

South Asia & Himalayas Labels

Emma Wood Gallery

Opening 1.3.2023, with Installation-in-Progress Objects **(21 in Red)**

Individual Sculptures and Wall Cases

Southeast Asia

India

Tibet and Nepal

Group Case Objects

India:

Neolithic, Terracotta, Mother Goddess

Gandhara and Later Buddhism

Vishnu and Shiva

Jain

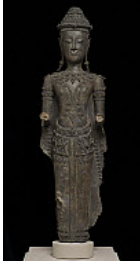
Tibet/Nepal I, II




Paintings




Videos

I. Individual Sculptures and Wall Cases


Southeast Asia




	<p>Adorned Buddha Thailand, Ayutthaya period, 17th-18th century Bronze Gift of Mrs. Ina T. Campbell 1946.2</p> <p>Lavishly decorated with jewels, this Buddha became popular in Thailand during the 16th century. This figure emphasized the concept of Buddha as the Universal King and symbolically referenced the secular kings who patronized Buddhism. In Southeast Asia, Theravada ("Word of the Elders") Buddhism became the dominant religion, based on the exemplary life of the historical Buddha Shakyamuni. Most Buddhist images in the region depict the historical Buddha, rather than the vast pantheon of buddhas, bodhisattvas and deities in Mahayana and Vajrayana Buddhist texts from other Asian cultures.</p>
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	<p>Standing Buddha Cambodia, late 18th century Wood with black lacquer and traces of pigments Gift of Wright S. Ludington in memory of Charles Henry Ludington 1983.27.3</p>
	<p>Garuda, the Man-Bird as a Guardian King Indonesia, Central Java, 9th-10th century Andesite (volcanic rock) Museum Purchase with funds provided by an Anonymous Donor 2013.18</p> <p>Garuda is the mythical Lord of Birds in both Hindu and Buddhist traditions. He is primarily known as the solar vehicle for the Hindu god Vishnu, preserver of the universe, whom Garuda transports with great speed to resolve calamities in the world. Originally placed in or outside a shrine, this magnificent sculpture attests to a period in Central Java that witnessed the flourishing of hundreds of Buddhist and Hindu temples with ambitious sculptural programs, including the temple complexes at Borobudur and Loro Jonggrang.</p> <p>Garuda's missing arms may have once held a serpent (<i>naga</i>), the staple of his diet. His finely chiseled features and the curving lines of his robust body convey a ferocious yet meditative presence.</p>  <p>Back: Garuda's dense, tightly curled hair is characteristic of a powerful demon-king and guardian. His wings (now damaged) fan out across his back over the tail feathers.</p>




	<p>Head of Buddha Thailand, 16th century Sandstone Gift of Wright S. Ludington in memory of Charles Henry Ludington 1983.27.63</p>
	<p>Head of Lokeshvara Cambodia, 13th century Sandstone Gift of Wright S. Ludington in memory of Charles Henry Ludington 1983.27.1</p>
	<p>Head of Buddha Thailand, 16th century Sandstone Gift of Mrs. Otto Jeidels 1948.1.1</p>



India

	<p>Dancing Ganesha, Remover of Obstacles India, Uttar Pradesh, 11th century Sandstone Gift of Deanne Gilette Violich in memory of her mother Anne Witter 2019.28</p> <p>This pot-bellied, elephant-headed Hindu god, Ganesha, is known by many names, such as the Remover of Obstacles, Bringer of Good Fortune and Success, and the Lord of Beginnings. Offerings are made to Ganesha before any important task is begun. He usually occupies a place near the door in temples and homes. His comical attributes, adorable physique, fondness for sweets and the power to bring goodness make him one of the most popular deities worshipped by all faiths in India.</p> <p>Ganesha means "lord (<i>isha</i>) of the <i>Ganas</i>," who are Shiva's mountain-dwelling, mischievous attendants. Ganesha is the son of Shiva, the god of destruction (and renewal) and his consort, Parvati. Here, Ganesha mimics Shiva's dance, swaying his chubby body while holding in each of his four hands an axe, a radish, a lotus and a bowl of sweets. He wears</p>
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	<p>two intertwined snakes, his sacred thread, above the waistline of his transparent skirt.</p>
	<p>Lakshmi Being Bathed by Elephants India, Madhya Pradesh, 8th–9th century Sandstone Gift of Ramesh and Urmil Kapoor 2011.50.1</p> <p>Lakshmi, the goddess of abundance and prosperity, is bathed by two elephants, signifying the earth (mother) being fertilized by the rain (elephants). In this manifestation she is known as <i>Gajalakshmi</i>. The act of ceremonial washing (<i>abhisheka</i>) has been traced by scholars to Vedic texts (c. 1500-1200 BCE) that describe royal consecration rites and coronation ceremonies. The sprinkling of fluid was a transformative act of re-birth, bestowing kingship and power, while the elephant serves as a symbol of royalty and the bringer of life force (<i>prana</i>).</p>
	<p>Female Bust North India, Panna district, Madhya Pradesh, Gupta period, 5th-6th century Sandstone Gift of Mark and Iuliana Phillips 2002.85.6</p> <p>This youthful beauty, with her rounded features and ample bosom, is associated with fertility, recalling the <i>yakshi</i> (nature spirits) who once adorned railing posts and gateway brackets at Buddhist burial mounds (<i>stupas</i>). Her distinctive hairstyle, with its layers of coiled strands, enlivens her gentle appearance, and her downcast eyes are typical of Gupta-period sculpture. Though lacking in definitive attributes, the figure could be a representation of Parvati, consort of Shiva and Mother of the Universe.</p>
	<p>Dancing Krishna South India, Tamil Nadu, late Chola period, 13th century Bronze Museum purchase 1970.9</p> <p>This child-god Krishna is a devotional icon worshipped in processional parades, reflecting the importance of dance, music and singing that characterize Hindu festivals. With the joyful exuberance of a child and the poise of a trained dancer, Krishna portrays movements described in the <i>Natyashastra</i>, a 2nd-century manual on dance. This sculpture, when on parade would have been lavishly adorned with jewelry, silk, perfume and flower garlands, serving as the deity's living presence.</p>

	<p>Chandesvara, a Shiva Saint South India, Tamil Nadu, late Chola period, 13th century Bronze Gift of Lewis Bloom 1981.24</p> <p>Chandesvara, one of the sixty-three devotees of Shiva, was worshipped for his unequivocal devotion to his god. Like Shiva, this saint is crowned with matted locks and bears a battle-axe (now missing) in the crook of the arm. He stands on a base of lotus petals, his hands joined in a gesture of adoration. The small flower garland pressed between his hands represents a gift given to him by Shiva and Parvati after he heroically chastised his father for kicking a sand <i>linga</i> (symbol of Shiva). Chandesvara is regarded as the guardian of Shiva temples throughout southern India. Bronze statues like this one still have a special enshrined place today within temple grounds as well as being worshipped in processional parades.</p>
	<p>Fragment of a Frieze Depicting the Birth of Buddha India, Andhra Pradesh, Nagarjunakonda, 2nd-3rd century Green-gray limestone Museum purchase, Peggy and John Maximus Fund 2011.9</p> <p>This relief fragment and the next reveal the sophistication of the stonework in the Amravati and Nagarjunakonda region in southeast India, one of the richest Buddhist monastic centers in ancient India. Both are likely remnants of decorative programs that surrounded a large stupa, or Buddhist burial mound.</p> <p>The upper register shows the feet of the future Buddha bearing emblems—the Wheel of the Law and the Three Jewels. The goose carrying the auspicious lotus in the middle register represents the sky. The head in the lower register is likely that of Maya, Buddha’s mother, her branch-like arm raised during the birth of Buddha from her side—a posture associated with the Hindu tree spirits of fertility, <i>yakshi</i>.</p>
	<p>Fragment of a Stupa Depicting “Three Jewels” of Buddhism and Makaras India, Andhra Pradesh, Nagarjunakonda, 2nd century Limestone Anonymous Gift 2018.26.1</p> <p>Haloed by stylized lotus petals are enthroned three circles symbolically representing the “three jewels” (<i>triratna</i>) of Buddhism—the Buddha, the <i>dharma</i> (teachings), and the <i>sangha</i></p>

