Glossary

*Alinda* - architectural term, a terrace

*Apsara* - female heavenly being, companion of the *ghandharva*.

*Asana* - an iconographic term describing the foot position of an image

*Padmasana* - seated with both feet crossed, soles pointing upwards, resting on the opposite knee. Also called the "lotus" position.

*Pralambanasana* - Seated as if on a chair, with hips and knees bent at right angles, both feet on the ground. Also called seated "European fashion".

*Virasana* - legs are crossed but not fully, only one foot rests on the opposite knee.

*Bhikku* - Buddhist monk.

*Bodhisattva* - an enlightened being who delays obtaining nirvana in order to teach others the path to Enlightenment.

*Caitya* - monument housing relics of the Buddha, also spelt *cetiya* and *chaitya* – see zedi.

*Deva* - a general term for a celestial being who resides in the heavens.

*Ghandharva* - celestial musicians, musicians to the gods, also reside in the heavens.

*Gu* - a 'cave' temple, refers to a style of small temple with a central column housing the main shrine, and internal corridor.

*Hamsa* - sacred goose, in Burma of particular note as it is the symbol of the Bago (Pegu) kingdom, and also symbolises the foundation of Burma.

*Hti* - the umbrella-like structure which sits atop of pagoda in Burma.

*Kirtimukka* - an ogre-like creature whose face, often with garlands pouring from its mouth, is frequently seen on the exterior of temples. They act as protectors from evil and guardians of the devout.

*Makara* - a composite creature with the head taking on a reptilian appearance, the body being like that of a lion.
**Mudra** - a hand position or gesture representing a particular aspect of iconography.

**Abhaya** - the meditation gesture, both hands rest palm upwards in the lap. There are some variations including the thumb and index finger touching.

**Bhumisparsa** - the gesture of Enlightenment, right arm extends over the right shin, fingers point towards the earth, left hand rests palm upwards in the lap.

**Dharmacakra** - the teaching gesture, both hands are raised to chest height, and fingers curl towards each other, with the fingers of the left hand resting on the right palm.

**Varada** - a boon-granting gesture, with right arm extended, palm facing forwards.

**Naga** - earth dwelling beings who take the form of snakes. The king of the nagas is Mucalinda.

**Predella** - panel or section below the main body of the sculptural relief

**Reredo** - flat panel or section behind main relief sculpture, often used for low-relief carving

**Sangha** - Buddhist priesthood

**Sikhara** - a mitre-shaped temple spire, which has Indian origins.

**Stupa** - a religious structure, often containing relics or remains of important monks or royal personages. Stupas are 'solid' and cannot be entered.

**Thera** - a senior monk who has been ordained for at least 10 years

**Tribhanga** - a standing posture in which the torso has a triple bend or curve. One or both knees may be bent.

**Zedi** - Burmese equivalent of *chedi* and *caitya*, a monument housing relics of the Buddha.
Appendix 1  The Thirty-Two Marks of a Superman

The Lakkana Sutta of the Digha Nikaya details the thirty-two marks of a superman. These are attributes that have their origins in ancient Vedic traditions. They refer to physical marks that distinguish truly great people, either an earthly monarch or a Buddha. According to the Lakkana Sutta, the Buddha said “There are thirty-two special marks of the Superman, brethren, and for the Superman possessing them two careers lie open, and none other. If he lives the life of the House, he becomes Monarch, Turner of the Wheel, a righteous Lord of the Right, Ruler of the four quarters, Conqueror, Guardian of the people’s good, owner of the Seven Treasures...But if such a boy go forth from life of the House into the Homeless State, he becomes Arahant, a Buddha Supreme, rolling back the veil from the world.” ¹

