

ICONOMETRY; PHYSICAL PROPORTIONS OF SEATED BUDDHA IMAGES IN EARLY BAGAN PERIOD (11TH CENTURY) *

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Abstract

This article is one more contribution to the on-going process of writing the study of Buddhist iconography of early Bagan period. Study on “Physical proportions of seated Buddha images in early Bagan period (11th Century)” is a paper is mainly an attempt to illustrate the proportions of seated Buddha images in Bagan Period. The art of making Buddha images might not be earlier than the beginning of the Christian Era (about 2000 years ago), although the enlightenment of the Lord Buddha took over 2500 years ago. The first important movement of Buddhist art in India started with the Maurya Dynasty 322-183 BCE. After Sunga Period (185-72 CE), the Buddha image began and represented likes as human form in Gandara and Mathura region at Kushan Period. These traditions of making Buddha image in India flowed into Myanmar in Pyu and Bagan Period, since the Gupta Period of Central India and the Pala Period conforms to the Pala style. This article investigated and studied the sculptors of Early Bagan period carved the Buddha images using the same concept of the proportion. It exists within a formula in early Bagan Period. There are no documents related to iconometry, a systematic study of the proportions of Buddha images of Bagan period in Myanmar archaeology. The production method or technique, there will be a lot of benefits in repairing the damaged early Bagan images and in checking the images that have been imitated. Moreover, it will be study and identify the art of making images of the ancient Bagan people and it is a priceless Burmese archaeological heritage.

Keywords; iconometry, proportion, art, seated Buddha image, Bagan Period.

Introduction

It is one scene that the Buddha is incomparable and in this sense human representation of his likeness is not permissible. This ideological prohibition holds good for more than five hundred years after the death of Buddha. In fact, the Buddha made no direct prohibition to make his likeness. The Buddha discourages everybody to make the Buddha image and worship him. What he wants is that people follow his way to end the chain of rebirth called Samsara. People, however, insisted to do some kind of worship as they were so accustomed to offer gift to gods and pray for some rewards in returns. Thus being the case they use symbols of Buddha such as the lotus flower, the Banyan Tree, the Wheels, Foot prints, etc. The image making was known by enter of the third century BCE, with the first image of the appearing by the first century BCE. The sources of the figural style were primarily Indian, a combination of the ancient meditative yogic ideal and earlier *Yaksha* figures seen at the Bharhut and Sanchi stupas. The art of making Buddha images originated in India, for the Buddha appeared in Ganges River valley of the country. Modern archaeology demands not only to reconstruct the tangible culture but the intangible past by means of studying social and ideological systems including religion, ritual art and architecture of ancient people. Especially on their great art and architecture directly concerns with they left archaeological evidences. This article mentioned about the sculptors of Early Bagan period carved the Buddha images using the same concept of the proportion. It exists within a formula in early Bagan Period. The production method or technique, there will be a lot of benefits in repairing the damaged early Bagan images and in checking the images that have been imitated. Moreover, it will be study and identify the art of making images of the ancient

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Bagan people and it is a priceless Burmese archaeological heritage. It was studied for the prevalence to more the study of Bagan Iconometry in a new direction.

Research Question

There are three research questions about this research. They are;

- How were the seated Buddha images carved with detail proportions in the early Bagan period?
- Why did the Bagan period reach a golden age in depicting the fine art and architecture of Buddha?
- What are the differences between the Buddhist iconography of early Bagan period and others country?

Research method and procedure

The principal purpose of this research paper is to study the physical proportions for carving the seated Buddha images in Bagan Period. Firstly, the data are collected concerned with the Buddha images of India from these reports and other sources. After that thesis, reports, and secondary sources studied to track the proportions used for carving the Buddha images in early Bagan Period. The next step is going field trip and studying the museum and places practically. The interviews made with the people who are included curator, archaeologists, and art craft men in Bagan. Moreover, the stone inscriptions and other written reliable sources searched concerned with the Buddha images in Bagan Period. The last step is comparative study with other Buddha images of Bagan period and also other cultures developed in South-east Asia during the same period.