	<p>(community). Auspicious symbols are above and below—the lotus, signifying purity, and the <i>makara</i>, a mythical aquatic creature and a symbol of water, the source of all existence.</p>
	<p>Standing Buddha Pakistan (ancient region of Gandhara), 2nd-3rd century Grey schist Gift of the Joseph and Barbara Krene Family Trust 2003.22.1</p> <p>Buddha's enlightened serenity is characteristically expressed through his introspective composure and the halo behind his head. This figure exemplifies the distinct blend of Buddhist iconography and Hellenistic-influenced facial features and drapery in the region of ancient Gandhara (modern-day Pakistan and Afghanistan). Once the crossroads of Asia and the Middle East, Gandhara was also one of the first regions in India where figural representations of the Buddha emerged.</p>
	<p>Buddha as the Ninth Avatar of Vishnu, Supreme Preserver of the Universe Northern India, Madhya Pradesh, 11th century Sandstone Gift of K.W. Tremain 1968.2</p> <p>The monastic robe and the remnant hand gesture of teaching identify this figure as Vishnu's ninth avatar, the Buddha. Together with the adjacent sculpture of Balarama, they form part of a group of ten avatars that once decorated a temple to Vishnu. In contrast to the typical symmetrical and self-absorbed representations of Buddha, this figure projects a lively dynamism through its pronounced "triple-bend" pose (<i>tribhanga</i>), characteristic of the portrayal of Hindu deities.</p> <p>This assimilation of Buddha as a Vishnu avatar led to the ultimate triumph of Hinduism as the principal religion in India around the 10th century, while Buddhism all but disappeared until recent years. This merging of iconography demonstrates how Hinduism spread via progressive absorption of other belief systems and their followers.</p>
	<p>Balarama as the Eighth Avatar of Vishnu, Supreme Preserver of Universe Northern India, Madhya Pradesh, 11th century Sandstone Gift of Wright S. Ludington 1968.3</p> <p>In order to maintain the balance between good and evil in the world, Vishnu, the Preserver of the Universe, assumes many forms, or avatars. This robust yet sensuous figure wears intricately detailed jewelry and a</p>

	<p>rhomboid-shaped mark of divinity (<i>shrivatsa</i>) related to Vishnu. He is one of the ten commonly accepted avatars of Vishnu and is celebrated for possessing great physical strength. Fragmentary remains at his shoulders suggest a once multi-armed form that may have held a hand plow, pointing to Balarama's origin as an agrarian deity. The goblet in his right hand references his predilection for wine.</p>
	<p>Shiva as the <i>Mrityunjaya</i> "Victor over Death" Holding a Rosary and Pot of Elixir India, Madhya Pradesh, 9th century Mottled red sandstone Gift of Ramesh and Urmil Kapoor 2011.50.2</p> <p>In this rare and early depiction of Shiva, the god of destruction and renewal is portrayed as the "Victor over Death" (<i>Mrityunjaya</i>), based on a hymn (<i>mantra</i>) from the <i>Rig Veda</i> (c. 1500 BCE), India's earliest sacred text. The hymn speaks of a fierce and destructive storm God, Rudra who later became known as Shiva. With his crown of matted locks (<i>jatamukuta</i>) and a profoundly peaceful demeanor, Shiva is holding a pitcher of the elixir of immortality (<i>amrita-kalasha</i>) in his left hand and a rosary (<i>akshamala</i>) in his right. With downcast eyes, he is silently repeating the <i>mantra</i> of the "Victory over Death." Seated on either side of him, yogis perform <i>asanas</i> (yoga postures) related to freedom from disease.</p>
	<p>Façade of a Jain Household Shrine India, Gujarat, late 18th - early 19th century Wood with traces of pigment Gift of Mrs. Lockwood de Forest 1976.12.1</p> <p>Domestic shrines, with their elaborate wood façades, were likely commissioned to protect Jain families' household images. Modeled after Jain stone temple architecture, this densely ornamented doorway represents the transition between the human and divine realms. The double doors are carved with a rhythmic pattern of lotus medallions, while divine figures— <i>yaksha</i> and <i>yakshi</i> (nature spirits) and guardians— inhabit the lower jambs. Carved in the lintel above the doors are the "fourteen auspicious dreams" of a Jina's mother. This shrine attests to the high skill of its carvers and to the wealth and personal piety of the Jain laity at this time, many of whom belonged to mercantile communities.</p>

Himalayas: Tibet, Nepal



Prayer Wheel

Western Tibet, 18th-19th century

Pigments on wood, interior wheel with printed paper prayers
Museum Purchase with funds provided by Pamela Melone and Natalia and Michael Howe in Honor of F. Bailey Vanderhoef, Jr, the Peggy and John Maximus Fund and Yangki Ackerman
2011.42

Prayer wheels are the physical manifestations of the phrase “turning the wheel of *dharma* (Buddhist law),” or Buddha’s teachings. They are common sights in Tibet, ranging from large, stationary wheels in and around Buddhist temples to small, hand-held wheels. Turned clockwise to accelerate the recitation of the many prayers or *mantras* written inside, each revolution is considered equivalent to reciting the prayer aloud. It is believed that the more prayers that are recited, the more they will enhance wisdom and good karma towards enlightenment.

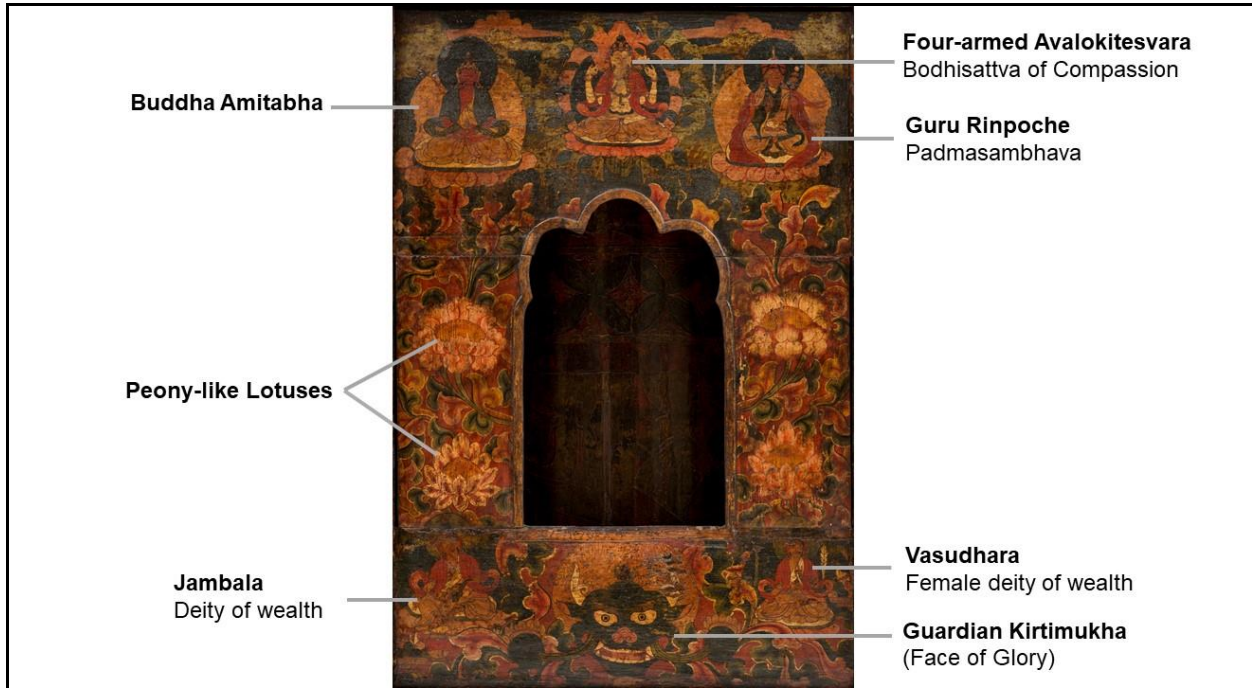


Seated by a large, golden prayer wheel, a woman recites *mantras* and twirls a hand-held prayer wheel.

Photograph by Yangki Ackerman, Ja Lhakhan temple in Lhokha, Tibet (2006).