There is a partial relationship between the marks and images of the Buddha. Of the visible characteristics, the Buddha is sometimes shown with webbed fingers and toes or elongated fingers. The reason for gilding Buddha images can be explained by the thirty-two marks, and there are frequent references throughout the Tipitaka to the Buddha emanating a golden glow. Walking and standing images often portray characters such as projecting heels and “legs like an antelope”, in the form of shapely thighs and narrower lower legs. The elongated arms helps explain many images which have proportionally long arms and short legs as artisans struggled to find ways to express this character. The interpretation of a rounded lion chest has been more successfully managed, and is a feature of the Ananda temple images. Many sculptures have smooth backs, with “no furrow between his shoulders”, and, rather than being left plain as this side is often not viewed, may be a deliberate feature. At best, the marks serve to provide a guide for the portrayal of a divine being and there is no consistent relationship between these marks and the appearance of Buddha images.

¹ Rhys Davids, Dialogues of the Buddha, 3:137.
The following list is taken from Rhys David’s translation.\(^2\) The marks are:

- His feet have level tread
- Beneath the soles of the feet, wheels appear
- He has projecting heels
- His fingers and toes are long
- His hands and feet are soft and tender
- His hands and feet are like a net i.e there is webbing between fingers and toes
- His ankles are like rounded shells
- His legs are like an antelope’s
- Standing upright he can touch his knees with either hand
- His male organs are concealed in a sheath
- His complexion is like bronze, the colour of gold
- His skin so smooth no dust clings to his body
- The down on his body grows in single hairs one to each pore
- The hair on his body turns upwards, each hair blue-black in colour like eye-paint, in small curls, curling to the right
- His frame is divinely straight
- He has seven convex surfaces
- The front half of his body is like a lion’s
- There is no furrow between his shoulders
- His proportions have the symmetry of the banyan tree: the length of his body is equal to the compass of his arms is equal to his height
- His bust is equally rounded
- His taste is very acute
- His jaws are like a lion’s
- He has forty teeth
- Regular teeth
- Continuous teeth
- The eyeteeth are very lustrous
- His tongue is long
- He has a divine voice like the karavika bird’s
- His eyes are intensely blue

\(^2\) Ibid., 137-139.
• His eyelashes are like cow’s
• Between the eyebrows appears a hairy mole white and like soft cotton down
• His head is like a royal turban

A slightly different list of thirty-two marks has been compiled by Spence Hardy. Spence Hardy’s *Manual of Buddhism*, published in 1857, is based on Sri Lankan Buddhist practice. The “Beauties of Budha’s [sic] person” are divided into three types. First are the 108 marks found on each foot, second are the 32 superior beauties and third are the 80 lesser marks or inferior beauties. The principal 32 marks are:

• Feet like two golden sandals
• There is a cakra or wheel on each sole
• His heels are like balls of gold, but extremely soft
• His fingers tapered gradually to the end
• The palms of his hands and soles of his feet are as soft as cotton dipped in oil
• The palms and soles appear like richly ornamented windows
• His instep is high
• His legs were like those of an antelope, round and full
• His arms are straight, and so long that without bending he could touch his knee
• His secret parts were concealed
• His skin is smooth and soft, as an image polished by the tooth of a tiger
• His body does not collect dirt or dust, as the lotus is not defiled by the mud in which it grows
• The hair on his body is smooth
• All the hairs curl towards his right hand
• His body is perfectly straight
• The soles, palms, shoulders and back are rounded and full
• The upper part of his body is rounded and full like a lion
• His antarāsas are like a golden oven
• His body is high, like a banyan tree, and round, the breadth proportioned to the height

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• His neck is like a golden drum
• He has heightened taste
• He has the strength of a lion
• His forty teeth are of equal size
• His teeth are perfectly white like a conch shell
• His teeth are like a row of diamonds, without any orifices
• His teeth shine like the stars
• His tongue is so long it can touch his forehead, or ears
• His voice is eight-toned and as melodious as an Indian cuckoo
• His eyes are blue and sparkle like sapphires
• His eyes are round like a new-born calf
• Upon his forehead is a lock of hair that curls to the right
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\textsuperscript{4} The meaning of this sign is unclear, but corresponds to the turban in Rhys David’s list
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Abbreviations for photo credits are:
- **OBEP** - Luce, G.H. *Old Burma – Early Bagan*.
- **PPPB** - Luce, G.H. *Phases of Pre-Pagan Burma*
- **VTB** - Mya. *Votive Tablets of Burma*
- **Pichard** - Pichard, *Inventory of Monuments at Pagan*