The origins and history of Buddha images

The art of making Buddha images might not be earlier than the beginning of the Christian Era (about 2000 years ago), although the enlightenment of the Lord Buddha took over 2500 years ago, although the enlightenment of the Lord Buddha took over 2500 years ago. It is one scene that the Buddha is incomparable and in this sense human representation of his likeness is not permissible. This ideological prohibition holds good for more than five hundred years after the death of Buddha. In fact, the Buddha made no direct prohibition to make his likeness. On the other hand, we may read in the *Dikanikaya*, “On the dissolution of the body beyond the end of his life neither gods nor men shall know him.”¹ The earliest example of Buddhist art was aniconic, as the Buddha permitted no images of himself to be made during his lifetime, and this wish was respected for many years after he had passed away. Imitation of the Buddha’s footprints were used to indicate those places where he was known to have lived and taught, and images of the wheel, symbolizing his first sermon were common. Eventually, artists and sculptors were to enthusiastically employ their skills in the painting and carving of Buddhist scenes and images on mountains, rock-faces, and in caves and temples throughout the land. In time, a unique Buddhist style of art was to resolve which had a significant influence on Indian civilization which was to ensure for about a thousand years.

The evolution of the Buddhist art from its aniconic to iconic phase is vividly illustrated by the manner in which events in the life of the Buddha are depicted at Bharhut, Sanchi Bodh-gaya, Amaravati and Gandhara. The iconic representation of the Buddha as human form in the later

¹ Benjamin Rowland JR, *The evolution of the Buddha image*, Newyork, Harry N. Abrams, Inc.,1963. p-13. (Hereafter cited as Benjamin Rowland JR, *The evolution of the Buddha image*)

school of art of Gandhara and Mathura generated a most vigorous impulse which led to creative works of art the Buddha image. Generally, there were also known that the Anthropomorphism as Mahayana (the greater vehicle) Buddhism and Aniconic as Theravada (the lesser vehicle) Buddhism. Later, Theravada also worshipped Buddha images. Recent times, the Buddhism countries of Theravada as well as Myanmar, Srilanka and Thailand are worshipping to Buddha images.¹

From about CE 75 the Buddha images in sculptures and reliefs appeared. Even then the Indian idea of Thirty-two great signs of *Uttama Purisa* prevails. Bearing these peculiarities in the physical built of an exalted man like the Universal Monarch or the Buddha, we shall have to identify any image by its types and styles. Type is used in the sense that the image maker conforms to the special features given in the above Thirty-two characteristics of a supreme. Style simply means that details differ with time and place.²

The origin of early Buddha images in Bagan Period

During Gupta period, Buddhism reached its zenith and Buddhist art flourished to a great extent. Some sculptures carved in Gupta period are exemplary for the artists of subsequent periods including Pala period. Pala arts are unique in their details. The Pala patronage continued for over three hundred years. Buddhism and Buddhist art began losing its significance in India except in the Himalayan region after the Pala period. The art of carving Buddha images together with the Buddha Sasana which flourished in North India during Gupta and Pala period and in South India during Andhara period spreads to the eastern and south-east Asian regions.³

Myanmar of the Pyu period had contacts with North India and South India both by sea and land. Hence India's cultural influence on Pyus, carried along these routes, reached a certain extent. Around the 1st century CE South India and South-east Asia had more commercial relation by sea. Along with trade came contact of a missionary nature from South India and gained momentum.⁴

The most important in Indo-Southeast Asian commerce were the merchants of Andhra. They were the builders of Buddhist religious edifices in the cities such as Amaravati, and Nagarjunakonda in South India. It could be said that Buddhism reached South-east Asian Countries including Myanmar around the 1st century CE by way of sea trade. The arrival of Buddhism in Myanmar boosted the Pyu culture already blooming by that century. Together with Buddhism, Buddhist Art flourished. It could be deduced that Buddhist belief and art flourishing from 2nd to 9th century CE at Sri Ksetra was a gradual development thanked to the arrival of Andhara natives of south India.⁵