Written in the decorative Lantsa script on each side of the stand and on the wheel body is the six-syllabled Sanskrit *mantra* “*Om Mani Padme Hum.*” Literally “the Jewel is in the Lotus,” *Om Mani Padme Hum*, is the most ubiquitous *mantra* and most popular form of Tibetan Buddhist practice, performed by lay believers and monks alike. It is particularly associated with the four-armed Avalokitesvara, Bodhisattva of Compassion, whose image is represented at the top-center on the front of the stand.



Buddha Amitabha

Four-armed Avalokitesvara
 Bodhisattva of Compassion

Guru Rinpoche
 Padmasambhava

Peony-like Lotuses

Jambala
 Deity of wealth

Vasudhara
 Female deity of wealth

Guardian Kirtimukha
 (Face of Glory)



Vajrabhairava “Unyielding Anger” Embracing Consort


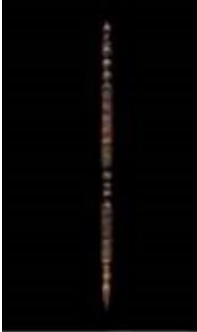
Tibet, late 17th century
 Gilded bronze with traces of paint
 Museum purchase, Peggy and John Maximus Fund
 2007.73

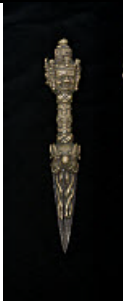
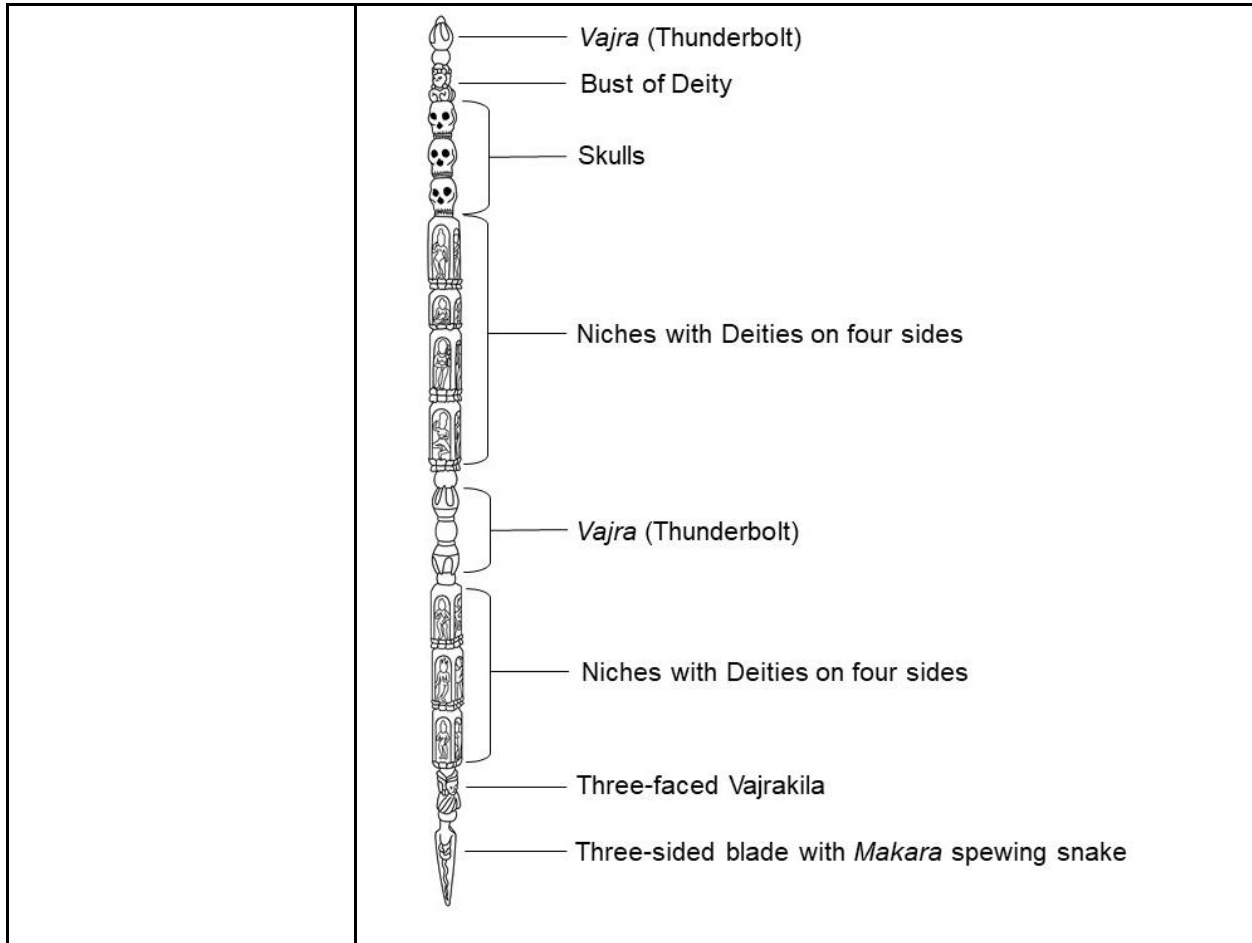
This fearsome and intricately crafted embracing figures exemplifies the brilliant artistry of Tibetan craftsmen in creating a wrathful deity who is both aesthetically impressive and symbolically instructive to Buddhist practitioners. Vajrabhairava, or “Unyielding Anger,” is the wrathful manifestation of Manjusri, Bodhisattva of Wisdom, whose unbridled wrath conquers death (symbolic enlightenment). With nine heads, thirty-two arms which once held implements and sixteen legs, he thereby instructs practitioners to harness the combative demonic energies within oneself—ignorance, greed, lust, anger, fear and attachment to ego—and channel them towards acquiring the knowledge to conquer death, thus reaching enlightenment (nirvana), a cessation of death and rebirth cycles. The embracing couple, with their merging blood from skull cups, further serve as a metaphor for enlightenment which can only be achieved when the female (wisdom) is united with the male (compassion).



Ritual Apron

Tibet, 18th-19th century
 Bone, leather and brass bells
 Gift of Mrs. Wilbur L. Cummings, Sr. in memory of her son, Wilbur L. Cummings
 1954.15.2

	<p>Carved bone ornaments laced together, such as these, are worn by fierce-looking deities in paintings and sculptures. They are also part of the costume worn by ritual dancers to invoke guardian spirits to protect a monastery and worshippers. The bones of deceased animals and humans are repurposed as reminders of the transience of life and inevitability of death.</p> <p>The carved images on the top row include male and female guardian deities and a seated Buddha. The main netting consists of the Buddhist Eight Auspicious Emblems mixed with celestial figures and other vegetal designs. Ten demon-faced guardians, <i>Kirtimukha</i>, protect the bottom edge and two top sides.</p>  <p>Tantric Buddhist masters wearing bone aprons for a <i>cham</i> “guardian spirit” ritual dance, Thimphu, Bhutan (1989). Photograph by Dr. Dieter Metzler, professor at Institut für Didaktik der Geschichte, Münster, Germany.</p>
	<p>Ritual Staff (<i>Khatvanga</i>) Nepal, 10th-13th century Painted wood Anonymous gift 2019.36.4</p> <p>Encrusted in orange residue and heavily rubbed from years of ritual use in Nepal, this rarely preserved ancient ritual staff is carved with an array of complex images indicative of its function, such as stacked skulls, niches of benign and wrathful deities and erotic couples, multipronged <i>vajra</i> (thunderbolts) and a three-sided blade. These images, like all Tantric Buddhist symbols also seen in paintings and sculpture, serve as tools to overcome illusions such as ignorance, hate and desire. Originally walking sticks for monks, staves such as this evolved to be a weapon to help the faithful advance towards enlightenment.</p>



Ritual Dagger

Tibet, 18th century

Bronze and iron

Gift of Mrs. Wilbur L. Cummings, Sr. in memory of her son, Wilbur L. Cummings Jr.

1954.15.10ab

This powerful instrument is used to philosophically subjugate demons or obstructions to enlightenment. The iron triple blade symbolizes cutting through the three root poisons of ignorance, desire and hatred.