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late Anawrahta period, c.1078-1084: 2003

Fig.109 **Pahto-tha-myá plan**
late Anawrahta period, c.1078-1084: *Pichard*

Fig.110 **King Suddhodana presenting the prince to the sage Asita**
Pahto-tha-myá, late Anawrahta period, c.1078-1084, pigments: 2001

Fig.111 **The Tonsure**
Pahto-tha-myá, late Anawrahta period, c.1078-1084, pigments: 2001

Fig.112 **Seated Buddha (roof shrine)**
Pahto-tha-myá, late Anawrahta period, c.1078-1084, stone, est. 120 x 51cm, Bagan Museum: 2001

Fig.113 **Seated Buddha (detail)**
Pahto-tha-myá, late Anawrahta period, c.1078-1084, stone, est. 120 x 51cm, Bagan Museum: 2001

Fig.114 **Standing Buddha in vitarka mudra**
Bagan, Chitsagon mound, early Anawrahta period, c.1050-1060, bronze: *OBEP pl.432a*

Fig.115 **Standing Buddha in vitarka mudra**
Bagan, Chitsagon mound, early Anawrahta period, c.1050-1060, bronze: *OBEP pl.432e*

Fig.116a **Standing Buddha**
Sultanganj, Bihar, Gupta period, India, late 5th - early 6th century, bronze, 229cm, Birmingham Museum and Art Gallery: *Coomaraswamy, Indian and Indonesian Art*
Fig.116b **Standing Buddha with Eight Life Scenes and Tara**
India, probably Bihar, Pala period, c.10th century, grey black stone, 75cm: 2005, *Art Institute of Chicago collection*

Fig.116c **Seated Buddha**
India, probably Bihar, Pala period, 9th-10th century, black chlorite quartz, 63cm: *Rowland, p.56*

Fig.116d **Standing Buddha**
Eastern India or Bangladesh, Pala period, c.11th century, bronze, 47cm: *S.L. Huntington and J.C. Huntington, Leaves from the Bodhi Tree, pl.47.*

Fig.117 **Temple 820 exterior**
early Anawrahta period, c.1060-1065: 2001

Fig.118 **Temple 820 plan**
eary Anawrahta period, c.1060-1065, brick, stucco: *Pichard*

Fig.119 **Central Buddha image (restored)**
Temple 820, early Anawrahta period, c.1060-1065, brick, stucco, est. 160cm: 2001

Fig.120 **The Birth (reconstructed)**
Temple 820, early Anawrahta period, c.1060-1065, brick, stucco, est. 200cm: 2001

Fig.121 **Head from image of Maya**
Temple 820, early Anawrahta period, c.1060-1065, stone, stucco, est. 30cm: 2001

Fig.122 **Kyauk-sa-ga-gyi exterior**
late Anawrahta period, c.1075-1084, brick, stucco: *Pichard*

Fig.123 **Kyauk-sa-ga-gyi plan**
late Anawrahta period, c.1075-1084: *Pichard*

Fig.124 **Seated Buddha in dharmacakra mudra**
Kyauk-sa-ga-gyi, late Anawrahta period, c.1075-1084, stone, 130 x 80 x 45cm: 2003

Fig.125 **Seated Buddha in bhumisparsa mudra**
Kyauk-sa-ga-gyi, late Anawrahta period, c.1075-1084, stone, est. 130 x 80 x 45cm: 2003

