

# THE ART OF BUDDHISM

BUDDHISM AND THE ARTS OF JAPAN  
BUDDHIST ART IN ITS RELATION TO BUDDHIST IDEALS, WITH SPECIAL REFERENCE TO BUDDHISM IN JAPAN  
BUDDHIST ART AND THOUGHT  
THE ART OF BUDDHISM  
How to Read Buddhist Art  
Buddha Mind in Contemporary Art  
The Art of Buddhism  
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Buddhist Art in Its Relationship to Buddhist Ideals  
Buddhist Art in Its Relation to Buddhist Ideals  
Buddhism--Art and Faith  
Buddhism  
Imaging Wisdom  
Studies in Buddhist Art of South Asia  
Buddhism and Buddhist Art  
Buddhist Art in Its Relation to Buddhist Ideals, with Special Reference to Buddhism in Japan  
The Buddha Image  
Empire of Emptiness  
The Art of Buddhism  
The Art of Awakening  
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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 FAIREAST 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 INTELLIGENCE IS ANOTHER AREA TOUCHED UPON BY THE SCHOLAR THROUGH HER RESEARCH CONTENTS PREFACE 1 BUDDHIST ART FROM THE NORTHWEST TO THE FAR EAST 2 AMITABHA THE BUDDHA OF IMMESURABLE LIGHT IN JAPANESE ART 3 YOGA THE BASIS OF THE TAIMA MANDALA 4 BODHISATTVAS OF DEBATE AND DEFENCE 5 BUDDHIST COLOSSI IN JAPAN 6 MANDALA AND MEDITATION IN JAPANESE ESOTERIC ART 7 INDIA AND EAST ASIA A CULTURAL SYMBIOSIS 8 BODHISATTVAS IN BUDDHIST ART AND THOUGHT 9 FROM AJANTA TO HORYUJI 10 A SANSKRIT MANUSCRIPT OF THE GUPTA PERIOD AT THE HORYUJI MONASTERY IN JAPAN 11 ZEN BEARINGS ON JAPANESE ARTS 12 FOUR DIVINE GUARDIANS IN JAPANESE ART 13 INDIA AND JAPAN ACADEMIC RELATIONS IN EARLY 20TH CENTURY 14 STRUCTURE OF GOBU SHINGAN AND THE GRAPHIC VAJRADHATU MANDALA IN THE LIGHT OF THE SARVA TATHAGATA TATTVA SA GRAHA 15 ICONOGRAPHY OF VAISRAVANA IN JAPANESE ART COMPARED WITH SANSKRIT LITERARY SOURCES 16 CULTURAL INTERFLOW BETWEEN INDIA AND CENTRAL ASIA 17 MONASTERIES OF KOTAN IN TIBETAN LITERARY SOURCES 18 APOTHEOSIS OF AN INDONESIAN KING OF THE SINGASARI DYNASTY 19 FIRE ALTAR FOR ASVAMEDHA CEREMONY IN INDONESIA 20 THE EARLIEST SANSKRIT DOCUMENTS FROM INDONESIA 21 SANSKRIT TEXTS IN CHINESE AND TIBETAN TRANSLATIONS 22 SANSKRIT IN JAPAN 23 SANSKRIT IN SOUTHEAST ASIA 24 SEARCH FOR SHAMBHALA AND KALACAKRA BY YURI AND NICHOLAS ROERICH 25 HEVAJRA IN BUDDHIST

LITERATURE IMPERIAL CEREMONIES AND ART 26 BANNER OF PEACE 27 ROLE OF SUVARNAPRABHASA SUTRA IN THE POLITY OF EAST ASIA INDEX 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

AS ITS TEACHINGS SPREAD FROM THE INDIAN SUBCONTINENT IN ALL DIRECTIONS ACROSS ASIA BUDDHISM INFLUENCED EVERY CULTURE IT TOUCHED FROM AFGHANISTAN TO KOREA FROM MONGOLIA TO JAVA BUDDHIST ART IS A RADIANT REFLECTION OF THE ENCOUNTER OF THE BUDDHA'S TEACHINGS WITH THE DIVERSE CIVILIZATIONS THAT CAME UNDER THEIR SWAY IT IS ALSO AN INTRIGUING VISUAL RECORD OF THE EVOLUTION OF BUDDHIST PRACTICE AND PHILOSOPHY OVER A PERIOD OF MORE THAN TWO MILLENNIA MORE THAN TWO HUNDRED PHOTOGRAPHS PROVIDE THE VISUAL CONTEXT FOR THIS TOUR OF THE WORLD OF BUDDHIST ART INCLUDED IN THE RICH VARIETY OF FORMS ARE ARCHITECTURE AND MONUMENTAL ART STATUARY PAINTINGS CALLIGRAPHY FRESCO BRUSHWORK AND TEXTILE ARTS DENISE LEIDY'S GUIDE IS THE PERFECT INTRODUCTORY TEXT FOR ALL THOSE INTRIGUED BY THIS SPLENDID AESTHETIC TRADITION IT ALSO AN ESSENTIAL RESOURCE FOR ALL WHO SEEK TO UNDERSTAND BUDDHIST ART AS TEACHING