Ritual Curved Knife with Vajra Handle

Tibet, early 19th century

Bronze

Gift of Pratapaditya and Chitra Pal

2008.47.80.1-.2

The curved knife is one of the most prominent weapons used by Tantric Buddhist wrathful deities in paintings and sculptures to symbolically cut away layers of illusions inherent to human existence. As a ritual tool, it helps the faithful clear away obstacles on their path towards

enlightenment. It is modeled after a traditional Indian butcher knife for flaying animal skin, with a sharp hook to begin the incision. Its handle is a multipronged *vajra*, or thunderbolt, the powerful quintessential symbol of Tantric Buddhism.

Neolithic, Terracotta, Mother Goddess Case

Mehrgarh Pottery

From the Neolithic and Chalcolithic site of Mehrgarh in northwest Pakistan emerged some of the earliest terracotta figures and painted pottery on the Indian subcontinent. Though we do not know their exact functions, they were likely used in religious rituals. The recurrent motifs of the pipal tree (*Ficus religiosa*) also known as the bodhi tree, the bull and the fish, as seen on these vessels, seem to play important roles in this early culture. The bodhi tree and its leaves later became an important symbol of wisdom, as it was beneath such a tree that the historical Buddha was enlightened, while the bull came to be revered in Hindu religion as the vehicle of the god Shiva and the fish as a symbol of good fortune and abundance.



Globular Pot with Alternating Motifs of Bull, Trees, and a Row of Horned Animals

Pakistan, Mehrgarh or Chalcolithic Culture, Baluchistan, 3500-2500 BCE
Earthenware with painted black pigments
Gift of Ramesh and Urmil Kapoor, in loving memory of their son, Vineet Kapoor
2015.42.1



Shallow Bowl with Pipal Leaves and Fish Motifs






Pakistan, Mehrgarh or Chalcolithic Culture, Baluchistan, 3500-2500 BCE
Earthenware with painted black pigments
Gift of Ramesh and Urmil Kapoor, in loving memory of their son, Vineet Kapoor
2015.42.3








Terracotta Figurines

Prehistory - 300 CE
Hand modeled or molded

Indian artisans have fashioned clay objects for daily use from prehistoric times to the present. Sculpted with great vitality and often a touch of playfulness, these terracottas capture spontaneous expressions of India's rich tradition of popular aesthetics. While there is no record of the function of these ancient sculptures, similar contemporary examples suggest a wide range of possibilities, including votive offerings, religious icons, souvenirs from festivals, ornaments or children's toys. Many

reflect themes concerned with leading a happy life—fertility, protection, auspiciousness and a relationship with the divine. These terracotta figurines were primarily excavated from urban centers that flourished along the two great rivers, the Indus and Ganges, which stretch across north India and modern-day Pakistan.

	<p>Fertility Goddess with Lotus Flower Head, in the Birthing Posture India, Uttar Pradesh, Kaushambi, 1st–2nd century Gift of Stephen P. Huyler 2008.4.162</p>
 	<p>Heads of Female Figures Indus Valley civilization, 2500-1800 BCE Gift of the estate of Prudence R. Meyer 2001.54.32.2-.3</p> <p>Standing Female Figure India, Gangetic Plain, 1500-1200 BCE Gift of Stephen P. Huyler 2008.4.4</p>
 	<p>Fragment of Female Figure with Attendant Woman with Elaborate Headdress Carrying Fish India, Chandraketugarh, West Bengal Shunga period, 2nd-1st century BCE Gift of Stephen P. Huyler 2008.4.76, 43</p>

	<p>Toy Bird Indus Valley civilization, 2500-1800 BCE Modern-day Pakistan Gift of the estate of Prudence R. Meyer 2001.54.15, 19-20</p>
 	<p>Bull with Traces of Pigments India, Gangetic Plain, 2nd century BCE Gift of Pratapaditya and Chitra Pal 2014.92.5</p> <p>Horse India, Pataliputra (modern-day Patna, Bihar) Maurya period, 4th – 3rd century BCE Gift of Stephen P. Huyler 2008.4.31</p>
	<p>Female Bust India, Pataliputra (modern-day Patna, Bihar) Maurya period, 4th -3rd century BCE Gift of Stephen P. Huyler 2008.4.11</p>
  	<p>Yakshi Rattle Demonic Yaksha Rattle Kubera, King of Yakshas, Rattle</p> <p>India, Chandraketugarh, West Bengal Shunga period, 2nd - 1st century BCE Gift of Stephen P. Huyler 2008.4.119, 123, 121</p> <p><i>Yaksha</i> and <i>Yakshi</i>, in Hindu mythology, are the male and female custodians of natural treasures. They were among the earliest of deities represented in India as seen here. In their benevolent or demonic manifestations, they are powerful deities, capable of protecting human beings from disasters. As they are also considered auspicious bringers of prosperity, happiness and good health, children were encouraged to play with them.</p>



Votive Plaque, Green Tara

India, Bihar, Early Pala period, 8th-9th century
Gifts of Stephen P. Huyler
2008.4.191

Great Mother Goddess

“O Devi, all gods are your aspects; so are all women in this world, endowed with your various attributes. By you alone, O Mother, the world is filled.” *Devimahatmya* XI.6


Devi (literally “goddess”) is the name of the Great Mother Goddess in India, who comes in many guises. As a form of the Supreme Divine, Devi represents the cosmic energy (*shakti*) responsible for the creation and dissolution of the world. As a nurturing mother and wife, she is gentle and grants her devotees wealth, fertility and success. She is also a fierce protector who destroys evil forces that threaten individuals and communities.



Left: Child placed in front of **Bhadrakali** (one of the fierce forms of **Devi**) for protection at Mariamman (“Great Mother”, a local designation of **Durga**) temple in Punalar, Tamil Nadu, 1994.

Right: Offerings to **Sri Devi** (a benign fertility goddess) at the Meenakshi Temple, Madurai, 2016.



Photographs © Stephen P. Huyler.




	<p>Lakshmi (center) with Ganesha and Kubera India, Bihar, 9th century Phyllite Gift of Pratapaditya and Chitra Pal 2015.41.1</p> <p>One often encounters this trio at temple doorways and thresholds. Here they are seated together in postures of royal ease, acting as an amulet of good luck denoting success, nourishment and prosperity. At the center is Lakshmi, goddess of fertility and abundance, who is anointed above by elephants (<i>gaja</i>) with water symbolizing divine vitality. The elephant-headed god Ganesha facilitates auspicious beginnings and is the remover of obstacles, bringing success; and the rotund god Kubera is a nature spirit (<i>yaksha</i>) who bestows wealth.</p>
	<p>Lakshmi in the Shape of a Pot India, West Bengal, 18th century Brass Gift of Pratapaditya and Chitra Pal 2013.50.4</p>
	<p>Hindu Goddess Durga Slaying Buffalo Demon Mahisha South India, 17th century Bronze Anonymous loan L.2022.1</p> <p>This altar shrine, complete with a lustration ledge, depicts the warrior goddess Durga in the act of conquering the demon buffalo. Two distinctive temple towers flank this shrine, evoking the temples of southern India. The worn facial features of the goddess attest to years of rubbing from worshippers during <i>puja</i> (ritual practice). Having chopped off his buffalo head (on floor to the left), Durga stabs the beast with her trident while her lion assists from the side. The demon reveals himself in human form and pleads for mercy. In each of her eight arms, Durga holds a weapon lent to her by the male gods whose earlier efforts failed to subdue the buffalo demon. The warrior goddess Durga is hailed by Hindus as the supreme protector of devotees.</p>
	<p>Head of Goddess Chamunda, a Manifestation of Kali India, Uttar Pradesh, Mathura, 8th century Sandstone Gift of Mark and Iuliana Phillips 2002.85.5</p>




	<p>According to the <i>Devimahatmya</i> (<i>Glorification of the Goddess</i>), a text of the 5th century, the Great Mother Goddess in her warrior manifestation as Kali (Black One) defeated the demon generals Chanda (Violent) and Munda (Skull). To memorialize her victory, Kali was given the epithet Chamunda—a contraction of the demons' names. Chamunda was included as one of the seven or eight Mother Goddesses. Sculptural groupings of the Mother Goddesses frequently adorned the exterior of temples dedicated to both Shiva and the Great Mother Goddess. The mottled red sandstone of this head indicates an origin in or near Mathura, an artistic center south of Delhi.</p>
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Buddhism: Gandhara, Mathura and Later Case

The **Gandharan region** (modern-day Pakistan and Afghanistan) was once the crossroads of Asia and the Middle East. After 327 BCE, Alexander the Great of Macedon and his successors occupied the region, spreading Hellenistic ideas and images along the major trade routes linking Asia and the west. Gandhara became one of the first places in which figural representations of the Buddha emerged (the other center was Mathura further south), around the first century CE. Blended with Buddhist iconography, the ancient Greek and Roman influence is seen in the naturalistic modeling of figures and drapery, as well as in noble, youthful facial features and luxuriant, wavy hairstyles.

