

A COMPARATIVE STUDY OF THE STYLES OF BUDDHA IMAGES FROM SRI LANKA AND THAILAND

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Abstract

Buddha images take an important part in the study of Buddhist art and artefacts. Besides, from the religious points of view, they also play an important role. Buddha images were made in different styles in different Buddhist countries and regions during ancient times. As they were holy objects for Buddhists, materials were chosen carefully in making them. Today, Buddha images can be discovered in abundance in Buddhist countries. Out of the Buddhist countries, Sri Lanka was not only the foothold of Theravada Buddhism but also a catalyst to spread it to Southeast Asian countries. So it is necessary to study the styles of the Buddha images made in Sri Lanka where Theravada Buddhism flourished to its maximum degree. Out of the Theravada Buddhist countries in Southeast Asia, many stone and bronze Buddha images made in various periods have been found in Thailand, a neighbouring country of Myanmar. This paper aims to compare the styles of the Buddha images from Sri Lanka made during Anuradhapura, Polonnaruwa and Divided Kingdoms periods and those of the Buddha images from Thailand made during Dvaravati and Sukhothai periods. This paper will shed light on how Buddha images were made in Sri Lanka, which is the foothold of Theravada Buddhism, to what extent the styles of Sri Lankan Buddha images influenced those of Thai Buddha images, how Thai Buddha images were modified according to periods and regions, how the faith of the peoples of both countries in Buddhism influenced the styles of the Buddha images and how these two countries contacted each other culturally and religiously.

Keywords: image, robe, *ushnisha*, mudra, Buddhism

Introduction

Sri Lanka in South Asia and Thailand in Southeast Asia were among the countries where Theravada Buddhism flourishes to its maximum extent in the world. According to traditional chronicles, Buddhism started to arrive into Sri Lanka during the 3rd century B.C by a mission headed by Ven. Mahinda sent by King Asoka (c. 268-233 BC).² With the arrival of Buddhism, Indian Buddhist art and architecture reached Sri Lanka and subsequently, it developed to Sinhalese Buddhist art and architecture due to the modification and innovation of Sinhalese artists and architects. It is said that the cult of the Buddha images came to Sri Lanka between the 2nd and the 3rd centuries AD by the Indian monks who stayed at the Abhayagiri monastery in Anuradhapura.³ Out of the branches of Buddhist art and architecture, the art of making Buddha images finds itself the best in worshipping the Buddha. Therefore, the cult of making and worshipping Buddha images later witnessed the greatest development in Sri Lanka.

As Sri Lanka is the country where Buddhism and Buddhist art thrived to a great degree, many documents say that the monks from Thailand and other neighbouring countries visited it to study the teaching of the Buddha profoundly there and that they brought with them Buddhist artefacts including Buddha images and statues on their return to their native countries. Thus some Buddha images carved in the Sinhalese style came to Thailand. The art of making Buddha images has been developed in Thailand throughout the successive periods. Some Thai Buddha

¹ Department of Archaeology, University of Mandalay

² UNESCO, 1993. *The Cultural Triangle of Sri Lanka*, Sri Lanka, Aitken Spence Printing, p. 12.

³ Ulrich Von Schroeder, 1992. *The Golden Age of Sculpture in Sri Lanka: Masterpieces of Buddhist and Hindu Bronzes from Museums in Sri Lanka*, Hong Kong, Visual Dharma Publications Ltd., p. 25.

images are akin to Sinhalese Buddha images in style. With the development of Buddhist art, both countries came to make Buddha images not only out of the stones produced from their country but also out of bronze, copper and other materials. But it is found that both countries could have made Buddha images in the best style in their own way.

A Comparative Study on the Styles of the Buddha Images between Anuradhapura Period (269 BCE-993 CE) in Sri Lanka and Dvaravati Period (6th -12th century AD) in Thailand

Anuradhapura is one of the most ancient capital cities in Sri Lanka. It had been a great monastic learning centre since the 3rd century B.C.¹ The people of Dvaravati were the Mons who received Theravada Buddhism from the missionary monks of India and Sri Lanka.² Although these periods of the two countries are nearly contemporary, the styles of Buddha images which appeared were changed according to the particular region and time. Some of which are similar to these of Anuradhapura Buddha images.