INTENDED TO INSPIRE THE DEVOUT AND PROVIDE A FOCUS FOR RELIGIOUS PRACTICE BUDDHIST ARTWORKS STAND AT THE CENTER OF A GREAT RELIGIOUS TRADITION THAT SWEPT ACROSS ASIA DURING THE FIRST MILLENNIA HOW TO READ BUDDHIST ART ASSEMBLES FIFTY FOUR MASTERPIECES FROM THE MET COLLECTION TO EXPLORE HOW IMAGES OF THE BUDDHA CROSSED LINGUISTIC AND CULTURAL BARRIERS AND HOW THEY TOOK ON DIFFERENT YET REMARKABLY CONSISTENT CHARACTERISTICS IN INDIA PAKISTAN AFGHANISTAN THE HIMALAYAS CHINA KOREA JAPAN SRI LANKA THAILAND CAMBODIA AND INDONESIA WORKS HIGHLIGHTED IN THIS RICH CONCISE OVERVIEW INCLUDE RELIQUARIES IMAGES OF THE BUDDHA THAT ATTEMPT TO CAPTURE HIS TRANSCENDENCE DIVERSE BODHISATTVAS WHO PROTECT AND HELP THE DEVOUT ON THEIR PERSONAL PATH AND REPRESENTATIONS OF IMPORTANT TEACHERS THE BOOK OFFERS THE ESSENTIAL ICONOGRAPHIC FRAMEWORKS NEEDED TO UNDERSTAND BUDDHIST ART AND PRACTICE HELPING THE READER TO APPRECIATE HOW ARTISTS GAVE FORM TO SUBTLE ASPECTS OF THE TEACHINGS ESPECIALLY IN THE SUBLIME EXPRESSION OF THE BUDDHA HIMSELF

EMINENTLY READABLE AND EXTREMELY MEANINGFUL THE CONTRIBUTORS TACKLE ESSENTIAL QUESTIONS ABOUT THE RELATIONSHIP OF ART AND LIFE THE BOOK IS ALSO VERY TIMELY OFFERING A WAY TO APPROACH BUDDHISM THROUGH UNEXPECTED CHANNELS LYNN GUMPERT DIRECTOR GREY ART GALLERY NEW YORK UNIVERSITY

MORE THAN TWO HUNDRED PHOTOGRAPHS MOST IN STUNNING FULL COLOR PROVIDE THE VISUAL CONTEXT FOR THIS TOUR OF THE WORLD OF BUDDHIST ART FROM THE EARLIEST SECOND CENTURY B.C.E. ARCHAEOLOGICAL EVIDENCE TO THE NINETEENTH CENTURY THIS BOOK SHOWCASES THE MARVELOUS VARIETY OF BUDDHIST ART THROUGH THE AGES FROM EVERY COUNTRY AND REGION WHERE BUDDHISM HAS INFLUENCED THE CULTURE IN A SIGNIFICANT WAY INCLUDING INDIA AFGHANISTAN CENTRAL ASIA CHINA KOREA JAPAN TIBET SRI LANKA MYANMAR AND ALL THE REGIONS OF SOUTHEAST ASIA INCLUDED IN THE RICH VARIETY OF FORMS ARE ARCHITECTURE AND MONUMENTAL ART STATUARY PAINTINGS CALLIGRAPHY FRESCO BRUSHWORK AND TEXTILE ARTS

THIS INTERDISCIPLINARY STUDY ON THE DEVELOPMENT OF BUDDHIST ART AND ARCHITECTURE IN CHINA FROM THE EARLY PERIOD TILL THE QING DYNASTY IS IN A 8 11 FORMAT WITH 50 PHOTO ILLUSTRATIONS THE MAJORITY OF WHICH HAVE NEVER BEEN SHOWN OR INTRODUCED TO THE WESTERN WORLD THIS BOOK HAS BEEN ORGANIZED SO THAT A BRIEF BIOGRAPHY OF PRINCE GAUTAMA LATER THE BUDDHA IS FIRST PRESENTED FOLLOWED BY AN EXPLANATION OF THE FOUR NOBLE BELIEFS AND THE EIGHTFOLD PATH WHICH A BUDDHIST MUST FOLLOW TO REACH THE ENLIGHTENMENT AND FINALLY THE NIRVANA