Fig.126 **Standing Buddha with deity**
Kyauk-sa-ga-gyi, late Anawrahta period, c.1075-1084, stone, 130 x 60 x 32cm: 2003
Fig.127 **Seated Buddha in bhumusparsa mudra, central shrine image**
Kyauk-sa-ga-gyi, late Anawrahta period, c.1075-1084, brick, est. 300cm: 2003

Fig.128 **Shwe-zigon exterior**
early Kyanzittha period, c.1084-1088, brick, stucco, gilding: 2001

Fig.129 **Shwe-zigon plan**
eary Kyanzittha period, c.1084-1088: *Pichard*

Fig.130 **Jataka plaque, Sabbasamharaka jataka**
Shwe-zigon, early Kyanzittha period, c.1084-1088, terracotta, est. 34.3 x 36.8cm: *OBEP pl.174b*

Fig.131 **Jataka plaque, Guttila jataka**
Shwe-zigon, early Kyanzittha period, c.1084-1088, terracotta, est. 34.3 x 36.8cm: *OBEP pl.174d*

Fig.132 **Kassapa Buddha**
Shwe-zigon, early Kyanzittha period, c.1084-1088, bronze, est. 365cm: 2001

Fig.133 **Kakusanda Buddha**
Shwe-zigon, early Kyanzittha period, c.1084-1088, bronze, est. 396cm: 2001

Fig.134 **Konagamanda Buddha**
Shwe-zigon, early Kyanzittha period, c.1084-1088, bronze, est. 396cm: 2001

Fig.135 **Gotama Buddha**
Shwe-zigon, early Kyanzittha period, c.1084-1088, bronze, est. 391cm: *OBEP pl.173b*

Fig.136 **Naga-yon-hpaya exterior**
eary Kyanzittha period, c.1090, brick, stucco: *OBEP pl.184*

Fig.137 **Naga-yon-hpaya plan**
early Kyanzittha period, c.1090: *Pichard*

Fig.138 **First Sermon**
Naga-yon-hpaya, early Kyanzittha period, c.1090, stone, est. 120 x 51cm, Bagan Museum: 2001

Fig.139 **Parileyyaka Retreat**
Naga-yon-hpaya, early Kyanzittha period, c.1090, stone, est. 120 x 51cm: *OBEP pl.193b*
Fig.140 **Throwing the Golden Bowl**  
Naga-yon-hpaya, early Kyansittha period, c.1090, stone, est. 120 x 51cm: *OBEP pl.193c*

Fig.141 **Defeat of the Heretics**  
Naga-yon-hpaya, early Kyansittha period, c.1090, stone, est. 120 x 51cm, Bagan Museum: *2001*

Fig.142 **Brahma Sahampati’s Request**  
Naga-yon-hpaya, early Kyansittha period, c.1090, stone, est. 120 x 51cm: *OBEP pl.194d*

Fig.143 **Buddha seated under the bodhi tree**  
Naga-yon-hpaya, early Kyansittha period, c.1090, stone, est. 120 x 51cm: *OBEP pl.194e*

Fig.144 **The Descent from Tavatimsa Heaven**  
Naga-yon-hpaya, early Kyansittha period, c.1090, stone, est. 120 x 51cm: *OBEP pl.194a*

Fig.145 **Maya’s Dream**  
Naga-yon-hpaya, early Kyansittha period, c.1090, stone, est. 120 x 51cm: *OBEP pl.194c*

Fig.146 **Parinirvana**  
Naga-yon-hpaya, early Kyansittha period, c.1090, stone, est. 120 x 51cm: *OBEP pl.194b*

Fig.147 **Sujata’s Offering**  
Naga-yon-hpaya, early Kyansittha period, c.1090, stone, est. 120 x 51cm, Bagan Museum: *2001*

Fig.148 **Walking Buddha**  
Naga-yon-hpaya, early Kyansittha period, c.1090, stone, est. 120 x 51cm: *OBEP pl.202b*