Dissemination, evolution and transition, in style and iconography, during these periods, for sculpture, are usually related to the developments in mural painting. Thus, the story of

¹ Krishan, *The Buddha image its origin and development*, New Delhi, Munshirm Maro Hartal Press.1996. p-36

² Dr. Than Tun, *Buddhist Art and Architecture*, Lwin Oo publishing house, Yangon. 2012. P-27. (Hereafter cited as Dr. Than Tun, *Buddhist Art and Architecture*)

³ Taik Soe, *ဗုဒ္ဓဘာသာအနုပညာနိဒါန်း* (Introduction to Buddhsit Art), Yaung sin Offset, Yangon. 2002. P-58

⁴ Niharranjan Ray, *Theravada Buddhism in Burma*, India, University of Calcutta. 1946. Pp-1-60 (Hereafter cited as Niharranjan Ray, *Theravada Buddhism in Burma*)

⁵ U Naing Win, *သရေခေတ္တရာပျူလူမျိုးတို့၏ဗုဒ္ဓအနုပညာစိတ်ကူးစိတ်သန်းကိုချဉ်းကပ်လေ့လာခြင်း*, (Approach to Pyu's Buddhist Art and Idea), Research Journal, Vol-5, Pyay University. 2013. P-35.

Bagan's iconography can be applied to both mediums of sculpture and wall painting. Murals have twofold purposes: to emblazon an interior with joyous colour and lively design and to tell a story. That is, an art that can be both decorative and didactic in purpose. Sculpture too can be didactic, when placed in subsidiary positions, however, the most commonplace central image of a shrine, usually the Buddha *Gotama*, seated defeating the evil one, *Mara*. The cosmic succession of Buddhas presented the Bagan artist with five possible iconographic arrangements:

- 1) *Gotama* _ the Buddha and his Legend.
- 2) *Gotama* with *Mettaya* _ the Buddha and future Buddha.
- 3) The four buddhas that have so far manifested themselves in this *bhadrakalpa*.
- 4) The five buddhas of this *bhadrakalpa* including *Mettaya*.
- 5) The 28 buddhas of all times.
- 6) *Mettaya* _ the future buddha, alone.¹

In addition to these arrangements, a number of supportive figures, drawn from the Hindu and Mahayana pantheons, may combine with Gotama.

What is Iconometry?

Iconometry is the measurement of icons and their proportions in religious art and the art of estimating the distance or size of an image or an icon by the use of an iconometer. The harmony of his physical proportions is the displays of great beauty.²

Physical Proportion of Early Bagan seating Buddha Images

In the early Bagan Period (from the 11th century to the beginning of the 12th century), divide the distance between the opposite top of the knees of the seated statues into four parts in equally. And one of these four parts subdivided into one quarter, two quarters, and so on, the ratios have been measured exactly. The face of Buddha image included in the whole statue, (nose, mouth, robe, body, hand, leg, and fingers) are sculpted in exact scale proportions using these ratios.

Although the scale varies depending on the size of the statue, the concept of the proportion is the same. It exists within a formula. If you know the production method or technique, there will be a lot of benefits in repairing the damaged early Bagan images and in checking the images that have been imitated. Moreover I will also be able to study and identify the art of making images of the ancient Bagan people and it is a priceless Burmese archaeological heritage.

Main Body of the seated Buddha Image

Firstly, the distance between the top of the two knees, which is the main bone of the whole seated statue of the early Bagan period (11th century to the beginning of the 12th century) is taken. For example, if the distance between the opposite top of the seated Buddha image's knees is 150 cm, that measurement is the same as the height distance from the cross of the legs at the bottom of the statue to the band worn across the upper forehead. Therefore, the height distance from the cross of the legs at the bottom of the statue to the band worn across the upper

¹ Paul Strachan, *Pagan: Art and Architecture of Old Burma*, Kiscadale Publication, Singapore. 1989. Pp-15-60. (Hereafter cited as Paul Strachan, *Pagan: Art and Architecture of Old Burma*)

² <https://en.wiktionary.org/wiki/iconometry>

forehead is 150 cm. Later in this paper, for better visibility, it will be continued to describe the 150 cm statue as an example.