FEATURES ART WORKS FROM THE COLLECTION OF BUDDHIST ART FROM THE BRITISH MUSEUM PAINTINGS DRAWINGS SCULPTURES PRINTS POTTERY MANUSCRIPTS MASKS IMAGES AND TEXTILES

THIS VOLUME EXPLORES THE RELATION OF BUDDHISM TO GREEK COSMOLOGY ITS CONTACTS WITH WEST ASIA AND PARALLELS TO CHRISTIANITY THE INTERPRETATION IN ADIBUDDHA AS A THEISTIC CONCEPT HAS BEEN ELUCIDATED BUDDHIST PERIOD OF CLASSICAL AFGHANISTAN A NEW IDENTIFICATION OF THE COLOSSI OF BAMIYAN AND THE 108 SYMBOLS ON THE FEET OF THE BUDDHAS ARE THE WAY ON THE PHYSICAL AND DIVINE PLANES SEVERAL KHOTANESE PANELS MURALS AND ICONS HAVE BEEN IDENTIFIED ANEW ON THE BASIS OF THE SIX ANNALS OF THE KINGDOM IN TIBETAN THE ROLE OF THE SUVARABHASA SUTRA IN THE POLITY OF CENTRAL ASIA AND THENCE IN EAST ASIA HAS BEEN DISCUSSED THE LOTUS SUTRA WAS TRANSMITTED TO CHINA AND JAPAN AND BECAME A DOMINANT UNDERPINNING OF THEIR POLITICAL AND RELIGIOUS CULTURE THE MIND GROUND OF EAST ASIAN ART IS A GENERAL SURVEY OF THE AESTHETIC PRINCIPLES EVOLVED IN THIS REGION THE WALLING UP OF THE LIBRARY CAVE OF TUN HUANG WAS DUE TO A FUNDAMENTALIST THREAT THE ARTISTIC JOURNEY OF FOURTEEN CENTURIES OF JAPANESE BUDDHISM IS PRESENTED SILENT LETTERS IN TIBETAN ORTHOGRAPHY AND THE AMBULATORY OF THE TABO CELLA ARE DISCUSSED BUDDHISM IN MONGOLIA GAVE A SPLENDID ART AND RICH LITERATURE TO THE PEOPLE AJANTA AS THE AESTHESIS OF BEAUTY AND BEYOND THE THIRTYTHREE KOTI DEITIES TANTAS AS TRANSCENDENCE AND TUMESCENCE THE COUSIN CULTURES OF INDIA AND IRAN CHANDI SUKUH AS A POLITICAL STATEMENT THE INDONESIAN WORD CANDI AS AN ARCHITECTURAL TERM IDENTIFICATION OF BUDDHIST BRONZES OF JAVA AND CENTRAL ASIA AS THE PATH OF SUTRAS AND NOT AS THE SILK ROUTE AND OTHER STUDIES ENRICH OUR UNDERSTANDING OF THE ART AND THOUGHT POLITY AND CIVILIZATION OF THE COUNTRIES OF ASIA THIS VOLUME OF 477 PAGES IS A COLLECTION OF THE RESEARCH PAPERS OF PROF LOKESH CHANDRA WRITTEN OVER THE LAST FIFTEEN YEARS ON THE EVOLUTION OF BUDDHIST THOUGHT AND ITS SPREAD OVER VAST AREAS OF ASIA AREAS OF INTEREST BUDDHISM HISTORY OF ART PHILOSOPHY AND THE GENERAL HISTORY OF VARIOUS COUNTRIES INDIA AFGHANISTAN IRAN CENTRAL ASIA CHINA JAPAN TIBET MONGOLIA CAMBODIA INDONESIA AND CULTURAL GLOBALISM

