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**PRINCIPLES OF BUDDHIST ICONOGRAPHY AND  
ICONOMETRY WITH SPECIAL REFERENCE TO  
THE BUDDHA IMAGE**

**Chandra Wikramaganage**

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ABSTRACT

In this study, the principles of Buddhist iconography and iconometry are discussed with special reference to the Buddha image, historically, theoretically and methodologically. The major part of the thesis is devoted to giving a systematical account of Buddhist iconometry together with some comparisons with Egyptian, Greek and Roman iconometry, since no other student has yet attempted this.

The first chapter gives a brief account of the history of Buddhist iconography and iconometry as well as of the techniques used in comparison with those of the Hindus and Jains. In particular, the origin of the Buddha image is discussed.

In the second chapter Buddhist gods, particularly the anthropomorphic representations of Great Wisdom (sammasambodhi) are described with reference to their theory and symbolism. In addition, the role the Buddha image played as a means of meditation is also discussed as well as the Ādibuddha, Buddha families and different manifestations.

The subject matter of the third chapter is the characteristics of the Buddha, i.e., the 32 major marks, eighty minor marks, the halo and the mass of rays on the top of his head. These characteristic signs are discussed separately as they are laid down in Southern and Northern Buddhist scriptures.

In the fourth chapter an attempt is made to clarify the theories and methods of proportions of standard human types common to Eastern and Western art.

The fifth chapter gives the systematical order of Buddhist iconometry in terms of systems, types and methods.

Contents

	<u>Page</u>
Acknowledgements	2
Abstract	3
Illustrations	5
Abbreviations	7
Library, University of London	
<b>Chapter I</b>	
<b>HISTORY OF BUDDHIST ICONOGRAPHY AND ICONOMETRY</b>	<b>14</b>
<b>Chapter II</b>	
<b>GODS IN BUDDHISM</b>	<b>88</b>
<b>Chapter III</b>	
<b>PROPORTIONS OF THE BUDDHA</b>	<b>124</b>
<b>Chapter IV</b>	
<b>THEORY OF PROPORTIONS</b>	<b>148</b>
<b>Chapter V</b>	
<b>SYSTEMS (TĀLAS), TYPES AND METHODS OF PROPORTION</b>	<b>174</b>
<b>Conclusion</b>	<b>208</b>
<b>Glossary</b>	<b>214</b>
<b>Appendix</b>	
<b>Bibliography</b>	<b>212</b>