Fig.149 **Seated Buddha in dhyana mudra**  
Naga-yon-hpaya, early Kyansittha period, c.1090, stone, est. 120 x 51cm: *OBEP pl.197b*

Fig.150 **Seated Buddha in dhyana mudra**  
Naga-yon-hpaya, early Kyansittha period, c.1090, stone, est. 120 x 51cm, Bagan Museum: *2001*

Fig.151 **Seated Buddha in bhumisparsa mudra**  
Naga-yon-hpaya, early Kyansittha period, c.1090, stone, est. 120 x 51cm, Bagan Museum: *2001*
Fig.152 Seated buddha in *bhumisparsa mudra*
Naga-yon-hpaya, early Kyanzittha period, c.1090, stone, est. 120 x 51cm, Bagan Museum: 2001

Fig.153 *Abe-ya-dana-hpaya exterior*
early Kyanzittha period, c.1090-1092, brick, stucco: 2003

Fig.154 *Abe-ya-dana-hpaya plan*
early Kyanzittha period, c.1090-1092: *Pichard*

Fig.155 The Enlightenment, Buddha in *bhumisparsa mudra*
*Abe-ya-dana-hpaya*, early Kyanzittha period, c.1090-1092, stone, est. 100cm: *OBEP pl.215c*

Fig.156 The Enlightenment, Buddha in *bhumisparsa mudra*
*Abe-ya-dana-hpaya*, early Kyanzittha period, c.1090-1092, stone, est. 100cm: *OBEP pl.215b*

Fig.157 Seated Buddha in *bhumisparsa mudra*
Naga-yon-hpaya, early Kyanzittha period, c.1090, stone, est. 120 x 51cm: *OBEP pl.192c*

Fig.158 Seated Buddha in *bhumisparsa mudra*, central shrine image
*Abe-ya-dana-hpaya*, early Kyanzittha period, c.1090-1092, brick, stucco: *OBEP pl.216a*

Fig.159 Image of Queen Abeyadana
*Abe-ya-dana-hpaya*, early Kyanzittha period, c.1090-1092, brick, stucco, est. 100cm: *OBEP pl.215e*

Fig.160 *Ananda-gu-hpaya-gyi exterior*
late Kyanzittha period, c.1105, brick, stucco: 2001

Fig.161 *Ananda-gu-hpaya-gyi plan*
late Kyanzittha period, c.1105: *Pichard*

Fig.162 Guardian bodhisattvas
*Ananda-gu-hpaya-gyi*, late Kyanzittha period, c.1105, brick, plaster, pigments, est. 220cm: 2001

Fig.163 Gotama Buddha (west)
*Ananda-gu-hpaya-gyi*, Late Ava period, 18th century, wood, lacquer, gilding, est. 975cm: 2003

Fig.164 Kakusanda Buddha (north)
*Ananda-gu-hpaya-gyi*, late Kyanzittha period, c.1105, wood, lacquer, gilding, 980cm: 2003
Fig. 165 Konagamana Buddha (east)
Ananda-gu-hpaya-gyi, 18th-19th century, wood, lacquer, gilding, est. 975cm: 2003

Fig. 166 Kassapa Buddha (south)
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, wood, lacquer, gilding, est. 975cm: 2003

Fig. 167 Shin Arahan and Kyanzittha
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, lacquer, gilding, est. 120cm: OBEP pl.276a,b

Fig. 168 The First Sermon
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 120cm: 2001

Fig. 169 Seated Buddha in dharmacakra mudra
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: own, 2001

Fig. 170 Parileyyaka Retreat
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 120cm: 2001

Fig. 171 Buddha seated under the bodhi tree in bhumisparsa mudra flanked by Indra and Brahma
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 120cm: 2001

Fig. 172 Buddha seated under the bodhi tree in bhumisparsa mudra flanked by Indra and Brahma
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 120cm: OBEP pl.304a

