This volume focuses on the religious shrine in western India as an institution of cultural integration in the period spanning 200 BCE to 800 CE. It presents an analysis of religious architecture at multiple levels, both
temporal and spatial, and distinguishes it as a ritual instrument that integrates individuals and communities into a cultural fabric. The work shows how these structures emphasise on communication with a host of audiences such as the lay worshipper, the ritual specialist, the royalty and the elite as well as the artisan and the sculptor. It also examines religious imagery, inscriptions, traditional lore and Sanskrit literature. The book will be of special interest to researchers and scholars of ancient Indian history, Hinduism, religious studies, architecture and South Asian studies.

The Present Book On The Iconography Of The Buddhist Sculpture Of Orissa Utilizes The Author'S Expertise Of Orissan Brahmanical Art To Develop A Similar Consistent And Reliable Iconographic And Stylistic Evolution For The Buddhist Arts Of Orissa And Its Adherence To, Or Deviation From, Surviving Textual Icono-Graphic Peculiarities. There Is Little Doubt That Orissa Played A Major Role In The Creation, Development And Dissemination Of Buddhist Doctrines And Concepts Throughout India And The Buddhist World, Particularly In Respect To Vajrayana Buddhism And The Iconography Of Sculptural Mandalas. Particular Emphasis In This Book Is Placed On The Reciprocal Influence Between Brahmanical And Buddhist Art In Orissa, Both Religions Expanding At The Same Time In Regard To The Proliferation Of Deities And Their Variant Forms, And Each Apparently Competing With The Other For Patronage And Converts.

Utilizing knowledge of the Orissan Brahmanical Art, this text seeks to develop a similar consistent and reliable iconographic and stylistic evolution for the Buddhist Arts of Orissa and its adherence to, or deviation from, surviving textual iconographic peculiarities. The reciprocal influence between Brahmanical and Buddhist Art in Orissa is emphasized with both religions expanding at the same time in regard to proliferation of deities and variant forms, and each apparently competing with the other for patronage and converts.

Ellora is one of the great cave temple sites of India, with thirty-four major Buddhist, Hindu, and Jain monuments of the late sixth to tenth centuries A.D. This book describes the Buddhist caves at Ellora and places them in the context of Buddhist art and iconography. Ellora's twelve Buddhist cave temples, dating from the early seventh to the early eighth centuries,
preserve an unparalleled one-hundred-year sequence of architectural and iconographical development. They reveal the evolution of a Buddhist mandala at sites in other regions often considered "peripheral" to the heartland of Buddhism in eastern India. At Ellora, the mandala, ordinarily conceived as a two-dimensional diagram used to focus meditation, is unfolded into the three-dimensional program of the cave temples themselves, enabling devotees to walk through the mandala during worship. The mandala's development at Ellora is explained and its significance is considered for the evolution of Buddhist art and iconography elsewhere in India.

The Book Studies The 360 Icons Of The Chu Fo P U-Sa Sheng Hsiang Tsan Pantheon Referring To A Rare Set Of Woodcuts Distinct Among Buddhist Pantheons. It Analyses The Unique Features Of This Pantheon, Pointing Out The Significance Of Each Figure In The Mythological/Theological Framework And Minutely Describing The Iconography Of The Images.

A fresh and exciting exploration of Southeast Asian history from the 5th to 9th century, seen through the lens of the region's sculpture

Buddhist Art and Thought encompasses a number of themes related to the study of cultural interflow among Asian countries, sharing philosophy, literature, arts and architecture, systems of polity and ways of living and thinking. It is a journey through the history of dissemination of Buddhism by monk-scholars to Central, East, Fareast and Southeast Asia. It brings forth the manifestations of divine forms of Buddhas and Bodhisattvas, other deities of the Buddhist pantheon, colossal images, luminous mandalas and meditation. It throws light on the spread of the Buddhist Sanskrit literature, Indian scripts, inscriptions and Sanskrit manuscripts, and Buddhist ceremonies and rituals, beyond the boundaries of India. Contribution of the Indologists as pilgrims in the world of vision and intellection is another area touched upon by the scholar through her research.

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PROF. SHASHIBALA is a research scientist specialises in art and culture of Asian countries. She is a researcher at the International Academy of Indian Culture, New Delhi for the last thirty years, and has also worked as an adjunct faculty at the National Museum Institute, New Delhi for the last fifteen years. She has to her credit eight research projects and sixty articles presented at various conferences or seminars held in India and abroad besides books published in English and Dutch languages.