Most of the Sri Lanka seated Buddha images are in the *samadhi* pose with the legs folded over one another. Traditionally, they are characterised by different ways of wearing robes.³ In particular, the human form in the Sri Lanka Buddha image is delineated (Figure 1). It is one of the best carved stone seated Buddha images of Anuradhapura. This Buddha image is seated with *samadhi*⁴ pose, *virasana* posture, with the hands resting on the lap, being the right on the left. It is in the meditative manner.⁵ Its features are symmetry, sharp and deep, the expression soft, and the body in repose.⁶ The eyelids, the under lips and ears are carved like those of the real humans.⁷ A Dvaravati Period Buddha image of the similar posture is discovered in U Thong (Figure 2) It is also in *samadhi* pose. This simple form shows that this image has the meditative facial expression with down-cast eyes. Its lips are thick and the eyelids are curved with the prominent eyebrows without any gap at the centre as in the typical Dvaravati style. Apart from very few images, all other seated Buddha images of Dvaravati Period are found in the *virasana*, with their legs folded over each other and the knees wide apart from each other.⁸

Despite a few similarities, there are some differences between Anuradhapura images and those of Dvaravati. The Anuradhapura image has a low and a little broad *ushnisha*⁹ and thin hair. But, the Dvaravati image has thick curly hair with a low conical *ushnisha*. However, the low *ushnisha* of the Dvaravati image may be influenced by the Sri Lankan image.¹⁰ The ball at the tip of the *ushnisha* may be connected with the jewels and flames of Sri Lanka.¹¹ But the former's frontal flap is peculiar and its broadly pleated drapery is hanging over the shoulder.¹² While the

¹ Ms Sabita Nadesan, 2018. "Buddhist Art and Architecture of Sri Lanka", *Lecture*, 9.5.2018.

² Ven. Kandarapanguwe Dhammasiri, 1991. *The Buddha Images and Pagodas in Thailand*, Thailand, Mahachulalongkorn Rajavidyalaya Buddhist University Press, p. 15.

³ Jean Boisselier, 1979. *Ceylon; Sri Lanka*, Translated from the French by James Hogarth, Switzerland, Nagel Publishers, p. 125.

⁴ *Samadhai* pose – meditative manner

⁵ D.T Devendra, 1957. *The Buddha Image and Ceylon*, Ceylon, K.V.G.De Silva and Sons, pp. 21, 38.

⁶ D.T Devendra, 1958. *Classical Sinhalese Sculpture c.300 B.C. to A.D. 1000*, London, Alec Tiranti. p. 86.

⁷ D.T Devendra, 1958. p. 86.

⁸ Jean Boisselier, 1987 [1975]. *The Heritage of Thai Sculpture*, Thailand, Asia Books, p. 82.

⁹ *Ushnisha* – Cranial protuberance (that signifies wisdom and spirituality)

¹⁰ Dorothy H. Fickle, 1991 [1989]. *Images of the Buddha in Thailand*, Singapore, Oxford University Press Pte. Ltd, p. 32.

¹¹ Dr Peter Sharrock, 2018. "The Buddhist Art of Dvaravati", *Lecture*, 21.5.2018.

¹² Boisselier, 1987. p. 225.

line of the belt holding the *antaravasaka*¹ is clear in the Anuradhapura image, the lower part of the *antaravasaka* in the Dvaravati Buddha image has two groups of lateral folds with a prominent median flap.² Out of these two Buddha images, the body posture, the shoulders, the position of the head and eyes of the Anuradhapura look relaxed, the body and the head erected and the nose breathing air slowly as if meditating. In the Dvaravati Buddha image, the head seems to bow downwards a little and the shoulders and the hand-gestures suggest that it fixed its attention on the meditative object.

The Buddha images were made artistically not only out of stone but also out of bronze. The standing Buddha image of Late Anuradhapura period was found in Veheragala region (Figure 3). It is standing straight, upholding his right hand in the manner of removing fear (*abhayamudra*) and grasping the end folds of the robe with its left hand. The sharp lines of the folds of the robe are in harmony with the gentle curves of the body. The robe cloaked over the left shoulder in the open manner, but not in reversing inflection, is not *samghati*³. The waist fleshier, the belt holding the *antaravasaka*, is clearly carved.⁴ However, the standing bronze Buddha of Dvaravati Period has the robes in the totally different style, especially in the way of wearing the robes and the shape of the lower hems of the robes (Figure 4). The rims of the robe covering both shoulders are even on both sides, causing a U-inflection at the front. The Buddha image stands rigid.⁵ The Mon Buddha, portrayed as asexual, shows a body with the wet nude which are typical of the Mon Buddha images⁶. The two hands carry the teaching gesture. It is accepted that the dominance of the teaching gesture in the Dvaravati art of Thailand is attributed to the influence of Sri Lanka.⁷