	<p>Dish with Sea Nymph on Aquatic Dragon Pakistan (ancient region of Gandhara), 1st century BCE-1st century CE Grey schist Gift of Jane Werner Watson 1992.81.1</p> <p>Numerous stone dishes, also referred to as cosmetic trays, have been found in the Gandhara region. Hellenistic-derived images, such as sea monsters bearing nymph riders, amorous couples, and drinking scenes, are among the most common themes on these dishes. Here a sea nymph rides on the back of an aquatic dragon and leans forward to embrace a male companion. A floral form embellishes the sunken lower half of the dish.</p>
	<p>Bust of Serapis Pakistan (ancient region of Gandhara), 2nd century Schist Anonymous Gift 2015.33.2</p> <p>The introduction of Serapis images, identified here by the grain measure on his head invoking a plentiful harvest and fertility, to the Gandharan region traces back to the spread of Hellenism by</p>

	<p>Alexander the Great of Macedon in 327 BCE. Associated with divine royalty and protection, portraits of Serapis are often seen on amulets and necklaces of bodhisattvas. Such a blending of diverse motifs underscores the syncretic fusion of savior deities in the culturally complex region of ancient Gandhara.</p>
	<p>Panel with the Birth of the Buddha Pakistan (ancient region of Gandhara), 1st-2nd century Grey schist Anonymous Gift 2018.26.2</p> <p>This scene of the miraculous birth of prince Siddhartha Gautama in the Lumbini grove was a popular subject for Gandharan sculptural reliefs. The infant Buddha-to-be emerges from the right side of his mother, Queen Maya, as she grasps a branch of the <i>ashoka</i> tree, a pose derived from the <i>Yakshi</i> (female tree spirit), signifying fertility and growth. The Hindu god Indra, whose presence serves to legitimize the Buddha's divinity, holds a cloth to receive the infant, while Maya is attended by two women assisting with the birth. Celestial figures are in prayers above. Greco-Roman motifs can be seen in the head wreaths and grapevines framing the scene.</p>
	<p>Meditating Buddha Protected by Serpent King Muchalinda during a Storm Pakistan (ancient region of Gandhara), 2nd century Green schist Anonymous Gift 2018.26.3</p> <p>This scene signifies the recognition of the divinity of Buddha Shakyamuni by the serpent deities (<i>nagas</i>) of pre-Buddhist origins, who made up one of the many divine assistances Buddha received during his enlightenment cycle. In the narrative, one of the <i>nagas</i> encircles the master's body during a storm, while divine attendants surround them. The relief panel probably formed part of a narrative on a <i>stupa</i> base.</p>
	<p>Head of a Bodhisattva, Probably Maitreya the Future Buddha Pakistan (ancient region of Gandhara), late 2nd–3rd century Grey schist Gift of Wright S. Ludington 1967.28</p> <p>The impact of Greco-Roman sculpture on Kushan-Gandharan art is exemplified in this Apollo-like Bodhisattva. From Western classical representations of male youthful beauty, Gandharan artists fashioned images of the Buddha and Bodhisattvas, adding recognizable Indian Buddhist symbols of superhuman perfection—</p>

	<p>the cranial bump or topknot (<i>ushnisha</i>), elongated earlobes and a curl of hair between the eyebrows (<i>urna</i>). Serving as a focus of worship and meditation, this head once joined a life-size body probably erected in a niche of a stupa or monastic shrine.</p>
	<p>Buddha Shakyamuni Pakistan (ancient region of Gandhara), 2nd century Copper alloy Anonymous Gift 2018.26.6</p> <p>Displaying a gesture of reassurance (<i>abhayahasta</i>) with his right hand and holding the end of his shawl with the left, this Buddha was likely once part of a larger votive assemblage, suggested by the two remaining metal rivets which would have been used as fasteners. Small-scale sculptures such as this were easily transportable across great distances. This style of Buddha originated in ancient Gandhara and was the prototype for the earliest images of Buddha in China as Buddhism spread eastward.</p>
	<p>Panel with a Garlanded Bodhi Tree India, Uttar Pradesh, Mathura, 1st century Red mottled sandstone Anonymous Gift 2013.48.3</p> <p>A garlanded Bodhi tree signifies the tree beneath which the Buddha Shakyamuni attained enlightenment. Emblems like this tree symbolized Buddhist teaching before Buddha came to be represented in a human form. Such symbolic and non-figural representations can be seen in early Buddhist monuments, such as those at Bharhut, Sanchi and Nagarjunakonda/Amaravati.</p>
	<p>Meditating Buddha Seated under the Bodhi Tree Pakistan (ancient region of Gandhara), late 1st–early 2nd century Green schist Anonymous Gift 2013.48.2</p> <p>This relief illustrates the moment after Buddha attained enlightenment under the leafy Bodhi tree. The Hindu gods Indra (with conical headgear on the left) and Brahma (with hair in an ascetic knot) came to pay their respects and implore Buddha to preach the Buddhist law. Their submission reflects the triumphant popularity of Buddhism in the region. This carving is related to sculptures from Butkara in the Swat region, comprising some of the earliest Gandharan Buddha images. In a departure from the Greco-Roman idiom, the Butkara sculptures show close conformity with the early Kushan-Mathura style, exemplified here by the heavily</p>

	ribbed folds of Buddha's robe, its placement over one shoulder, and the swelling torso suggesting the inner breath energy (<i>prana</i>) of the body.
	Figure of Buddha Northeast India, c. 10th century Copper alloy Anonymous Gift 2015.33.7

Vishnu & Shiva Case

Shiva

"He is the supreme yogi with perfect control. He is worthy of propitiation by all gods...He is the final goal of all virtuous people."

Shiva Purana IV.1

Shiva (literally "auspicious" or "good") is a male form of the Supreme Transcendent Divine who unites and transcends opposites. In the Hindu cosmic trinity, he is the Destroyer and Renewer, along with *Brahma*, the Creator, and *Vishnu*, the Preserver. For his followers (called Shaiva), he has five functions: creation, preservation, destruction, concealment and revelation. *Shiva's* origin can be traced back to *Rudra*, a storm god in the *Veda*, India's earliest sacred text, and perhaps even earlier to a phallic god. He appears in many forms, often as opposing pairs, such as the androgynous *Ardhanarishwara* and the cosmic dancer *Nataraja* who dances to the never-ending cycle of creation and destruction. He is both a yogi and a householder, an ascetic and a lover. He is *Bhairava* (literally "Fearful Cry"), the frightening ascetic who roams cremation grounds with his dog, and *Shankare*, "Bestower of Peace." He is also the Lord of the Animals and the Celestial Musician.

Shiva is symbolically worshipped primarily in the form of a phallus —a columnar piece of clay or stone known as the **linga**. Often stored in the innermost chamber of the temple, *linga* are both symbols of *Shiva's* potent cosmic power and emblems of the Vedic world axis.