Let's say the distance between the opposite top of the seated Buddha image's knees is 150 cm. These proportions will be described below.

- Half of 150 cm = 75 cm
- Quarter of 150 cm = 37.5 cm
- One-sixth of 150 cm = 25 cm
- One-eighth of 150 cm = 18.75 cm
- One-twelfth of 150 cm = 12.5 cm

Continue measuring from the band worn across the upper forehead (သင်းကျစ်တေဝ်) to the tip of the chin, from the tip of the chin to the chest, from the chest to the navel, from the navel to the across of the legs, the width of the cheekbones of the face, and the width of the waist of the statue are a quarter of the distance between the top of the two knees of the image, respectively. This means that they are 37.5 cm each, which is a quarter of 150 cm, the distance from the band worn across the upper forehead (သင်းကျစ်တေဝ်) to the tip of the chin, or from the tip of the chin to the chest, or from the chest to the navel, and from the navel to the across of the legs that each one is unique. Moreover, the width of both sides of the statue's cheekbones and the width of the statue's waist are 37.5 cm in respectively, which also is a quarter of 150 cm.¹

To make the centre of the statue's joint armpit, firstly, take the point at the distance between the tip of the chin and the chest is cut in half. It has 37.5 cm (one quarter of the 150 cm) from these points to the left and to the right in each. To the left and right sides, it was cut into three-quarters (12.5 cm) of 37.5 cm in upper part of the navel to the across of the legs. It can be clearly seen that it is supported by 75 cm each to the left and right to the left and to the right. Within these three-quarters, the part of abdomen and chest are sculpted proportionally. That place is the place where the artists of the Bagan period were skilled. If the proportions of the armpit and navel are wrong, the whole image will not look a well-proportioned work. Therefore, the chest, belly, navel places show the skill and quality of Bagan period artisans. Except for the Bagan Period, no other period could have achieved such a well-proportioned and beautiful work.²

In shaping the robe, firstly, the two nipples are shaped at 18.75 cm each, which is one-eighth of 150 cm from the center of the chest to the left and right. The robe style of the Bagan period had a slim figure and was usually worn over the left shoulder. Centered on the nipple area, the shape of the breast is seen. There are about 4 or 5 types of robes in the Bagan period, and there is no uniform length.

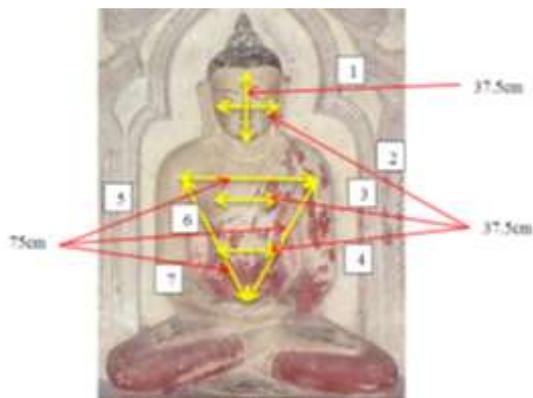
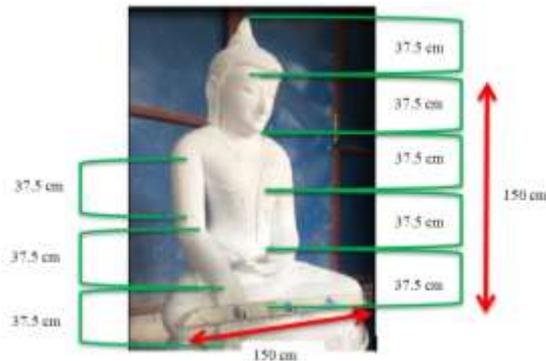
When sculpting the arm, the measurements (from the armpit to the bend of the elbow, or from the bend of the elbow to the wrist, or from wrist to fingertip) are 37.5 cm each, which is a quarter of the distance between the top of the statue's knees, is found to be the same. It can be seen the concept of the Bagan period artisans at the corner of the elbow. The entire arm is sculpted in the shape of an elephant's trunk. The size of the arm is found to be 18.75 cm, one-eighth of the distance between the top of the statue's knees.

