

# *Buddha Statues from Seven Eras*



# Buddha Statues from Seven Eras

## Dvaravati Period Buddha Statues (1000 – 1200 AD)

- *First Phase:* These statues exhibit characteristics from the Gupta and post-Gupta periods of India, sometimes influenced by Amaravati. Notable features include Indian-style faces without halos, smooth robes resembling wet garments, and seated Buddha figures in relaxed meditation poses, typical of Amaravati, dating to around the 12th century in the Buddhist calendar.
- *Second Phase:* Building upon the first style, this phase incorporates more local influences. Key features include connected eyebrows shaped like bird wings, a large ushnisha (topknot) sometimes topped with a lotus bud halo, a flat and broad face, bulging eyes, a wide chin, narrow forehead, broad and flat nose, thick lips, and large hands and feet. The statues typically sit loosely in the lotus position, similar to Amaravati style, dating from the 13th to 15th centuries in the Buddhist calendar.
- *Third Phase:* This phase shows Khmer influence as the Angkor period's art style merged with Thai art, leading to what is known as Lopburi art, prevalent around the 15th century in the Buddhist calendar.

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### *Lopburi Period Buddha Statues (1500 – 1800 AD)*

The ketu mala (head ornament) appears in various forms such as spiral shapes, cap-like coverings, divine crowns, or lotus flowers with visible petals. The front flap headgear and hair strands are thicker than in the Srivijaya period. The broad face features a wide mouth and flat nose. Standing Buddha figures are draped in a covering style, while seated figures are draped in both covering and wrapping styles, with the hem of the sanghati extending to the navel. The adorned Buddhas wear head ornaments, armlets, and belts. The lotus pedestal base comes in various forms, including upright, inverted, or both.

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### *Chiang Saen Period Buddha Statues (1600 - 2089 AD)*

*Resembling the Pala period of India, these statues have a plump body and a round face like a jujube fruit, with arched eyebrows, a curved nose, a small mouth, and a knotted chin. The ushnisha has a round nodule halo, and the chest is prominent. The robes, known as "Khetta Kaba," have ends resembling a coiled flag. Most statues are depicted in the diamond posture of Mara Victory, with bases adorned with lotus petals or simple slabs without lotus support. Bodhisattva statues at Wat Ku Tao and celestial beings at Wat Phra Singh in Chiang Mai feature well-proportioned bodies, oval faces, and garments similar to Pala-Sena or Srivijaya art.*

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### *U-Thong Period Buddha Statues (1700 – 2000 AD)*

*U-Thong Buddha statues feature hair curls, straight-edged robes, and seated figures in the subduing Mara posture on flat slab bases with inward-curving grooves. The influence of Dvaravati and Khmer art is evident in the lotus bud-shaped halos, while Khmer or Lopburi styles feature flame-shaped halos. Despite a significant influence from Sukhothai art, the statues retain hair curls and the flat slab base.*

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### *Sukhothai Period Buddha Statues (1300 – 1393 AD)*

*Sukhothai Buddha statues are characterized by long garlands, spiral hair styling, arched eyebrows, slightly curved noses, pointed chins, and elongated earlobes. The monastic robes often have pointed ends, and the statues are seated on flat lotus bases, typically concave in the middle. The lotus base, if present, may be upright or inverted, similar to Phra Buddha Chinnarat.*

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*Ayutthaya Period Buddha Statues (1350 – 1825 AD)*

*Features include long headbands, fine hair strands forming a frame around the face, human-shaped chins, and robes with top ridges. Statues from the later period have longer faces and headband styles inspired by the Sukhothai period but with larger hair strands and multi-layered spiral headbands. The statues are depicted in various postures.*

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### Rattanakosin Period Buddha Statues (From 1782 AD)

These statues blend elements from Sukhothai and Ayutthaya periods. Notable features include detailed hair, crowns resembling an urna, and long sanghati robes. Thai artisans advanced in craftsmanship, creating statues in metal, clay, and wood. Depictions include various Buddha postures, important figures, and divine scenes. Statues are intricately adorned with floral-patterned robes, crowns, necklaces, bracelets, tiered umbrellas, and are often finished with lacquer and gold, embedding gems, pearls, mirrors, or colored enamels. The decorations emphasize the divine king concept, evolving into the imperial king concept.