Linga puja in Mahabalipuram, Tamil Nadu.
Photograph © Stephen P. Huyler



Shiva as the Supreme Teacher Dakshinamurti

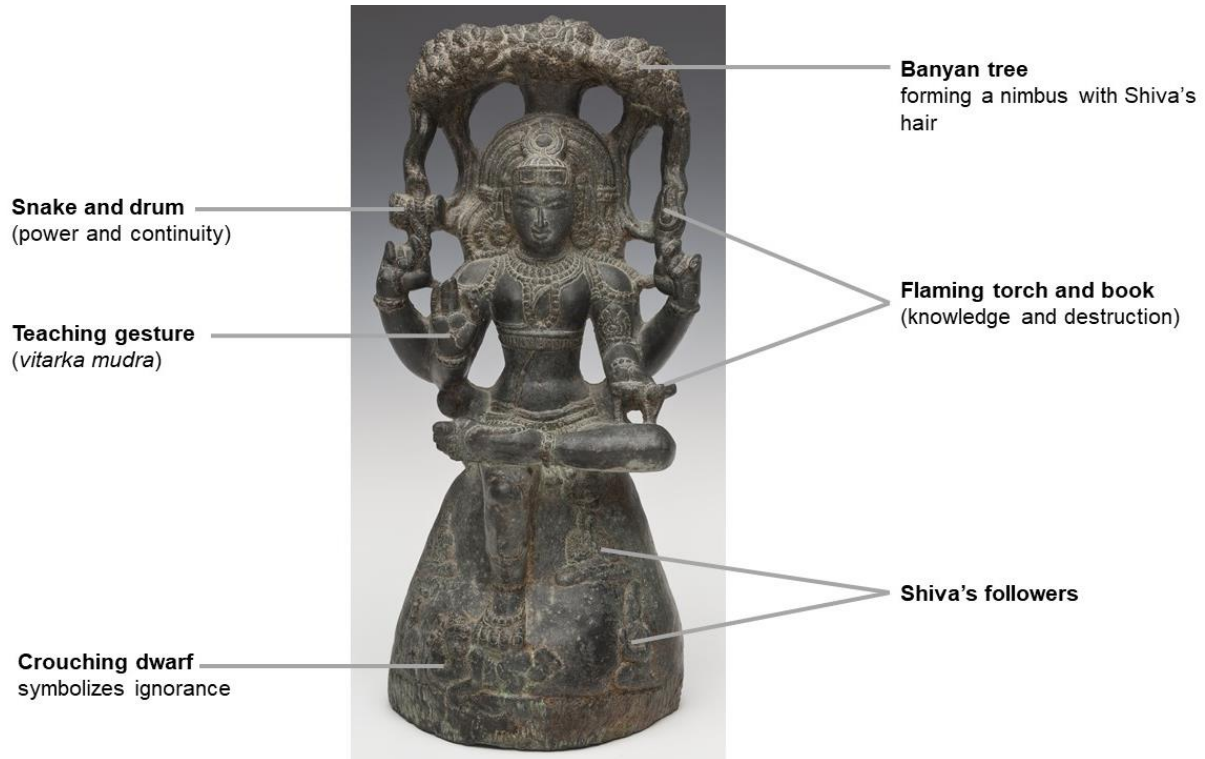
India, Tamil Nadu, Chola period, 12th century



Green stone

Gift of Dr. Robert and Dr. Ann Walzer

2011.41

Shiva, the Hindu deity of destruction and creation, is shown here as a youthful yogi teaching his disciples. Seated under a banyan tree, Shiva's matted hair (sign of an ascetic) connects with the spreading branches, forming a divine nimbus. This form of Shiva personifies the central concept of the religious text *Dakshinamurti Upanishad*—only through Shiva's infinite wisdom and grace can one attain supreme self-knowledge and be saved from the bondage of the ephemeral world. The text is especially influential in Shiva worship in southern India. By the 10th century, statues of Dakshinamurti became customary on the outer walls of Shiva temples in Tamil Nadu.



		<p>Head of Shiva, Lord of Destruction and Renewal India, Uttar Pradesh, Mathura, Gupta period, 6th century Mottled red sandstone Gift of Pratapaditya and Chitra Pal 2008.47.5</p>
		<p>Head of a Deity with a Trident or <i>Vajra</i> (Thunderbolt) India, Uttar Pradesh, Mathura, 2nd century Sandstone Gift of Pratapaditya and Chitra Pal 2002.84</p> <p>This is an unusual example in early Indian art of a human head with a <i>vajra</i> (thunderbolt) or a trident (<i>trishula</i>) pointing downward towards the face. Both the <i>vajra</i> and the trident are potent symbolic weapons in Buddhism and Hinduism to battle negative forces. Possible identities of this deity are <i>Vajrapurusha</i> (lit. Thunderbolt-man) or <i>Trishulapurusha</i> (the Personification of Shiva's Trident). In later Indian art, Buddhist guardian Vajrapani's emblematic thunderbolt and Shiva's trident are depicted with prongs projecting upward.</p>
<p>Vishnu "Glory to the supreme Vishnu, the cause of the creation, existence, and end of this world; who is the root of the world, and who pervades the world." <i>Vishnu Purana</i> 1.2</p>		

Vishnu (literally "Pervader") is the Hindu supreme deity who sustains and protects the universe. Within the cosmic trinity, he is the Preserver, along with *Brahma*, the Creator, and *Shiva*, the Destroyer and Renewer. His roots are in the *Veda*, India's earliest sacred text, where he is described as a royal solar deity, pervading space and regulating the cosmos. *Vishnu* wears a majestic crown and has four hands, in which he holds a club and a discus as his weapons, as well as a conch shell announcing his divine presence and a lotus, symbolizing regeneration.

Like the daily rising of the sun and its subsequent descent into the darkness, *Vishnu* appears cyclically and repeatedly in the form of avatars (literally "descents") to vanquish demonic forces that threaten to destroy the physical and moral order (*dharma*) of the cosmos. These avatars commonly number ten, though in some texts they may exceed twenty. Historically, the most popular avatars of Vishnu are Rama and Krishna.




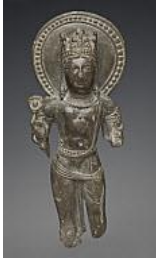
Vishnu in cosmic sleep on serpent Anata, Budhanilkantha, Nepal.
© Hemis / Alamy, 2008.



Head of Vishnu, the Preserver

India, Uttar Pradesh, Mathura, 4th - 5th century
Sandstone
Gift of Mark and Iuliana Phillips
2002.85.7




The kingly Hindu god Vishnu's elongated face, with its downcast eyes and a slight smile, displays an aura of great serenity and composure. The center crest of his crown is formed by a rounded floral medallion, from which emerges an open-mouthed magnificent *kirtimukha* ("face of glory") to ward off evil. This crest is an elaboration of the single-crested turbans characteristic of Kushan period male figures. Such a majestic head would have undoubtedly surmounted a regally adorned body.

	<p>Fragment of a Hand of Vishnu Holding a Lotus Stem as Attribute India, Rajasthan or Madhya Pradesh, 10th–11th century Sandstone Gift of Pratapaditya and Chitra Pal 2008.47.6</p>
	<p>Vishnu, the Preserver India, Kashmir, 8th century Green stone Gift of Pratapaditya and Chitra Pal 2008.47. 85</p> <p>This sculpture of Vishnu was produced in the Himalayan valley of Kashmir, an important cosmopolitan center with both Hindu and Buddhist pilgrimage sites. He carries his lotus attribute in his right arm, likely one of four attributes originally held in each arm (two of which are now missing). The high, conical crowns with three rounded crests suggest the Kashmiri mode of portraying Vishnu. Standing in slight <i>tribhanga</i> (triple-flexion) pose, he stylistically reflects the Gandharan figural style with broad, flat features, elongated eyes, and a muscular torso. He further reflects the Gupta style in the use of incised lines to define the otherwise transparent <i>dhoti</i> skirt that accentuates the slim and elegantly proportioned body.</p>



Jain






Jainism



Veneration of the 24 Jain teachers or *Jina* (spiritual “conqueror”) is the primary devotional focus of Jainism. Images of these perfected beings serve as role models to guide the faithful towards the proper path to liberation. Since the *Jina* have “departed” from the cycle of existence, the icons created are physically indistinguishable, except through their associated attributes. They are modelled after homeless, wandering yogi, either seated in the classic meditation posture or standing erect with long, pendent arms not touching the body—a “body-abandonment” posture. Such standardization encourages contemplation of these figures for emulation as pure examples of spiritual liberation, *moksha*. Years of repeated ablution and ritual rubbing has eroded many of their facial features.