Also in sculpting the legs, the distance from the knee to the calf, from the calf to the ankle, and from the ankle to the tip of the toe are 37.5 cm the same. The total size of the four toes

¹ See Figure (1), (2), and (3)

² See Figure (1), (2), and (3)

is 12.5 cm (one-twelfth) from the outer edge of the pink toe to the outer edge of the index toe (except the big toe). The total size of the four fingers is 12.5 cm (one-twelfth) from the outer edge of the index finger to the outer edge of the ring finger (except the thumb). All fingers and toes appear to be the same size.¹



1. from the band worn across the upper forehead (သင်းကျစ်တော်) to the tip of the chin
2. the distance between two nipples
3. the width of both sides of the statue's cheekbones
4. the width of the statue's waist
5. 6 and 7 Structure of body

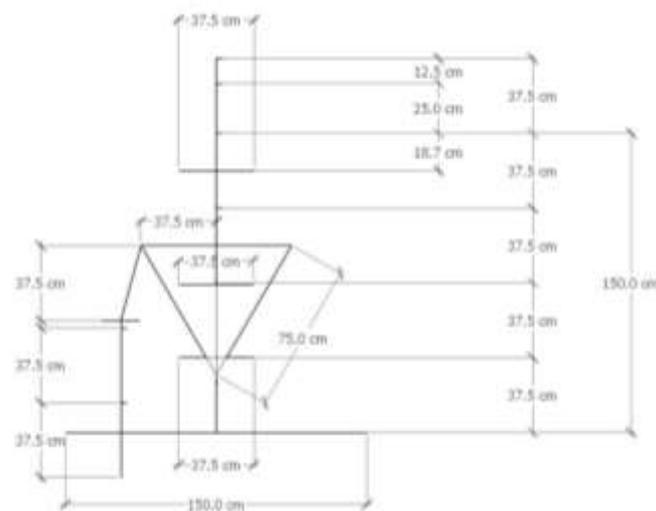


Figure (1), (2) and (3) Showing the proportions of seated Buddha image in early Bagan period
(Figures by Researcher)

¹ See Figure (1), (2), and (3)

Measurement of seated Buddha image's face

Carving the face of a seated statue, the measurement from the band worn across the upper forehead (သင်းကျစ်တော်) to the tip of the chin is 37.5 cm (a quarter of the distance between the top of the two knees of the image) in the early Bagan period (from the 11th century to the beginning of the 12th century). And then, it was subdivided from the band worn across the upper forehead (သင်းကျစ်တော်) to the tip of the nose and from the tip of the nose to the chin are also found to be one-twelfth (12.5 cm) of the distance between the top of the two knees of the image.

If it is to be expressed visually, the measurements are one-twelfths of 150 cm (12.5 cm) each from the band worn across the upper forehead to the tip of the nose, from the top of the nose to the nostrils, and from the nostrils to the tip of the chin. In addition, the face was sculpted in detail. It was divided the half of the one-twelfth part by 6.25 cm from the nostril to the tip of the chin to depict the lip. The lower lip is thicker than the upper lip. It was seen that the three distances are same these are between the two edges of the lips, the distance between the top of the lips and the eyes, the width of each eye is 12.5 cm, which is a twelfth of 150 cm. The eyebrows are shaped like a crow drinking water (ကျီးမင်းရေသောက်ဟန်) (in Burmese language).¹

Also, the distance between the chin and the top of the neck is 12.5 cm, which is one-twelfth of 150 cm. The neck length is also 12.5 cm, which is one-twelfth of 150 cm. There, three lines on the neck were sculpted. It can be seen that they are carved from top to bottom so that they are not the same distance apart. The neck is in a strong position.

The eyebrows are placed at a distance above the eyes according to the size of the statue. It was the skill of the artisans of that period. The distance between the top of the nose to the ear-lap is equal to the distance between from the band worn across the upper forehead to the lower lip. If the distance is not the same, the shape of the ears and the face will not be symmetrical. The hairy mole (ဥဏ္ဍုလုံ urna) is carved at the highest point between the two eyebrows and is seen to be on the same level as the tip of the ear.