Fig. 173 Buddha seated under the bodhi tree in bhumisparsa mudra flanked by Indra and Brahma
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 120cm: OBEP pl.304b

Fig. 174 Buddha seated under the bodhi tree in bhumisparsa mudra flanked by Indra and Brahma
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 120cm: OBEP pl.304c

Fig. 175 Seated Buddha in bhumisparsa mudra
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 100cm: OBEP pl.299d
Fig. 176  **Kubyauk-nge Wetkyi-in exterior**  
late Kyanzittha period, c.1100, brick, stucco: *OBEP pl.243a*

Fig. 177  **Kubyauk-nge Wetkyi-in plan**  
late Kyanzittha period, c.1100, brick, stucco: *Pichard*

Fig. 178  **Standing Buddha**  
Kubyauk-nge Wetkyi-in, late Kyanzittha period, c.1100, stone: *OBEP pl.245d*

Fig. 179  **Kubyauk-gyi Myinkaba exterior**  
late Kyanzittha period, 1113, brick, stucco: *2003*

Fig. 180  **Kubyauk-gyi Myinkaba plan**  
late Kyanzittha period, 1113: *Pichard*

Fig. 181  **Seated Buddha, central shrine (restored)**  
Kubyauk-gyi Myinkaba, 1995-2000, brick, stucco, painting, est. 200cm: *2003*

Fig. 182  **Seated Buddha in bhumisparsa mudra**  
Kubyauk-gyi Myinkaba, late Kyanzittha period, c.1113, stone: *OBEP pl.344a*

Fig. 183  **Seated Buddha in dharmacakra mudra**  
Kubyauk-gyi Myinkaba, late Kyanzittha period, c.1113, stone: *OBEP pl.344b*

Fig. 184  **Seated Buddha in bhumisparsa mudra**  
Kubyauk-gyi Myinkaba, late Kyanzittha period, c.1113, stone: *OBEP pl.344c*

Fig. 185  **Head from an image of the Buddha**  
Mi-nien-kon, late Kyanzittha period, c.1100, stone, est. 40 x 45cm, Bagan Museum: *2001*

Fig. 186  **Standing Buddha**  
Ananda Kyaungdaik, late Kyanzittha period, c.1100, bronze, 111 x 42cm, Bagan Museum.

Fig. 187  **Seated Buddha in bhumisparsa mudra**  
Shwe-zigon compound, early Kyanzittha period, c.1085-1090, bronze: *OBEP pl.440a*

Fig. 188  **Seated Buddha in bhumisparsa mudra (side view)**  
Shwe-zigon compound, early Kyanzittha period, c.1085-1090, bronze: *OBEP pl.440b*
Fig.189 **Seated Buddha in bhumisparsa mudra**
Shwe-zigon compound, early Kyanzittha period, c.1085-1090, bronze: *OBEP pl.440d*

Fig.190 **Standing Buddha**
Thaton, Mon culture, 9th-11th century, stone, est.138cm: *PPPB, pl.96e*

Fig.191a **Sima stone with scene of Mahājanaka jataka**
Thaton, Mon culture, 11th century, stone: *Guillon, The Mons, pl.39*

Fig.191b **Sima stone with scene of Mahā-ummagga jataka**
Thaton, Mon culture, 11th century, stone: *PPPB, pl.93d*

Fig.192 **Visnu stele**
Thaton, Mon culture, c.9th-10th century, stone, est.120cm: *PPPB, pl.88*
*Luce notes this image was destroyed during World War II*

Fig.192a **Visnu stele**
Thaton, Mon culture, c.11th century, stone: *Oertel, pl.11*

Fig.193 **Mon plaque**
Bago district, Mon culture, 10th-12th century, terracotta: *PPPB, pl.80d*

Fig.194 **Buddha image showing brick construction**
Pahto-tha-mya, late Anawrahta period, c.1078-1084, brick, stucco, est.120cm: 2001