	<p>Jain Mandala of Nine Divinities (<i>Navadevata</i>) India, Karnataka, 14th century Granite Gift of Pratapaditya and Chitra Pal 2015.40</p> <p>Related to early votive tablets, this <i>mandala</i> represents the heavenly and earthly realms of the Jain cosmology. The <i>Jina</i> seated in the center and the <i>Jinas</i> at the four cardinal directions represent heaven and are known as the heavenly “five supreme beings” (<i>panchatirthika</i>), signifying cosmic levels of existence and liberation. Between the seated <i>Jina</i> are four auspicious objects in the earthly realm, available to devotees for veneration: (clockwise): an icon of a seated <i>Jina</i>, a <i>chaitya-vriksha</i> tree-shrine, a flaming wheel symbolizing the Jain teachings (<i>dharmachakra</i>) and a bookstand for manuscripts. As Jains also worship certain Hindu deities, the <i>mandala</i> is supported below by Lakshmi, goddess of fertility, and signs of <i>svastika</i> (auspicious symbols) on the base.</p>
	<p>Saint Bahubali in the Body Abandonment Posture India, Rajasthan, dated 1457 Bronze Gift of Pratapaditya and Chitra Pal 2015.41.2</p> <p>Bahubali, a Jain hero, stands rigidly erect in the <i>kayotsarga</i> “body-abandonment” posture, a stance of severe austerity exemplifying “conquering” the self in pursuit of spiritual liberation. As the son of the first <i>Jina</i>, Rishabhanatha, Bahubali renounced his inheritance rights and took refuge in the forest, where he stood motionless in meditation while creeping vines and snakes wound around his body.</p>
	<p>Jina Parshvanatha Altarpiece with Four Other Jina (<i>Panchatirthika</i>, Five Supreme Beings) India, Gujarat, Ahmedabad, dated 1517 Bronze inlaid with silver and copper, inscription on back Gift of the Joseph and Barbara Krene Family Trust 2003.22.3</p>

Tibet & Nepal 1 of 2 Case



	<p>Waterpot Tibet, 19th century Silver with gold gilding Gift of Molly Cummings Cook in memory of her brother, Wilbur L. Cummings, Jr. 1996.20.1</p>
	<p>Pair of Butter Lamps Tibet, 1938 Silver from Indian rupees with inlaid turquoise Gift of F. Bailey Vanderhoef, Jr. 1991.148.90.1-.2</p>
	<p>Bowl with Lid and Stand Tibet, 20th century Silver and jade Gift of Miss H. Sue Salmon 1980.17.69abc</p>
	<p>Seated Lamas with "Teaching" Hand Gestures Tibet, 16th century Stone relief with traces of pigment Gift of Yangki Gray and museum purchase, Peggy and John Maximus Fund 2009.43</p> <p>This stone relief was likely part of a wall scheme in a Tibetan monastery. Spiritual teachers (<i>lamas</i>) are an important part of Tibetan Buddhism, a form of Buddhism in which doctrines are transmitted orally from master to pupil. Images of teachers in paintings and sculpture serve as models of enlightenment as well as the guardians of a particular lineage. Buddha Shakyamuni was the first Buddhist teacher. The most revered teacher today is the 14th Dalai Lama, who lives in exile in India.</p>
	<p>Fifth Panchen Lama Lobsang Yeshe (1663-1737) with "Teaching" Hand Gesture Tibet, 18th century Gilt bronze Gift of the estate of Ina T. Campbell 1953.35.35</p>




	<p>Tsong Khapa, Founder of the Geluk Order, with “Turning the Wheel” Teaching Hand Gesture Tibet-China, late 18th-early 19th century Gilt bronze Gift of the estate of Ina T. Campbell 1953.35.33</p>
	<p>Surasmi Buddha with “Meditation” Hand Gesture Tibet-China, 18th century Bronze, cold gold paste and traces of pigment, inscribed “Miaoguang Fo” in Chinese Gift of F. Bailey Vanderhoef, Jr. 1991.148.67</p>
	<p>Seated Buddha with Hand Gesture of Teaching Nepal, 8th century Gilt bronze Anonymous gift 2019.36.1</p> <p>This small sculpture is one of the earliest surviving examples of bronze sculpture from Nepal. It is unclear whether it was created by an indigenous Nepalese clan or a more recent conqueror from India, though its figural style seems to closely follow the sculptural tradition of Gupta-period (c. 320-600) India. A large protruding piece of metal on the back of this sculpture suggests was placed in a larger worship program.</p>
<p>Sutra and Sutra Covers</p> <p>Buddhist scriptures or <i>sutra</i> are not bound. They consist of stacked, loose pages that are covered between two protective wooden boards. Manuscript covers may be plain, painted or elaborately carved. Several carved covers displayed here feature the founder of Buddhism, Buddha Shakyamuni, and deities representing the concepts of Buddhist teachings, such as Prajnaparamita, Bodhisattva of the Perfection of Transcendent Wisdom and Manjusri, Bodhisattva of Wisdom.</p>	
	<p>Manuscript Cover with Seated Buddha and Scrolling Vine Tibet, 15th-16th century Wood with remnants of gold and pigment 10 1/4 x 28 x 11/4 in. Gift of F. Bailey Vanderhoef, Jr. 1991.148.95</p>
	<p>Manuscript Cover Prajnaparamita (center), Manjusri (right), and Buddha Sakyamuni Tibet, 16th-18th century Carved wood with remnants of gold and pigment 7 x 22 1/8 x 1 in. Gift of F. Bailey Vanderhoef, Jr. 1991.148.93.1</p>

	<p>Manuscript Cover with Buddha Sakyamuni and Buddhist Deities in a Shrine Tibet, 16th-17th century Carved wood with remnants of gold gilding and pigments 4 x 15 1/4 x 5/8 in. Gift of F. Bailey Vanderhoef, Jr. 1991.148.91</p>
	<p>A Treatise on Making Good Shortcomings in all One's Religious Vows Tibet, 19th century Opaque watercolor and gold on paper 3 1/4 x 10 in. (each) Gift of Mrs. Wilbur L. Cummings, Sr. in memory of her son, Wilbur L. Cummings Jr. 1954.15.11</p>


Tibet & Nepal 2 of 2 Case


A **Female Deity** assumes a prominent position in both Hindu and Buddhist devotion. Her traditional association with fertility and growth led to the development of her female principle in religion and art. In Hinduism, she became associated with the concept of energy, or *shakti*, and in Buddhism she is considered the embodiment of wisdom, or *prajna*. She takes many forms and many names. She is depicted either alone or as the powerful consort of a male deity.


	<p>Seated Goddess Tibet, 18th century Gilt bronze with traces of pigment Gift of the estate of Ina T. Campbell 1953.35.30</p>
	<p>Dancing Vajravarahi, Buddhist Wrathful Goddess Tibet, 13th-14th century Gilt bronze Anonymous gift 2019.36.3</p> <p>Vajravarahi, literally the "Thunderbolt Sow," derives from the boar-headed Hindu goddess Varahi, the female aspect of Vishnu's boar avatar, Varaha. She reflects the incorporation of Hindu imagery into Vajrayana Buddhism. Here, a sow's head emerges from behind her right ear. Vajravarahi is the powerful embodiment of wisdom, one of the two fundamental tenets of Vajrayana Buddhism, the other being compassion. Wearing a garland of severed heads, wielding a flaying knife, holding a skull cup to contain blood and supporting a skull-</p>


	<p>headed staff in the crook of her left arm, this three-eyed fierce goddess dances on her tiptoes, evoking the cutting away of illusions.</p>
	<p>Ushnishavijaya, Victorious Goddess of <i>Ushnisha</i> Tibet-China, 18th-19th century Bronze Gift of Mrs. Wilbur L Cummings, Sr. in memory of her son, Wilbur L. Cummings, Jr. 1954.15.3</p> <p><i>“Ushnisha”</i> is the cranial bump of Buddha symbolizing his extraordinary wisdom and spiritual accomplishment. Ushnishavijaya is an emanation of the celestial Buddha Vairocana, who is often considered the blissful body of the historical Buddha Shakyamuni. In Tibet, this multi-armed goddess is one of the three auspicious deities associated with long life, along with Buddha Amitayus and Bodhisattva Tara, all of whom remove obstacles and promote stability and well-being.</p>
	<p>Bodhisattva Manjusri Tibet-China, 17th-18th century Gilt bronze Gift of F. Bailey Vanderhoef, Jr. 1991.148.72</p>
	<p>Manjusri, Bodhisattva of Wisdom with Sword and Book at Shoulder Tibet-China, 18th century Bronze Gift of the estate of Ina T. Campbell 1953.35.46</p>


Tara Bodhisattva of Compassion and Wisdom, is one of the most popular female deities in Tibet. From her Sanskrit name, *Tar* (literally “to transport” or “to cross”), Tara is known as the savior who carries her believers across the water of troubles and suffering. She also removes fear and fulfills all wishes. She is said to have been born from a teardrop shed by Bodhisattva Avalokitesvara for the sufferings of humanity. She is often considered the female counterpart to Avalokitesvara.