The length of the entire ear is one-sixth of the distance between the top of the two knees of the image (25 cm). It is seen that the tip of the ear is almost touching the shoulder. If you look at the face of the statue from the side, it can be seen that the eyes, nose, his lips and jaw are like parallel lines with a 45 degree slant.²

His face is offered as leaning slightly to the front, following the size of the image and the position of the worshipers. The tip of the nose, chest and navel are located in the line on straight. Carving the conch shell inside the ear is exquisite and difficult. A small long object was inserted into the tip of the ear, it is assumed to be the place where the earrings were worn in human life.

When sculpting the hair knot, the distance from the band worn across the upper forehead (သင်းကျစ်တော်) to the tip of the chin is the same distance from the band worn across the upper forehead (သင်းကျစ်တော်) to the upper part of the sacred hair knob (မဏိတော်). It is found that 37.5 cm is one fourth of 150 cm. In addition, the distance from the band worn across the upper

¹ See Figure (4) and (5)

² See Figure (6)

forehead (သင်းကျစ်တော်) to the upper part of the sacred hair knob is one-sixth (25 cm) and the upper part of sacred hair knob (မင်္ဂတော်) is one-twelfth (12.5 cm).

The flame top that signifies omniscience (မှန်တင်းတော်) is a sense of adding more to get the rest even number. For example, if the height of the image is 17 inches

$$17 \div 7 = 2 \text{ and the rest is } 3.$$

The rest 3 is odd number.

The height of the statue was increased by one inch to 18 inches because of they didn't want to the odd number is remainder. Therefore, the flame top that signifies omniscience (မှန်တင်းတော်) is an inch raised to make the remainder an even number. In the back of the statue, the sculptors of the Bagan period made it so that it was not too thick at the waist and legs.¹

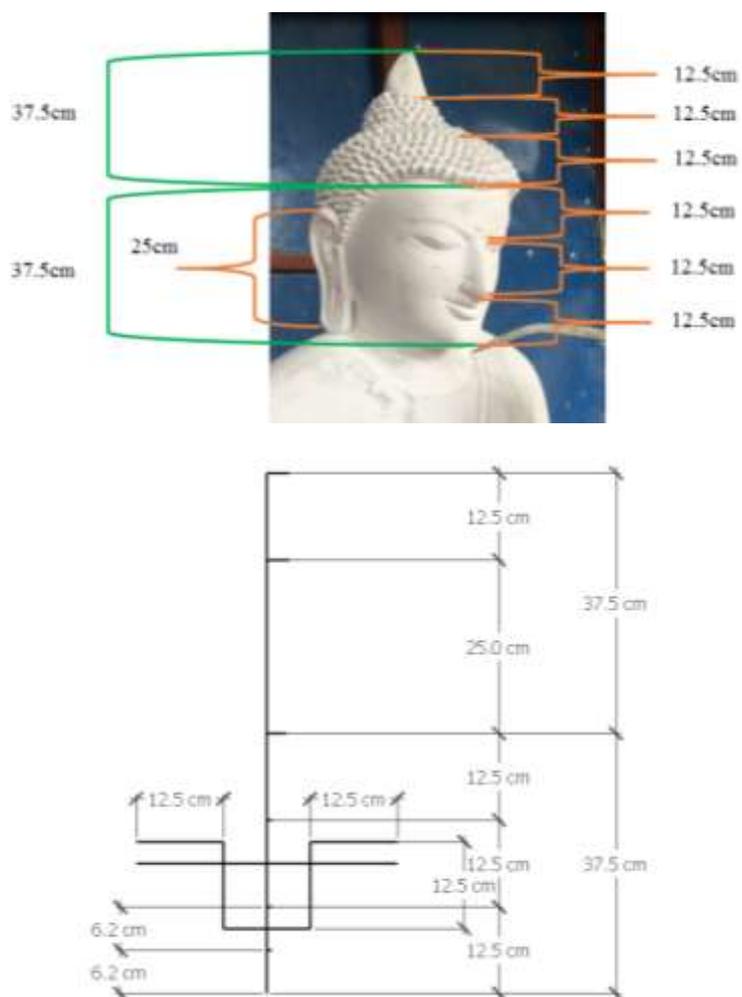


Figure (4 & 5) The proportions of the head and face of Buddha image

(Figures by Researcher)