Fig.195 **Standing Buddha in abhaya mudra**
Sri Lanka, late Anaradhapura period, c.9th century, gilt bronze, ht.66cm: *Menzies, ed., Sacred Images of Sri Lanka, fig.18*

Fig.195a **Seated Buddha images**
Sri Lanka, late Anaradhapura period, c.10th-11th century, bronze: *Lanka Buddha, p.80*

Fig.195b **Seated Buddha in dhyana mudra**
Veragala, Sri Lanka, c.9th century, gilt bronze, 33.5cm: *Menzies, ed., Sacred Images of Sri Lanka, fig.11*

Fig.196 **The prince saddling Kanthaka, Chandaka making obeisance (W6)**
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.197 **The Great Departure (W7)**
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003
Fig.198 **Prince Siddharta leaving the city (W8)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.199 **Prince Siddharta with Chandaka and Kanthaka making their way to the river Anoma (W9)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.200 **Prince Siddharta, Chandaka and Kanthaka continue their journey across the river (W10)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.201 **Prince Siddharta removes his jewels (N1)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.202 **The Tonsure (N2)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.203 **The Bodhisattva throwing the topknot to the heavens (N3)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.204 **The Bodhisattva receiving the requisites of a monk from the great Brahma, with Chandaka and Kanthaka in attendance (N4)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.205 **The Bodhisattva dressed in monks robes for the first time, Brahma, Chandaka and Kanthaka in attendance (N5)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.206 **The Bodhisattva in bhumisparsa mudra while in the mango grove (N6)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.207 **The Bodhisattva walking to Rajagaha (N7)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.208 **The Bodhisattva receives his first alms (N8)**
Fig.209 **The Bodhisattva eating his first alms (N9)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.210 **The Bodhisattva assuring the king of Rajagaha (N10)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.211 **The Bodhisattva with the sage Rudraka (E1)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.212 **The Bodhisattva is proclaimed a teacher by Rudraka (E2)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.213 **The Bodhisattva flanked by the five ascetics (E3)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.214 **The Fast (E4)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.215 **The Bodhisattva asleep (E5)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.216 **The Bodhisattva with alms bowl after recovering from the fast (E6)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.217 **The slave girl Punna praying to the Bodhisattva under a banyan tree (E7)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.218 **Sujata offering the rice milk to the Bodhisattva, with Punna in attendance (E8)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.219 **The Bodhisattva in dhyana mudra (E9)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003
Fig. 220  **The Bodhisattva with upturned alms bowl (E10)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig. 221  **The Bodhisattva with the golden bowl (S1)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig. 222  **The Bodhisattva in bhumisparsa mudra, having discarded the alms bowl (S2)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig. 223  **The Bodhisattva making his way to the bodhi tree (S3)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig. 224  **The Bodhisattva accepts the grass bundles from Sotthiya (S4)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig. 225  **The Bodhisattva walking towards the southern side of the bodhi tree (S5)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig. 226  **The Bodhisattva pauses on the southern side of the bodhi tree (S6)**  
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Fig. 227  **The Bodhisattva on the western side of the bodhi tree (S7)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig. 228  **The Bodhisattva on the northern side of the bodhi tree (S8)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig. 229  **The Bodhisattva seated on the eastern side of the bodhi tree, facing east, figure in predella below (S9)**  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

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Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003
Fig.231  The soon-to-be Buddha awaits Enlightenment (W1)  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

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Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.233  The soon-to-be Buddha repels Mara's women (W3)  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.234  The Buddha attains Enlightenment and the heavenly kings pay obeisance (W4)  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.235  The Buddha seated in bhumisparsa mudra (W5)  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: 2003

Fig.236  The Birth  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: OBEP pl.280d

Fig.237  The Birth  
Ananda-gu-hpaya-gyi, late Kyanzittha period, c.1105, stone, lacquer, gilding, est. 90cm: OBEP pl.301d

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