

Iconography Of Buddhist And Brahmanical Sculptures In The

This Volume Contains Informative And Analytical Papers By Eminent Scholars On Different Aspects Of Tantric Buddhism And Tantras In General. The Essays Throw Significant Light On The So-Called Puzzling Obscurity Of Tantric Ideas And Practices Especially Pertaining To The Buddhist Tantras.

Art and History: Texts, Contexts and Visual Representations in Ancient and Early Medieval India seeks to locate the historical contexts of premodern Indian art traditions. The volume examines significant questions, such as: What were the purposes served by art? How were religious and political ideas and philosophies conveyed through visual representations? How central were prescription, technique and style to the production of art? Who were the makers and patrons of art? How and why do certain art forms, meanings and symbols retain a relevance across context? With contributions from historians and art historians seeking to unravel the interface between art and history, the volume dwells on the significance of visual representations in specific regional historical contexts, the range of symbolic signification attached to these and the mythologies and textual prescriptions that contribute to the codification and use of representational forms. Supplemented with over 60 images, this volume is a must-read for scholars and researchers of history and art.

The present monograph makes an analytical and exhaustive study of different iconic representations appearing in numerous terracotta plaques and also in unincscribed and inscribed seals (carrying legends in Brahmi, Kharoshi and/ or a mixed script called kharoshi-Brahmi), besides a number of Articrafts in stone, ivory and wood found in ancient Vanga that included within its limits the lower West Bengal and the coastal zone of Bangladesh upto the mouth of the Padma or rather the joint streams of the Padma Meghna and Brahmaputra, The critical study shows that an undercurrent force of polytheistic beliefs was prevailing in the land of ancient Vanga during the post-Maurya and pre-Gupta period and deities of Brahmanical faith, of Buddhist religion and of local origin were allowed to be adorned and worshipped in a spirit of peaceful religious co-existence.

Elements of Buddhist Iconography

The Buddhist Cave Temples at Ellora

Homa Variations

Early Brahmanical Cults and Associated Iconography

Indian Popular Religions and the Formation of Buddhism

Development of Iconography in Pre-Gupta Va ga

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 emix 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 lokotrara, 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

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.

Jacob Kinnard offers an in-depth examination of the complex dynamics of religiously charged places. Focusing on several important shared and contested pilgrimage places-Ground Zero and Devils Tower in the United States, Ayodhya and Bodhgaya in India, Karbala in Iraq-he poses a number of crucial questions. What and who has made these sites important, and why? How are they shared, and how and why are they contested? What is at stake in their contestation? How are the particular identities of place and space established? How are individual and collective identity intertwined with space and place? Challenging long-accepted, clean divisions of the religious world, Kinnard explores specific instances of the vibrant messiness of religious practice, the multivocality of religious objects, the fluid and hybrid dynamics of religious places, and the shifting and tangled identities of religious actors. He contends that sacred space is a constructed idea: places are not sacred in and of themselves, but are sacred because we make them sacred. As such, they are in perpetual motion, transforming themselves from moment to moment and generation to generation. Places in Motion moves comfortably across and between a variety of historical and cultural settings as well as academic disciplines, providing a deft and sensitive approach to the topic of sacred places, with awareness of political, economic, and social realities as these exist in relation to questions of identity. It is a lively and much needed critical advance in analytical reflections on sacred space and pilgrimage.

Art and History

Haunting the Buddha

A Resource for Educators

The Origin of the Buddha Image

Brahmanical Gods in Burma

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.

This Dictionary Attempts To Reveal The Divine Paradoxes Of Buddhist-Hindu Iconography By Even Interpreting The Nuances Of Their Iconic Language. It Explains, Vividly, Thousands Of Iconic Representations (Visual, Conceptual Symbols, Images, Objects, Concepts, Rites).

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.

Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum. By Nalini Kanta Bhattasali, Etc

Texts, Contexts and Visual Representations in Ancient and Early Medieval India

Buddhism in the History of Indian Ideas

A Study of T?r?, Prajñ?s of Five Tath?gatas and Bh?iku??

A Chapter of Indian Art and Iconography

The Tibetan Iconography of Buddhas, Bodhisattvas, and Other Deities

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.

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.

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) and3. 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 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.

An Iconographic Consideration

The Development of Hindu Iconography

Iconography of the Buddhist Sculpture of Orissa: Plates

Centennial Tribute to Dr. Benoytosh Bhattacharyya

A Unique Pantheon

Objects, Devices, Concepts, Rites, and Related Terms

"Throughout human history, and in many religious cultures, offerings are made into fire--known in the tantric world as homa. This collection provides detailed studies of the homa from its inception up to the present, allowing for the study of ritual change over long periods of time, and across religious cultures"--

Iconography of Buddhist and Brahmanical SculpturesIn the Dacca MuseumIconography of the Buddhist Sculpture of OrissaAbhinav Publications

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.