	<p>Green Tara Tibet, 18th-19th century Bronze Gift of the estate of Ina T. Campbell 1953.35.45</p>
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	<p>Standing Bodhisattva Tara Nepal, 17th-18th century Gilt bronze Gift of Pratapaditya and Chitra Pal 2008.47. 83</p>
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	<p>Standing Bodhisattva Tibet-China, 18th century Gilt bronze with inlaid stones and pigment Gift of F. Bailey Vanderhoef, Jr. 1991.148.69.1</p>
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	<p>Standing Bodhisattva Tibet-China, 19th century Bronze, cold gold paste, inlaid stones and pigment Gift of the estate of Ina T. Campbell 1953.35.48ab</p>
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	<p>Four-armed Avalokitesvara, Bodhisattva of Compassion Tibet-China, 18th century Gilt bronze Gift of F. Bailey Vanderhoef, Jr. 1991.148.68</p>
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	<p>Jambala, God of Wealth Holding a Mace and Petting a Mongoose Tibet, 18th century Gilt bronze Gift of Mrs. M. Franz Breitling and her family in memory of Theododisa S. Hamilton 1991.150.4</p>
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	<p>Vajrapani, Protector of Buddhism, in Combative Pose Tibet, 18th-19th century Gilt bronze Gift of F. Bailey Vanderhoef, Jr. 1991.148.70</p>
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	<p>Small Figure on Horse Tibet-China, late 18th century Gilt bronze Gift of the estate of Ina T. Campbell 1953.35.32</p>
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III Paintings

	<p>Scenes of Krishna's Life India, Odisha, Puri, late 19th-early 20th century Color and gold on silk Museum purchase, Peggy and John Maximus Fund 2009.26</p> <p>This painted textile on raw silk, the specialty of artists around the city of Puri region, depicts nearly one hundred episodes from the life of Krishna found in the Hindu epics <i>Bhagavata Purana</i>, <i>Bhagavad Gita</i>, <i>Gita Govinda</i> and <i>Mahabharata</i>. The central image shows the amorous play of Krishna and his lover Radha under a blossoming tree, attended by Radha's milkmaids (<i>gopi</i>). It was likely made for a wealthy patron or a community hall to be a teaching tool or a devotional aid through which the viewer could commune with Krishna's divine presence by reflecting on his heroic deeds from infancy to adulthood.</p>
	<p>Life of Buddha Western or Central Tibet, 18th-19th century Opaque watercolor on cotton Gift of F. Bailey Vanderhoef, Jr. 1991.148.77</p> <p>Buddha Shakyamuni is centrally seated on a lotus throne with his left hand holding an alms bowl and his right hand touching the ground, the gesture of "calling the Earth to witness." Mother Earth affirms that indeed, Shakyamuni had lived many incarnations of life with good karmic deeds and is now in his last life cycle destined to enter nirvana, and become Buddha, the Enlightened One. Surrounding the Buddha are major events of his life. Beginning at the top center, where the Buddha-to-be is waiting for his destined last birth on earth, the events unfold clockwise: nativity and auspicious happenings at birth; princely life, marriage and son; leaving home to seek truth; meditation, Mara's temptations and calling Mother Earth to witness; Buddha and his teachings; death and attaining nirvana.</p>

IV Videos

Video Shorts on *Puja*, Ritual Worship 20 minutes

Edited and compiled by Stephen P. Huyler

Unless otherwise noted, all videos were taken by Stephen P. Huyler

Many of the stone and metal images of gods in this gallery were originally worshipped in a manner similar to that seen in the video. Hindus worship images of gods today in many places: at home, in temples and in public processions. Of foremost importance to ritual worship, *puja*, is for devotees to "be seen" (*darshan*) by the god, whose gaze bestows blessings. Then they offer flowers, fruit and sweets to the deity. These offerings, now considered touched by the god, are later consumed by the worshippers for further blessings. Images of Hindu gods are awakened every morning, dressed and aided to sleep at night by the devotee if the image is in a home altar, or by a Brahmin priest if at the temple. It is believed that only with personal care and attention will the divine spirit enter the image. This popular form of intense unconditional devotion emphasizes personal love and surrender to god.



Vanderhoef photo mural and video

Text for Vanderhoef and Cummings photographs of Tibet 1939

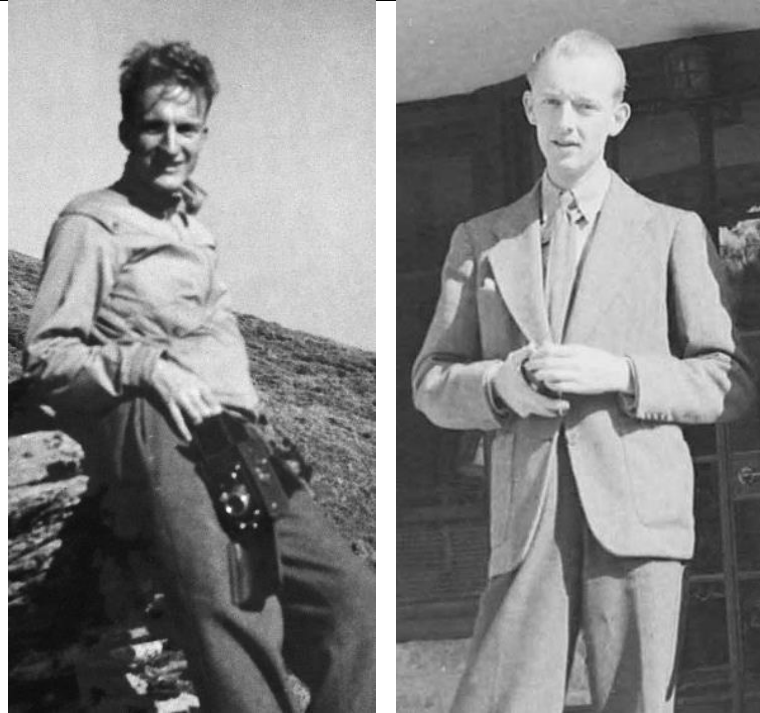
F. Bailey Vanderhoef, Jr.

A Glimpse of Another World: A Journey Through Western Tibet (1938)

PowerPoint of forty-one slides

Selected photographs by F. Bailey Vanderhoef, Jr. and Wilbur L. Cummings, Jr.

Journals and photographs of Cummings and Vanderhoef are available at <http://www.religion.ucsb.edu/tibetjourney1938/>



Wilbur L. Cummings, Jr. (left) and F. Bailey (Billy) Vanderhoef, Jr.

In June 1938, two young Americans, **F. Bailey (Billy) Vanderhoef, Jr.** (1913-2008) and **Wilbur L. Cummings, Jr.** (1914-1943) left the small Indian hill station of Kalimpong and crossed the Himalayas on foot. Their goal was to photograph the religious art and the famous “*lama dances*” at the yearly Saga Dawa festival near the Palkhor Chöde monastery in the city of Gyantse in western Tibet. Their photographs of the unveiling of the monastery's renowned, massive silk *thangka* on the hillside appeared a year later in the June 12, 1939 issue of *Life* magazine. These photographs were among the first color images of Tibet to appear in the American popular press. They also collected artifacts that they deemed “good and distinctively Tibetan.”

The paintings, sculptures and ritual objects brought back from their trip were donated to the Santa Barbara Museum of Art in 1954 and 1991 by the Cummings family and Vanderhoef, respectively. These works, along with the donation of thirteen sculptures and paintings from founding trustee **Ina T. Campbell** in 1953, form the core of the Museum's Tibetan art collection. F. Bailey (Billy) Vanderhoef, Jr. played an integral role in the life of the Museum beginning in the early 1950s, as a major donor, Life Honorary Trustee and guiding force behind the Museum's Asian collection.

The memoir of F. Bailey Vanderhoef, Jr. and the diary of Wilbur L. Cummings, Jr., as well as their photographs documenting the 1938 journey to western Tibet, are published online and available at <http://www.religion.ucsb.edu/tibetjourney1938/>. The publication of these materials was a collaborative project between the Department of Religious Studies at the University of California, Santa Barbara and the Santa Barbara Museum of Art in 2008.



END.