Although the Anuradhapura image is standing erect, its body looks supple and tender. It has elegant hands and fingers. Its eyes, inlaid with bright crystals, gaze at the audience and look as if alive (Figure 5). The face of the Anuradhapura Buddha image is full, its eyebrows slightly curved, the ear-lobes elongated and the nose straight with a pointed tip. The lips are small, beautiful and well-defined, registering a trace of smile. The eyes bear the senses of loving-kindness, compassion and tenderness. As compared to the stone Buddha of Dvaravati, the facial expression of its bronze image is less subtle. The facial style can be seen clearly in the Dvaravati stone image (Figure 6). Its face is broad, its nose flat and its eyes elongated with curving lid in the bird-drinking manner. The lips are thick and their rims well-defined and beautiful. There is a small vertical line on the lower lip. So it is assumed that the lips look natural. Its eyebrows are prominent, joined by a sharp ridge in the form of an arc with a triple curve. Its hair is thick and curly. Its *ushnisha* is in the truncated conical shape or in the hemispherical shape.⁸ However, the Anuradhapura image has a slight dip in the centre of its hair-line and normal snail shells with low

¹ *Antaravasaka* – the inner robe

² Ibid, p. 80.

³ *Samghati* – the outer robe

⁴ The Department of National Museums, Colombo, 1995. *The Heritage of Sri Lankan Bronze Sculpture*, Colombo, The Department of Government Printing, p. 29.

⁵ The Department of National Museums, p. 33.

⁶ Fickle, 1991. p. 30.

⁷ Ibid, p. 32.

⁸ Boisselier, 1987. p. 78.

and a little broad *ushnisha*. Original *sirispata*, which was fitted into the pit of the protuberance on the top of the *ushnisha*, was inlaid with a valuable stone.¹

A Comparative Study on the Styles of the Buddha Images between Polonnaruwa Period (ca. 993 CE-1235 CE) and Divided Kingdoms Period (1232 CE-1597 CE) in Sri Lanka and Sukhothai Period (1240 CE-1438 CE) in Thailand

Polonnaruwa is the medieval capital of Sri Lanka.² Sukhothai kingdom was founded by King Ram Khamheng in Thailand in about 13th century AD. It produced an important school of Buddhist art, for many Buddhist art developments occurred during this period. Due to the endeavour of King Ram Khamheng, Sri Lankan Theravada influence was exerted on Sukhothai. During the reign of King Lo Thai, his immediate successor, Sukhothai was more influenced by Sri Lankan Buddhism due to the contacts of Sinhalese monks who stayed in the Mon kingdom of Ramannadesa in Lower Myanmar and the monks who lived in Sri Lanka.³ Thus the Sinhalese Buddhist art exerted a great influence on the Sukhothai art.⁴

Out of the all schools of Buddhist art in Thailand, Sukhothai is the earliest to carve the Buddhist images of the four attitudes (*iriyapatha*)⁵ described by the texts: walking, standing, seated and lying.⁶ The flame shaped aureole is the most prominent feature of the Sukhothai Buddha image. This flame finial style was copied and adapted from the Sinhalese art⁷ (Figure 7). This bronze Buddha image is in the Polonnaruwa style. *Sirispata* is found on the head. Although the flame finial style of the Sukhothai Buddha image is based on that of the Sri Lankan image, they are different in carving details (Figure 8). Like that of Sri Lanka, this Sukhothai image has a stylized flame finial with the sign for 'om' (a word prefacing a mantra to ensure potency or efficacy).⁸ The flame called '*Ketumala* or *rashmi*' represents the spiritual power and fiery energy of the Buddha, and corresponds to a halo.⁹ The Sukhothai image assumes the *bhumisparas* mudra and the *virasana*. Its shoulders are broad and its arms long. The chest is inflated and the abdomen developed in the yogic exercise. It has smooth boneless fingers. Like it, the Polonnaruwa image's shoulders are broad. However, its arms are not so long but big. And its body seems strong.