¹ See Figure (4) and (5)



Figure (6) The eyes, nose, lips and jaw are 45 degree parallel lines

(Figure by Researcher)

Measurement of the throne of seated Buddha Image

When making the throne, they made it proportionately according to the size of the statue. In the early Bagan period (from the 11th century to the beginning of the 12th century), the lotus throne was usually used in the seated statues. Although the number of lotus petals sculpted in the lotus throne is no exact number, there is based on the size of the statues. In medium and small statues, the number of lotus petals is usually 5 petals in the upper lotus position (ကြာလှန်), and 4 petals in the lower lotus position (ကြာမှောင်). It seems that the 5 petals in the upper lotus position (ကြာလှန်) refer to the 5 Buddhas (*Kakusan, Gonagun, Kassapa, Gautama and Arimettya*) who will blossom in this *Badda* world. The 4 petals in the lower lotus position (ကြာမှောင်) are assumed that it does refer to the 4 Buddhas (*Kakusan, Gonagun, Kassapa, and Gautama*) that have been. The joint of legs, navel, the tip of the nose, and the *urna* (the hairy mole) are lied in straight on the top of the central petal of 5 petals in the upper lotus position (ကြာလှန်).¹



Figure (7), The 5 petals in the upper lotus position (ကြာလှန်) and 4 petals in the lower lotus position (ကြာမှောင်). (Photo by Researcher)

¹ See Figure (7)

In comparative studied, it was found that the early Khmer craftsmen always used the Indian system. As for the Lan Na systems, presently there have been numerous documents mentioning the proportion or the iconometry for making a Buddha image, which appeared to be used identically among the craftsmen. The identical characteristics are lion-like (*sīhalakkhaṇa*), elephant-like (*gajalakkhaṇa*), and Banyan tree like (*nigrodhalakkhaṇa*).¹

Ancient Sri Lankan scriptures on Buddha image casting, such as *Rupa Vali* and *Manjusri Chittrakarmasastra*, which have Mahayana origin, mention that the two systems well-known among the Sri Lankan craftsmen are the *navatala* system and the *uttama dasatala* system. However, it appears that the Sri Lankan images, both Anuradhapura and Polonnaruva styles, all used the *navatala* system, that is, the system which follows the norm that the four proportions must be equal.

1. The distance from the left knee to the right knee, called a lap
2. The distance from the hairline to the base
3. The distance from the right shoulder to the left knee
4. The distance from the left shoulder to the right knee²



Figure (8) Lan Na Buddha image iconometry.
sīhalakkhaṇa A = B
gajalakkhaṇa A = C
nigrodhalakkhaṇa A = D
 (“A” is the width between two knees, called a lap.)

(Figure by Iconometry of Lan Na craftsmen, Prof. M. L. Swrasawasdi Sooksawasdi, 2014, p-139)



Figure (9) *caturmāṇa* (*navatala*), Sri Lankan iconometry, in which all four proportions must be equal.
 ((Figure by Iconometry of Lan Na craftsmen, Prof. M. L. Swrasawasdi Sooksawasdi, 2014, p- 140)

¹(a) Prof. M. L. Swrasawasdi Sooksawasdi, “Iconometry of Lan Na craftsmen compared with that of their Sri Lankan counterparts, as found on the Bronze Buddha Images at the Doi Suthep Temple Gallery”, *Silpakorn University Journal of Social Sciences, Humanities, and Art*, Vol-14 (3): p-131. 2014. (Hereafter cited as Prof. M. L. Swrasawasdi Sooksawasdi, “*Iconometry of Lan Na craftsmen*”).