Buddha in Gandhāra Art and Other Buddhist Sites

Interaction Between Brāhmanical and Buddhist Art

Encyclopaedia of Indian Iconography

A Dictionary of Buddhist and Hindu Iconography, Illustrated

Mudrās in Buddhist and Hindu Practices

Places in Motion

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.

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

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.

Iconography of the Buddhist Sculpture of Orissa: Text

The Symbiosis of Buddhism with Brahmanism/Hinduism in South Asia and of Buddhism with "local Cults" in Tibet and the Himalayan Region

Buddhist and Saiva Iconography and Visual Narratives in Artists Sketchbooks from Nepal

Buddhism, Politics, and Violence

A History of Buddhist Iconography in Bihar, A.D. 600-1200

If You Meet the Buddha on the Road

This book deals with the confrontation of Buddhism and Brahmanism in India. Both depended on support from the royal court, but Buddhism had less to offer in return than Brahmanism. Buddhism developed in a manner to make up for this.

Early European histories of India frequently reflected colonialist agendas. The idea that Indian society had declined from an earlier Golden Age helped justify the colonial presence. It was said, for example, that modern Buddhism had fallen away from its original identity as a purely rational philosophy that arose in the mythical 5th-century BCE Golden Age unsullied by the religious and cultural practices that surrounded it. In this book Robert DeCaroli seeks to place the formation of Buddhism in its appropriate social and political contexts. It is necessary, he says, to acknowledge that the monks and nuns who embodied early Buddhist ideals shared many beliefs held by the communities in which they were raised. In becoming members of the monastic society these individuals did not abandon their beliefs in the efficacy and the dangers represented by minor deities and spirits of the dead. Their new faith, however, gave them revolutionary new mechanisms with which to engage those supernatural beings. Drawing on fieldwork, textual, and iconographic evidence, DeCaroli offers a comprehensive view of early Indian spirit-religions and their contributions to Buddhism--the first attempt at such a study since Ananda Coomaraswamy's pioneering work was published in 1928. The result is an important contribution to our understanding of early Indian religion and society, and will be of interest to those in the fields of Buddhist studies, Asian history, art history, and anthropology.

This Book Is A Dictionary Of Mudras In Hindu And Buddhist Religious Practices That Lists Various Mudras And Contains Detailed And Revealing Notes About Them. It Scrutinizes The Work Done By A Number Of Scholars To Throw Further Light On The Subject.

Iconography of Sculptures

Buddhism in the Shadow of Brahmanism

Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia

In the Dacca Museum

Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum

The Study of Ritual Change Across the Longue Durée

Annotated catalog of the collections in the Akshaya Kumar Maitreya Museum, Darjeeling, West Bengal.

Introduction, Part I. Tree of Life, Earth Lotus and Word Wheel; Part II: The Place of the Lotus-Throne; Notes, Plates

On the Hindu deity Lakshmi.

The Art of South and Southeast Asia

Tantric Buddhism

Development of Buddhist Iconography in Eastern India

Unfolding A Mandala

Dreaming the Great Brahmin

Concept and Iconography of the Goddess of Abundance and Fortune in Three Religions of India

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

The Present Work Attempts To Study The Development Of Brahmanical 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 And 2Nd Century B.C., (ii) C. 2Nd Century To The Begining Of Christian Eara, (iii) C. 1St Century To 3Rd Century A.D., (iv) C. 3Rd Century To 6Th Century A.D., Chapter 4: Iconographic Forms In Aient 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.

It is said that the famous ninth century Chinese Buddhist monk Linji Yixuan told his disciples, "If you meet the Buddha on the road, kill him." The deliberately confounding statement is meant to shock people out of complacent ways of thinking. But beyond the purposeful jolt from complacency there is another intention. This axiom suggests that, for liberation, one should seek the Buddha nature that resides within, rather than a mere Buddha exterior. The metaphor of killing the Buddha dislodges a person from the illusion that enlightenment lies outside the body. The proclamation also highlights the power of violence, even on a symbolic level. Violence abounds in Buddhist thoughts, doctrine, and actions, however unacknowledged or misunderstood. If You Meet the Buddha on the Road addresses an important absence in the study of religion and violence: the religious treatment of violence. In order to pursue an understanding of the relationship between Buddhism and violence, it is important to first consider how Buddhist scriptures and followers understand violence. Drawing on Buddhist treatments of violence, Michael Jerryson explores the ways in which Buddhists invoke, support, or justify war, conflict, state violence, and gender discrimination. In addition, the book examines the ways in which Buddhists address violence as military chaplains, cope with violence in a conflict zone, and serve as witnesses of blasphemy to Buddhist doctrine and Buddha images.

Iconography of the Buddhist Sculpture of Orissa

Iconography of Buddhist and Brahmanical Sculptures

C. 400 B.C. to A.D. 600

The Indian Buddhist Iconography Mainly Based on the Sādhnamālā and Other Cognate Tāntric Texts of Rituals

The Fluid Identities of Temples, Images, and Pilgrims

Assimilation of Brāhmanism Into Buddhism