The Sukhothai image has the robe covering on its left shoulder, the right shoulder is bare whereas a scarf-like flap in regular folds hangs down almost to the waist marked by a fringe of ogee design.¹⁰ But, the Polonnaruwa image wears robes in open way reversing the inflection of the *samghati* covered over the left shoulder. The parallel double lines represent the hems of the robes on the legs. The face is broad, with raised eyebrows and a faint trace of smile on the lips. On the other hand, the Sukhothai image has the oval-shaped head and face with the arched eyebrows meeting on either side of the aquiline nose. The eyes are half opened (loti-form), the eye-lids heavy and the eyes in the style of the birds drinking water. The ears look outwards, being parallel to the shoulders below. The medium-sized flat snail hair curls look like spirals. The hair-line

¹ Schroeder, 1992. p. 52.

² UNESCO, 1993. p. 86.

³ Fickle, 1991. pp. 53-54.

⁴ Dhammasiri, 1991. p. 51.

⁵ *Iriyapatha* – 4 postures (walking, standing, sitting, lying down)

⁶ Boisselier, 1987. p. 133.

⁷ Dhammasiri, 1991. p. 51.

⁸ Ms Pia Conti, 2018. "Sukhothai Buddhist Art", *Lecture*, 22.05.2018.

⁹ Fickle, 1991. p. 61.

¹⁰ Boisselier, 1987. p. 231.

curves in front with a little depressed, prominent *ushnisha*.¹ However, the Polonnaruwa image has thin hair curls with *sirispata*.

A higher *sirispata* in the new style can be seen at the Buddha image of Divided Kingdoms Period style (Figure 9). The facial expression, the body-structure and robes are seen more clearly and neatly in this image. *Sirispata* of this image is no longer in the original style but the small circle at the centre of the flame is changed to the shape of a small flame shooting upwards, assuming the form of a lotus-bud surrounded by petals, whose lips are folded downwards. However, in the Sukhothai Buddha image, *sirispata* is found in the shape of a flame (Figure 10). A flame shoots upwards from the spiral at the centre of *sirispata*. As this highest flame is flanked by other flames of different heights, the *sirispata* looks like a real flame. Therefore, the flame finial, a hall-mark of the Sukhothai style, was influenced by the Sinhalese art.² These two images belong to different periods and styles. Their features are prominent. The face of the Divided Kingdoms image is broad and its eyebrows curved down towards the temples. The eyes are a little open and look downwards. The nose is straight and the lips thin, registering a trace of smile. The *urna*³ is distinct and the *lakṣaṇas* are depicted more clearly. The lotus mark is depicted on the sole. In Sukhothai images, their eyebrows are more curved than those of Sri Lankan images and the eyes are slightly bulging with swollen eye-lids. The noses are in the form of a thin ridge. The lips are neither too thick nor too thin. Their rims are well-defined. The ears are also outlined clearly by incised contour lines.

The Sri Lankan image wears robes openly in reversing inflection with the shawl in three folds covered over the left shoulder. The hem of the robe under the right arm is folded. This image has pronounced right nipple.⁴ But, the remarkable style of exposing both nipples is found in the Sukhothai image. At the level of the waist of the Sukhothai image is found a clear line which seems to be the fringe of the robe.

The art of Sukhothai contributed to the development of the walking Buddha images. Very few of them are discovered in Sri Lanka. According to Sinhalese authors, the walking Buddha images represent the Buddha leaving his foot-prints on the ground.⁵ But some think they represent the Buddha in walking meditation, reminding them of the Buddha, one week after his enlightenment, walking in meditation on a jewelled promenade (*Ratana cāṅkrama*).⁶

An over life-size bronze statue of the 14th century was found at Wat Benchamabopit in Bangkok. It was one of the earliest and finest examples (Figure 11). The walking Buddha with the raised left hand in *vitarka* mudra and the right hand hanging down is possibly attributed to some Sinhalese paintings such as the Descent from the Tavatimsa at Tivanka Pilimage (Polonnaruwa).⁷ It is a three-dimensioned image, having the 32 marks of the Great Man (*Mahapurissa*).⁸ The left leg is concave, for it rises smoothly up to the swollen hips. The heel of

¹ Ibid, 1987. p. 231.

² Fickle, 1991. p. 61.

³ *Urna* – Whorl of hair or rounded mark between the eyebrows (that symbolises spiritual insight)

⁴ Nadesan, 2018.

⁵ Fickle, 1991. p. 56.

⁶ Robert L Brown, 1990. "God on Earth: The Walking Buddha in the Art of South and Southeast Asia", <http://www.jstor.org/stable/3250087>

⁷ Boisselier, 1987. p. 133.