This Book Makes A Reassessment Of The Views On The Origins Of Buddhism Put Forward By Eminent Scholars And Deals With The Ideological Background Of Buddhism In Which Its Key Concepts As Found In Other Sources Have Been Traced, Identified And Documented. A Comprehensive Appendix On Buddhist Iconography Enriches This Path-Breaking Work.

The Present Volume Is An Outcome Of The Expert Discussion On The Theories Of Brahmanism And Buddhism, In An International Meet At Jnana-Pravaha. Philosophical And Artistic Interaction Between The Two Have Been Brilliantly Discussed With References To Famous Places As Well As Texts To Unravel Basic Principles.

The sheer wealth and dizzying diversity of Indian sculpture are celebrated in this second volume of the catalogue raisonné of the Los Angeles County
Acces PDF Iconography Of Buddhist And Brahmanical Sculptures In The Museum's collection. Nearly two hundred sculptures produced during eleven centuries are described. Of these, one-quarter of the pieces are part of the Nasli and Alice Heeramaneck Collection, while the remaining three-quarters have been acquired since 1970. This splendid collection, while not representing all the major styles of sculpture that flourished on the Indian subcontinent from 700-1900, is certainly one of the most comprehensive among American and European museums. Included are stone, metal, ivory, and wood sculptures from fourteen states and territories of India and from Pakistan and Afghanistan. Organized by regions—Central and Western, Eastern, and Southern India, and the Northwest—the catalogue contains detailed descriptions and illustrations of the 188 sculptures, many with details or multiple views, for a total of 259 illustrations—251 in duotone and halftone and 8 in color. The sheer wealth and dizzying diversity of Indian sculpture are celebrated in this second volume of the catalogue raisonné of the Los Angeles County Museum's collection. Nearly two hundred sculptures produced during eleven centuries are described. Of these, one-quarter of the pieces are part of the Nasli and Alice Heeramaneck Collection, while the remaining three-quarters have been acquired since 1970. This splendid collection, while not representing all the major styles of sculpture that flourished on the Indian subcontinent from 700-1900, is certainly one of the most comprehensive among American and European museums. Included are stone, metal, ivory, and wood sculptures from fourteen states and territories of India and from Pakistan and Afghanistan. Organized by regions—Central and Western, Eastern, and Southern India, and the Northwest—the catalogue contains detailed descriptions and illustrations of the 188 sculptures, many with details or multiple views, for a total of 259 illustrations—251 in duotone and halftone and 8 in color.

It is a pioneer attempt of its kind to study Indian Buddhism in its entirety as a system of rational philosophy, profound faith, and as a historical matrix of creative human culture and civilized institution during the 7th and 8th centuries the brilliant epoch of the University of Nalanda, the mere name of which spells the great wonder that was Buddhism in Ancient India. A chapter on the contribution of Buddhism to Indian Civilization has also been added. The treatment of the subject is critical and integral though not traditional.

In considering medieval illustrated Buddhist manuscripts as sacred objects of cultic innovation, Receptacle of the Sacred explores how and
why the South Asian Buddhist book-cult has survived for almost two millennia to the present. A book “manuscript” should be understood as a form of sacred space: a temple in microcosm, not only imbued with divine presence but also layered with the memories of many generations of users. Jinah Kim argues that illustrating a manuscript with Buddhist imagery not only empowered it as a three-dimensional sacred object, but also made it a suitable tool for the spiritual transformation of medieval Indian practitioners. Through a detailed historical analysis of Sanskrit colophons on patronage, production, and use of illustrated manuscripts, she suggests that while Buddhism’s disappearance in eastern India was a slow and gradual process, the Buddhist book-cult played an important role in sustaining its identity. In addition, by examining the physical traces left by later Nepalese users and the contemporary ritual use of the book in Nepal, Kim shows how human agency was critical in perpetuating and intensifying the potency of a manuscript as a sacred object throughout time.

Drawing on textual and art historical sources, this book traces the conceptual and iconographic development of the Indian riverine goddess of knowledge Sarasvati from sometime after 1750 B.C.E. to the seventh century C.E.

Presents works of art selected from the South and Southeast Asian and Islamic collection of The Metropolitan Museum of Art, lessons plans, and classroom activities.

On the life and works of Rakhal Das Banerji, Bengali writer and archaeologist.

"History of Hindu Iconography, religious and social aspects."