ON ITS BROADEST LEVEL THIS BOOK CONTRIBUTES TO AN ONGOING EXPANSION OF BOTH THE HISTORY OF RELIGIONS AND BUDDHIST STUDIES BY FOCUSING ON WHAT IS A FAR TOO FREQUENTLY IGNORED ASPECT OF RELIGIOUS EXPERIENCE VISUAL IMAGES THIS IS A STUDY THAT IS INTENDED TO SPEAK TO AND BE RELEVANT FOR NOT ONLY THOSE INTERESTED SPECIFICALLY IN BUDDHISM BUT ALSO SCHOLARS AND STUDENTS IN THE FIELD OF RELIGION AT LARGE WHO ARE INTERESTED IN THE DIALECTICAL WAYS ABSTRACT ABSTRUSE AND EVEN RARIFIED TEXTUAL DISCOURSES INTERACT WITH DEVOTIONAL PRACTICES ON THE GROUND THE SPECIFIC FOCUS OF THIS BOOK IS ON THE BUDDHIST VISUAL PRACTICES SURROUNDING THE VISUAL REPRESENTATION OF A SINGLE CENTRAL CONCEPT PRAJNA OR WISDOM IN MEDIEVAL NORTH INDIA PRAJNA HOWEVER WAS NOT ONLY AN INTELLECTUAL STATE AND SPIRITUAL GOAL TO WHICH TO ASPIRE RATHER WISDOM ALSO BECOMES A QUALITY TO BE VISUALLY REPRESENTED AND RITUALLY RESPONDED TO AND EVEN AN ACTIVE PRESENCE TO BE VENERATED IN MUCH THE SAME MANNER AS THE BUDDHA HIMSELF THIS BOOK EXPLORES THE WAYS IN WHICH THE PRODUCTION AND USE OF ARTISTIC IMAGES INVOLVING PRAJNA CONSTITUTED A CENTRAL IF NOT THE CENTRAL COMPONENT OF BUDDHIST RELIGIOUS PRACTICE IN MEDIEVAL INDIA

OVER 180 COLOR PHOTOGRAPHS FROM TEMPLES MUSEUMS HISTORICAL SITES AND PRIVATE COLLECTIONS ENHANCE THIS ATTRACTIVE SURVEY OF THE BUDDHIST ART OF INDIA CENTRAL ASIA CHINA KOREA JAPAN NEPAL TIBET SRI LANKA BURMA MYANMAR INDONESIA CAMBODIA THAILAND AND VIETNAM IT PRESENTS THE LIFE STORY AND TEACHINGS OF SAKYAMUNI BUDDHA FOUNDER OF BUDDHISM AS SHOWN IN PAINTINGS SCULPTURES AND OTHER WORKS OF ART AND EXPLORES THE MAJOR SCHOOLS OF BUDDHISM THERAVADA MAHAYANA VAJRAYANA ZEN AND THE STYLES AND CHARACTERISTICS OF THE BUDDHAS BODHISATTVAS DEITIES AND OTHER IMAGES SEEN IN THEIR ART EVERYONE INTERESTED IN BUDDHIST ART AND ITS ENDURING SIGNIFICANCE WILL FIND THIS VOLUME A USEFUL REFERENCE FOR THE STUDY AND APPRECIATION OF THE VARIOUS GESTURES POSES AND ARTISTIC ELEMENTS SEEN IN BUDDHIST ART THROUGH THE AGES

ILLUSTRATIONS 247 B W ILLUSTRATIONS DESCRIPTION THIS BOOK DEALS WITH CRUCIAL THOUGH CONTROVERSIAL QUESTIONS IN BUDDHIST ART THE ORIGIN OF THE BUDDHA IMAGE AND THE ICONOGRAPHY OF THE BUDDHA IMAGES THE EARLIEST BUDDHIST ART OF SANCHI AND BHARHUT IS ANICONIC THE BUDDHA IS REPRESENTED IN SYMBOLS ONLY IN THE LATER BUDDHIST ART OF GANDHARA AND MATHURA THE BUDDHA IS REPRESENTED IN HUMAN FORM HE IS THE PRINCIPAL SUBJECT OF SCULPTURAL ART THE BOOK SEEKS TO EXPLORE THE GEOGRAPHICAL AREA IN WHICH THE IMAGE OF THE BUDDHA FIRST EMERGED AND WHETHER THE BUDDHIST DOCTRINES HINAYANA OR MAHAYANA HAD ANYTHING TO DO WITH THIS TRANSFORMATION THE BUDDHA IMAGE AS DEVELOPED EVENTUALLY AT SARNATH BECAME THE MODEL FOR THE BUDDHA IMAGES IN WHOLE OF ASIA SOUTH EAST CENTRAL AND EASTERN ASIA THE ICONOGRAPHIC FEATURES OF THE BUDDHA IMAGE ARE SUPERFICIALLY AN ABERRATION BEING IN APPARENT CONFLICT WITH THE DOCTRINE