⁸ Conti, 2018.

the right leg is raised and the heels of both legs project out. The style of Sukhothai Buddha images is hardly influenced by those of Sri Lanka.¹ Although such walking Buddha images are rarely found in Sri Lanka, a standing Buddha image in a peculiar style was found at the Gal Vihara in Polonnaruwa (Figure 12). In this image, the left leg is curved forwards in a relaxing manner and the right leg is standing erect on the ground. Its hand-gesture is rarely found, for both hands are clasped on the chest in the form of across. Its both hands across the chest, may depict the second week after Enlightenment.² Generally, it is believed to be the Buddha in *Para dukkha*, *dukkhita* mudra meaning “the gesture showing sorrow for the sorrow of others”.³ It is found that the eyes and lips can be made in harmony with the facial expression of the *dukkhitha* mudra. The walking Buddha image of Sukhothai has very broad shoulders and smoothly tapering arms reaching down to the knee. The shoulders of the Polonnaruwa image are neither too broad nor too narrow and proportionate.

The Sukhothai walking image is asexual, with prominent nipple, developed hips and smooth limbs.⁴ The styles of the face and the hair are the same as those of other Sukhothai Buddha images. This image, in the open reversed mode, is with its right shoulder bare and the original end of the robe is brought over to the front with its pleated edge ending in a fish-tail form at the level of the navel. Over the pleat is the tightly folded *samghati*. The front and back edges drop from the left wrist and they meet together in a double ridge. This ridge falls down in waves to the lower hem, where the corners curve forward in a little hook. Another hook is seen at the Buddha's lower right. These hooks are the characteristics of the Sukhothai style. Due to the way the robe spreads away from the body at the left and towards the back at the right, the walking posture of the Buddha image is revealed more clearly.⁵ Whereas the Polonnaruwa Buddha image has the robes folded in fine lines, without the *samghati* but with the robe in the open mode.⁶

Conclusion

To conclude, it is found that the Buddha images in Sri Lanka and Thailand developed in their own styles throughout successive periods. In general, it is noticed that the Buddha images of these two countries differ in some aspects. The ways the Buddha images of Sri Lanka and Dvaravati wear robes are noticeably different. In Sri Lanka and Sukhothai images, the robe is covered over one shoulder in the way the monks reside at the monasteries. Detailed folds of the robes and the left hand holding the hem of the left robe can be found as the style of Sri Lankan standing Buddha images. In Dvaravati, both shoulders are covered with the robes the way monks wear the robes when they preach the Dhamma to the assembly of lay people and visit the other places except their monasteries.

Stylistically also, Sukhothai images are much influenced by Sri Lankan ones. But as the faces of the Sukhothai images are in the oval shape and have beautiful eyebrows, eyes, nose and lips, their facial expressions are different from that of Sinhalese Bu

¹ Fickle, 1991. pp. 58, 61.

² UNESCO, 1993. pp. 104, 105.

³ Nadesan, 2018.

⁴ Fickle, 1991. p. 58.

⁵ Ibid, 1991. pp. 58, 60.

⁶ Nadesan, 2018.

ddha images. The facial style of Sri Lankan images is just simple and plain unlike those of Sukhothai and Dvaravati ones, which are beautiful and thick and prominent. It is evident that the flame finial of the Sukhothai images is based on that of Sri Lankan ones. But, it can be found that the style of the Sukhothai flame finial is slightly changed from that of Sri Lankan ones. The styles of *sirispata* of Sri Lanka images are different. But *sirispata* is commonly found as a tiny conical shape in the Dvaravati images and as a flame finial in the Sukhothai images. Generally, it is found that Sukhothai images emphasize beautiful styles and 32 Great Marks and Dvaravati images the details of eyes, eyebrows, lips and robes and that, however, Sri Lankan images emphasize the facial feelings in harmony with mudras and peaceful and serene natural style. But both of them could reveal the facial feelings of their Buddha images in line with their hand gestures.

Due to frequent contacts with each other, some styles of Buddha images of both countries may be the same but some modified and adapted by Thai artists. In short, it is assumed that although the Buddha images of Thailand were stylistically influenced by those of Sri Lanka in general, those in Dvaravati and Sukhothai Periods were developed in particular more and more with the inspirations, thoughts, faith and tradition of the Mons and the Thais and that this could have resulted in the Buddha images of their own styles in Thailand.