The early Buddhist architectural vocabulary, being the first of its kind, maintained its monopoly for about half a millennium, beginning from the third century BCE. To begin with, it was oral, not written. The Jain, Hindu, and other Indian sectarian builders later developed their vocabulary on this foundation, though not identically. An attempt is made here to understand this vocabulary and the artisans who first made use of it.

The Present Work Attempts To Study The Development Of Brahmanical
Acces PDF Iconography Of Buddhist And Brahmanical Sculptures In The Cults And Associated Iconography (C. 400 B.C. To A.D. 600). In This Connection And In Depth Study Of The Sources Both Literary As Well As Archaeological Have Been Made. The Development Of The Brahmanical Cults Have Been Traced In Chronological Order For The First Time Which Goes To Show How The Cults Reached From Their Formative Stages To The Climax In 600 A.D. It Also Discuss The Iconographic Treatise Written For Making The Perfect Images Of Cult Deities. It Discusses Vaisnava, Saiva, Mother Goddess And Others Include Yaksas, Nagas, Kinnaras, Gandharvas In Detailed Form, Besides Throws Light On The Concept Of Rituals, Puja And Temples. Contents Chapter 1: Introduction, Chapter 2: Sources, Chapter 3: Development Of The Brahmanical Cults; (I) C. 4Th Century A And 2Nd Century B.C., (II) C. 2Nd Century To The Beginning Of Christian Era, (III) C. 1St Century To 3Rd Century A.D., (IV) C. 3Rd Century To 6Th Century A.D., Chapter 4: Iconographic Forms In Ancient Texts, Chapter 5: Iconography Of The Brahmanical Deities; (I) Vaisnava Images, (II) Saiva Images, (III) Mother Goddesses, (IV) Other Deities Yaksas, Naga, Gandharvas And Kinnaras, Chapter 6: Conclusion.

On the Hindu deity Lakshmi.

This book describes, analyses and reproduce line drawings from two manuscripts and a related section from a third manuscript. These are:1. Manuscript M .82.169.2, preserved in the Los Angeles County Museum of Art (circa late 19th century) 2. Manuscript 82.242-1-24, preserved in the Newark Museum (from the later part of the 20th century) and 3. A section from manuscript 440 in the private collection of Ian Alsop, Santa Fe, New Mexico (early 20th century). The line drawings depict Hindu/Saiva and Buddhist deities and themes, but the Buddhist material is predominant, as one would expect in artists' sketchbooks from Patan. The sketchbooks are important for several reasons. They provide drawings of a large number of deities, including some groups rarely depicted elsewhere. Among them are the Eight Great Bodhisattvas, the Eight Siddhas, the Nine Serpents and - corresponding to the months of the year - twelve forms of Narayana and Lokesvara, and (associated with the ekadasi days of the months) twelve forms of Mahadeva. Many of the deities and legends are relevant to contemporary Newar Buddhism. The two narratives are of special interest. They deal with the life story of Sakyamuni Buddha and the legend of Sarvajnamitra(pada). The illustrated life story of the Buddha follows the Newar tradition, which incorporates the episodes of the sufferings of Yasodhara after Sarvarthasiddha's departure and of the
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Buddha's (return) journey to Lumbini (lumniniyatra). The book also contains a longer section on Srstikarta Lokesvara, a form of Avalokitesvara who emanates Brahmanical divinities from his body.

The Hindu-Buddhist Sculpture of Ancient Kashmir and Its Influences is a stylistic study of the corpus of stone sculpture, mostly fragmentary, in the Sri Pratap Singh Museum in Srinagar, and elsewhere in Kashmir, in comparison with other examples in collections both in India and abroad.