(b) See Figure (8)

² (a) Prof. M. L. Swrasawasdi Sooksawasdi, “*Iconometry of Lan Na craftsmen*”. P-135.

(b) See Figure (9)

Types of Materials used for carving the Buddha images in Bagan Period

As Buddhism flourished in the Bagan Period, statues of Buddha were built and worshipped together with Buddhist structures. In the past, art historians have tended to generalize Bagan images, of whatever medium to a single characteristic style. It is possible, though according to the presentation of an image's physiognomy and physiology, to detect three mainstream styles. These styles correspond approximately to the three architectural periods (Early, Middle and Late Bagan Periods). When the Buddha images carved during the time of King Anawratha showed that it has a triangular-shaped face and a stout body. In middle Bagan period, the Buddha images belonging to the slender face and body, the pointed nose and chin. During later period they became more localized and Myanmarized. The raw materials used to make the Buddha images that were worshipped during the Bagan period can be seen as follows.

- 1) Brick, Stucco, and Earthen Buddha Images
- 2) Stone Buddha Images
- 3) Wooden Buddha Images
- 4) Bronze Buddha Images
- 5) Metal alloyed Buddha Images
- 6) Terracotta Votive Tablets



Figure (10 and 11) Stone Buddha Image of Monument No-820 and Myinkaba Gupyaug-Nge
(Photos by Researcher)



Figure (12) Volcanic stone image at Thantaw-Kyar Pagoda (Photo by Researcher)

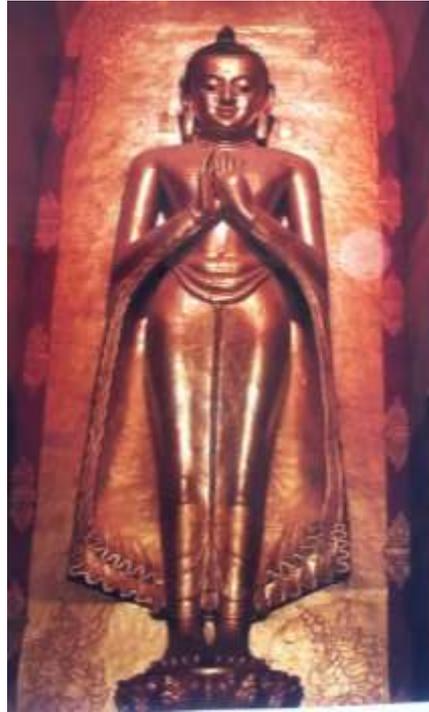


Figure (13) Wooden Buddha image at Ananda Temple (Photo by Researcher)



Figure (14) Bronze Buddha Images at Bagan Archaeological Museum (Photo by Researcher)

Conclusion

In conclusion, the evolution of the Buddhist art from its aniconic to iconic phase is vividly illustrated by the manner in which events in the life of the Buddha. Recent times, the Buddhism countries of Theravada as well as Myanmar, Srilanka and Thailand are worshipping to Buddha images. Type is used in the sense that the image maker conforms to the special features given in the above Thirty-two characteristics of a supreme. The art of carving Buddha images together with the Buddha Sasana which flourished in North India during Gupta and Pala period and in South India during Andhara period spreads to the eastern and south-east Asian regions. These traditions of making Buddha image in India flowed into Myanmar in Pyu and Bagan Period, since the Gupta Period of Central India and the Pala Period conforms to the Pala style. In this paper, it was investigated and studied the sculptors of Early Bagan period carved the Buddha images using the same concept of the proportion. It exists within a formula in early Bagan Period. There are no documents related to iconometry, a systematic study of the proportions of Buddha images of Bagan period in Myanmar archaeology. Therefore, it was clearly seen that Bagan's Buddhist art and architecture reached a golden age due to these orderly proportions and beautiful works of art with comparisons in other countries. The production method or technique, there will be a lot of benefits in repairing the damaged early Bagan images and in checking the images that have been imitated. Moreover, it will be study and identify the art of making images of the ancient Bagan people and it is a priceless Burmese archaeological heritage.

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