāja 68
 Svayambhu 57,58
Taittiriya Samhitā 29
 Tan-tan 26
 T'an-wu Chieh 25
 Tanhaṅkara 71
 Tao-an 26
 Tārā 63,66,67,69
 Tāranātha 54, 121
 Tathāgata(s) 7,11,54, 62,63,128
tathatā 57
taṭṭakāra 29
 Tavatimsa 3
 Taxila 35
 Thailand 84
The Pali-English Dictionary 43
The Ten Books on
 Architecture 14,130
 Theravada 2,9,10,16,17,24,127
thūpārāha 77
 Thūpārāma 21
Thūpavaṃsa 17,19
 Tibet 38, 58
 Tipiṭaka 84
 Tirthaṅkara(s) 31,95,100
 Tissa 70,71,72
 Tissanāma 71
 Tokyo 23
 Tomkin 25
 Tooth relic 25
 Traṃ 63
Tretā 32
 Trikāya 55,60,128
 Trinity-crown 58
 Tripiṭaka 1,82
Tszonkhaba 120
tulādhāra 39
tunnavāya 39
 Tusita 8,19,25
 tvastṛ 29
ucchraya 80
 Udaya 71
 Udayana 31
uddēsika 15,129
 Udēna 71
 Udumbara 70
 Udyāna 25
 Ujjain 31
ujjōtana 29
 Unformed Red Cap Sect 60
uṇhīsa 12
 University of Lancaster 82
uṇṇā 77
 Upagupta 17
 Upāli 70
upasādhana 72
 Upasāla 71
 Upasannaka 70
 Upasanta 71
upāya 55,72,73
uppattidēva 53
 Urageśa 125
ūrṇā 33,77,94
uru-silā-paṭimā 21
uṣṇīṣa 24,27, 82,83,94,122
uṣṇīṣa-sīraskatā 83
 Utpala 69,80
uttama sēvā 73
 Uttara 70,71
vaddhakī-hattha 44
 Vāhana 63,65,66
 Vaijayanta 3
 Vairocana 62,63,67,73
 Vajjian *cetiyas* 3

- Vajjis 3
 Vajra 33,60,61,63,65,69
 Vajradhara 60,128
 Vajradhātīśvarī 63,65,69
 Vajrahērūka 67
 Vajrahuṅkāra 60,61
 Vajrapāṇi 62,63,66
vajras 72
 Vajrasattva 60,128
 Vālmiki 29
 Vāmana 124
Vaṃsatthappakāsinī 84
vanaspaṭi vṛkṣa 15
 Varada 63,66, 68,69
Varahamihira 32
 Varuna 71
 Vasabha 22
 Vasiṣṭha 71
 Vasubindu 30
 Vāsudēva 73
 Vasunandi 30
 Vātsyāyana 28
Vaṭṭagāmaṇī 2
vattana 29
 Vaṭuka 40
Vēda 29
Vēdamantras 78
Vēdanā 63
vedhima 31
 Veheragala 33
 Vēluvana park 18
 Vēsāli 25
 Vessabhū 70,71
 Vessantara Jātaka 19
vēstima 31
 Vētāla 124
vicāra 73
 Vidhura 70,71
 Vidisā 39
 Vidyēśa 125
 Vignēśvara 124
vihāra 5
 Vijaya 38
vijñāṇa 63
 Vimalakirti 24
Vimukti 54
vīṇā 2
 Vinaya 3,9,12,16,43
 Vinaya Piṭaka 2,83
vināyaka 124
 Vipassi 70,71
 Vipasyanti 70
 Viṣṇu 32,45,94
Viṣṇudharmottara Purāṇa 34
Viṣṇusamhitā 34
 Vispala 29
visuddhidēva 53
 viśva-vajra 67
 Viśvabhara 70
 Viśvapāṇi 63,66
 Viśvavajra 61,63,66,70
Vitarka 61,68,69,73
 vitruvian 97,100,106,130
 Vōhārika Tissa 22
 Vṛhaspatī 32
Vṛiddhya Hārīta-smṛti 30
 Vṛsabhakṣastriya 8
vyāma (or *byāma*) 46
vyāmappabhā 46
 Wa-kuan-ssu 24
 Wadell 58
 Wei 24,26
 Western Cālukya 34
 Wheel of the Law 13,23
 Wickramasinghe 22
 Wu Ti 24,25
yab-yum 54,60,61,66,67,94
yakkha 11,13,126,127
Yakṣa Ālavaka 18
yakṣas 2,4,6,7,41,124
 Yakṣēśa 125
 Yakṣinis (or yaksis) 41,81

- Yamāntakas 124
 Yāmya 3
yantra-pratimā 31
 Yasa 18
 Yasadhara 28
 Yasagupta 24
yathābhūta-nāṇadassana 57
 Yavana 31
 Yellow Cap Sect 60
Yi-dam 66,67
 Yōga 73
 Yōgācara 67
 Yogambara 58,61
yōjana 5
 Yung-ming-ssu 26



We Preserve

ISBN 955-9079-10-7

PRINTED BY SYSTEMATIC PRINT (PVT) LTD. TEL: 732648, 734256