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Appendix I

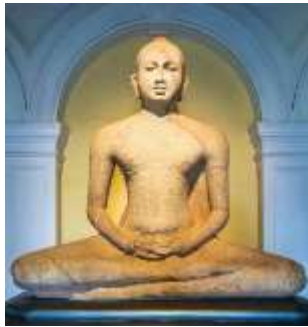


Figure 1: Buddha image in *samadi* pose, Anuraddhapura period, Toluila, ca. 6th century, Stone.



Figure 2: Buddha image in *samadi* pose, Dvaravadi period, U Thong, 7th-9th century, Brick-red terracotta.



Figure 3: Standing Buddha, Late Anuradhapura period, 750-850 AD, gilt bronze, Height 66 cm.



Figure 4: Standing Buddha, Dvaravadi period, 8th century, Stone.



Figure 5: Facial style of Buddha, Late Anuradhapura period, 750-850 AD, gilt bronze.



Figure 6: Facial style of Buddha, Dvaravadi period, 7th-8th century, stone.



Figure 7: Seated Buddha, Polonnaruwa period, 11th-12th century CE, gilt bronze, height 17.8 cm.



Figure 8: Seated Buddha, Sukhothai period, 14th century, bronze, gilded, height 28 cm.



Figure 9: Seated Buddha, Divided Kingdoms period, ca. 16th Century CE, copper alloy with gilding.



Figure 10: Seated Buddha, Sukhothai style, Late 15th century, bronze, height 28 cm.



Figure 11: Walking Buddha, Sukhothai style, 14th century, bronze, height 220 cm.



Figure 12: Standing Buddha, Polonnaruwa period.

Appendix II

Source of Figures

Figure - 1	Buddha image in <i>samadi</i> pose, Anuraddhapura period, Source from https://albinger.me/2014/12/16/colombos-national-museum-some-of-what-youll-see/
Figure - 2	Buddha image in <i>samadi</i> pose, Dvaravadi period, Adapted from Jean Boisselier, 1987 [1975]. <i>The Heritage of Thai Sculpture</i> , Thailand, Asia Books, p. 76.
Figure - 3	Standing Buddha, Late Anuradhapura period, Adapted from Ulrich Von Schroeder, 1992. <i>The Golden Age of Sculpture in Sri Lanka: Masterpieces of Buddhist and Hindu Bronzes from Museums in Sri Lanka</i> , Hong Kong, Visual Dharma Publications Ltd., p. 52.
Figure - 4	Standing Buddha, Dvaravadi period, Adapted from Dorothy H. Fickle, 1991 [1989]. <i>Images of the Buddha in Thailand</i> , Singapore, Oxford University Press Pte. Ltd, 1991, p. 43.
Figure - 5	Facial style of Buddha, Late Anuradhapura period, Adapted from Ulrich Von Schroeder, 1992. <i>The Golden Age of Sculpture in Sri Lanka: Masterpieces of Buddhist and Hindu Bronzes from Museums in Sri Lanka</i> , Hong Kong, Visual Dharma Publications Ltd., p. 53.
Figure - 6	Facial style of Buddha, Dvaravadi period, Source from Dr Peter Sharrock, 2018. “The Buddhist Art of Dvaravati”, <i>Lecture</i> , 21.5.2018.
Figure - 7	Seated Buddha, Polonnaruwa period, Source from Ms Sabita Nadesan, 2018. “Buddhist Art and Architecture of Sri Lanka”, <i>Lecture</i> , 9.5.2018.
Figure - 8	Seated Buddha, Sukhothai period, Source from Ms Pia Conti, 2018. “Sukhothai Buddhist Art”, <i>Lecture</i> , 22.05.2018.
Figure - 9	Seated Buddha, Divided Kingdoms period, Source from Ms Sabita Nadesan, 2018. “Buddhist Art and Architecture of Sri Lanka”, <i>Lecture</i> , 9.5.2018.
Figure - 10	Seated Buddha, Sukhothai style, Adapted from Jean Boisselier, 1987 [1975]. <i>The Heritage of Thai Sculpture</i> , Thailand, Asia Books, p. 131.

Figure - 11	Walking Buddha, Sukhothai style, Source from Ms Pia Conti, 2018. “Sukhothai Buddhist Art”, <i>Lecture</i> , 22.05.2018.
Figure - 12	Standing Buddha, Polonnaruwa period, Source from http://www.picture.lk/caskings/photos/nH026pbXf7J