THE BUDDHA HAD CUT OFF HIS HAIR AT THE TIME OF HIS RENUNCIATION THE RULES OF THE ORDER ENJOIN THAT A MONK MUST BE TONSURED AND MUST DISCARD AND ESCHEW ALL RICHES HOWEVER IN HIS IMAGES THE BUDDHA HAS HAIR ON HIS HEAD LATER HE IS ALSO ENDOWED WITH A CROWN AND JEWELS AFTER AN EXHAUSTIVE EXAMINATION OF THE VIEWS OF VARIOUS SCHOLARS THE BOOK ANSWERS THESE QUESTIONS AND RESOLVES THE CONTROVERSIES ON THE BASIS OF LITERARY NUMISMATIC AND EPIGRAPHIC SOURCES MORE IMPORTANTLY IT MAKES USE OF THE VALUABLE EVIDENCE FROM THE CONTEMPORANEOUS JAINA ART ANICONISM OF EARLY JAINA ART AND THE ICONOGRAPHIC FEATURES OF JAINA IMAGES THE IMPLICATIONS OF THIS STUDY ARE ALSO IMPORTANT DOES INDIA OWE IDOLATRY TO BUDDHISM WAS THIS OF FOREIGN INSPIRATION WAS THE BUDDHA IMAGE FASHIONED AFTER THE VEDIC BRAHMA AND WHETHER THE BUDDHA'S USNISA AND BUDDHIST ART MOTIFS ARE ROOTED IN THE VEDIC TRADITION THE BOOK IS PROFUSELY ILLUSTRATED AND PROVIDES RICH AND STIMULATING FARE TO STUDENTS OF INDIAN ART IN GENERAL AND OF BUDDHIST ART IN PARTICULAR

IT EXAMINES SOME OF THE BUDDHIST UNDERPINNING OF THE QING VIEW OF RULERSHIP AND SHOWS JUST HOW CENTRAL IMAGES WERE IN THE CAREFULLY REASONED RHETORIC THE COURT DIRECTED TOWARD ITS BUDDHIST ALLIES IN INNER ASIA THE MULTI LINGUAL CULTURALLY FLUID QING EMPERORS PUT AN EXTRAORDINARY RANGE OF VISUAL STYLES INTO PRACTICE CHINESE TIBETAN NEPALESE AND EVEN THE EUROPEAN BAROQUE BROUGHT TO THE COURT BY JESUIT ARTISTS

A PRESENTATION ON THE TIBETAN BUDDHIST PATH TO ENLIGHTENMENT THROUGH THE LENS OF AN ARTIST'S EYE AND EXPERIENCE THE SACRED ARTS PLAY AN ESSENTIAL INTRINSIC ROLE IN TIBETAN BUDDHIST PRACTICE HERE ONE OF THE GREAT PRACTITIONERS AND MASTER ARTISTS OF OUR TIME PRESENTS A GUIDE TO THE TIBETAN BUDDHIST PATH FROM PRELIMINARY PRACTICES THROUGH ENLIGHTENMENT FROM THE ARTIST'S PERSPECTIVE WITH PROFOUND WISDOM HE SHOWS HOW VISUAL REPRESENTATIONS OF THE SACRED IN PAINTINGS SCULPTURES MANDALAS AND STUPAS CAN BE AN ESSENTIAL SUPPORT TO PRACTICE THROUGHOUT THE PATH THIS WORK BASED ON THE AUTHOR'S LANDMARK TIBETAN TEXT THE PATH TO LIBERATION INCLUDES BASIC BUDDHIST TEACHINGS AND PRACTICES CLEARLY POINTING OUT THE RELEVANCE OF THESE FOR BOTH THE SACRED ARTIST AND THE PRACTITIONER ALONG WITH AN OVERVIEW OF THE HISTORY AND ICONOGRAPHY OF BUDDHIST ART

YEAH, REVIEWING A EBOOK **THE ART OF BUDDHISM** COULD ENSUE YOUR CLOSE LINKS LISTINGS. THIS IS JUST ONE OF THE SOLUTIONS FOR YOU TO BE SUCCESSFUL. AS UNDERSTOOD, CARRYING OUT DOES NOT SUGGEST THAT YOU HAVE FANTASTIC POINTS. COMPREHENDING AS WITH EASE AS PROMISE EVEN MORE THAN OTHER WILL MEET THE EXPENSE OF EACH SUCCESS. NEIGHBORING TO, THE STATEMENT AS CAPABLY AS PERSPICACITY OF THIS **THE ART OF BUDDHISM** CAN BE TAKEN AS SKILLFULLY AS PICKED TO ACT.

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