The mention of Buddhism in Indonesia calls to mind for many people the Central Javanese monument of Borobudur, one of the largest Buddhist monuments in the world and the subject of extensive scholarly scrutiny. The neglect of scholarship on Buddhist art from later periods might lead one to assume that after the tenth century Buddhism had been completely eclipsed by the predominantly Hindu Eastern Javanese dynasties. Yet, as the works discussed here illustrate, extraordinary Buddhist images were still being produced as late as the fourteenth century. Violence and Serenity offers a close examination of some of the impressive works from East Java and Sumatra and explores their political and religious roles. The number of clearly identifiable Buddhist works from the Singasari and Majapahit dynasties (1222–ca. 1520) is limited, yet existing examples are impressive. They demonstrate a remarkable level of craftsmanship and are exceptionally expressive, exhibiting a range of emotions from the ferocious to the serene. Following a brief discussion of the early history of Buddhism in Indonesia, Natasha Reichle focuses each chapter on a specific statue or group of statues and considers the larger issues evoked by the images. Through a rarely examined depiction of the last Singasari king, she explores the nature of religion in Java in the late thirteenth century and what we know about tantric practices and the syncretism of Hinduism and Buddhism. She reassesses the question of portraiture in ancient Javanese art while contemplating the famous Prajñāpāramitā from Singasari. Notions of kingship are discussed in light of a number of statues depicting the Buddhist deity Amoghapāsa and his attendants and the meanings of the Amoghapāsa maṭala. The final chapter examines the origins and significance of one of Indonesia's most spectacular sculptures, a four-meter-high Buddhist bhairava (demon) discovered in West Sumatra.
What is one to make of a group of goddesses that includes a goddess who cuts her own head off, a goddess who sits on a corpse while pulling the tongue of a demon, or a goddess who prefers sex with corpses? Tantra visions of the Divine Faminine deals with Indian art, increasingly popular in the west, cannot be fully appreciated without some knowledge of the religious and philosophical background. This book, first published in 1985, covers all aspects of Hindu iconography, and explains that its roots lie far back in the style of prehistoric art. The dictionary demonstrates the rich profusion of cults, divinities, symbols, sects and philosophical views encompassed by the Hindu religious tradition.

This book is concerned with the complex and indeed difficult question of the relationship between Buddhism and Brahmanism/Hinduism (Vedism, Shivaism, Vishnuism, etc.) in India, and between Buddhism and local religious cults in Tibet and certain other parts of the Buddhist world including Japan. Although they are clearly not identical twins brought forth by the Indian religious soil, Buddhism and Brahmanism/Hinduism are closely related siblings. Thus, questions arise concerning the function and significance of the so-called "Hindu" gods and godlings as they appear in substantial parts of the Buddhist tradition, as well as the traditional "local" divinities in other Buddhist lands. In this connection, borrowing and syncretism have often been referred to by writers on the subject. But in fact these religious interrelationships appear to be considerably more complicated and interesting than this: in much of Buddhist thought they possess both salvific (soteriological) and gnoseological implications. The concept of symbiosis seems relevant here as it expresses these special interrelationships more adequately. In addition, other concepts, both etic and emic, are considered in this context. In Buddhist thought, the structurally opposed yet complementary emic concepts of the "mundane" (or "worldly") and the "supramundane" (or "transmundane") have often defined the religious relationship under discussion. Therefore, in this volume this pair of categories is explored - the laukika and the lokottara, or the 'jig rten pa and the 'jig rten las 'das pas, as they are respectively referred to in the traditions of India and Tibet - drawing on a number of Indian and Tibetan sources. Gedruckt mit Unterstützung des Fonds zur Forderung der wissenschaftlichen Forschung.
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Annotated catalog of the collections in the Akshaya Kumar Maitreya Museum, Darjeeling, West Bengal.

Drawing on original fieldwork, this book develops a fresh methodological approach to the study of indigenous understandings of disease as possession, and looks at healing rituals in different South Asian cultural contexts. Contributors discuss the meaning of 'disease', 'possession' and 'healing' in relation to South Asian religions, including Hinduism, Islam, Buddhism and Sikhism, and how South Asians deal with the divine in order to negotiate health and wellbeing. The book goes on to look at goddesses, gods and spirits as a cause and remedy of a variety of diseases, a study that has proved significant to the ethics and politics of responding to health issues. It contributes to a consolidation and promotion of indigenous ways as a method of understanding physical and mental imbalances through diverse conceptions of the divine. Chapters offer a fascinating overview of healing rituals in South Asia and provide a full-length, sustained discussion of the interface between religion, ritual, and folklore. The book presents a fresh insight into studies of Asian Religion and the History of Medicine.

Dreaming the Great Brahmin explores the creation and recreation of Buddhist saints through narratives, poetry, art, ritual, and even dream visions. The first comprehensive cultural and literary history of the well-known Indian Buddhist poet saint Saraha, known as the Great Brahmin, this book argues that we should view Saraha not as the founder of a tradition, but rather as its product. Kurtis Schaeffer shows how images, tales, and teachings of Saraha were transmitted, transformed, and created by members of diverse Buddhist traditions in Tibet, India, Nepal, and Mongolia. The result is that there is not one Great Brahmin, but many. More broadly, Schaeffer argues that the immense importance of saints for Buddhism is best understood by looking at the creative adaptations of such figures that perpetuated their fame, for it is there that these saints come to life.