

THE
METROPOLITAN
MUSEUM
OF ART
BULLETIN
SPRING 1994





◆ THE ARTS OF ◆
◆ SOUTH AND SOUTHEAST ASIA ◆

Introduction by
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Text by
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FRONT COVER: *Dancing Devata* (detail). India (Madhya Pradesh, probably Sohagpur), 12th century. See page 49.

INSIDE COVERS: *Details from the Ceiling of a Jain Meeting Hall*. India (Gujarat, Patan), 1594-96. See page 54.

DIRECTOR'S NOTE

The opening in April of the Florence and Herbert Irving Galleries for South and Southeast Asian Art is a major step toward attaining our goal of fully representing Asian art at the Metropolitan. Beginning in the 1970s, we made building our Asian collections a top priority, redressing the imbalance of poor representation of the arts of China, Japan, and South and Southeast Asia. We have accomplished a great deal, opening new galleries for Chinese and Japanese art within ten years of each other and completing the much-needed Irving Galleries.

In the years of ambitious collecting at the Metropolitan, mostly during the first half of this century, what should have been one of our objectives, to build our Asian holdings, was impeded by uncharacteristic passivity. Priorities favored Western traditions. From 1891, when the *New York Herald* gave the Museum an eleventh-century Indian Pala-period stone sculpture, up to 1957, when we received as a bequest from Cora Timken Burnett four important Indian sculptures, including the splendid Parvati (fig. 38), we were able to exhibit only about twenty Indian sculptures. Only a dozen more were acquired in the next fifteen years. Our record of Southeast Asian collecting was equally anemic, after a promising start in 1935 with the purchase of six Cambodian Angkor-period sculptures. Tibet and Nepal were barely represented. By early 1972 the collection included fewer than fifty works from South and Southeast Asia. With Consultative Chairman Wen Fong's appointment of Curator Martin Lerner in 1972, we entered a new era of commitment to this area. Lerner's strong advocacy of the field, in which this director has a keen interest, received enthusiastic support from a small band of collectors, connoisseurs, and, most importantly for us, donors. We are deeply indebted to Enid A. Haupt, Lita Annenberg Hazen, and Walter Annenberg, whose remarkable generosity has made it possible to exhibit works such as the large fifth-century standing Buddha from Mathura (fig. 15), the tender Yashoda and Krishna (fig. 43), and the regal, golden, deified king (fig. 85),

which represents the essence of royal classical Cambodian sculpture. To Samuel Eilenberg we owe the gift of more than 400 sculptures, a group strong in Southeast Asian bronzes, particularly those of Indonesia. We are also most grateful to Jeffrey B. Soref, whose continuing generosity through gifts of works of art is exemplified by his donation of the Shunga-period *yaksha* from Madhya Pradesh (fig. 3). To Steven Kossak we owe a double debt of gratitude. Not only have The Kronos Collections, formed by him and his family, been responsible for significant gifts of objects over the last fifteen years, but he, himself, as assistant curator of Asian art, has worked tirelessly as manager and coordinator of the new Irving Galleries.

Florence and Herbert Irving have not only provided the funds for these galleries, which bear their names, but they have donated a number of remarkable works of art from the many cultures represented as well as numerous promised gifts, including the dancing *devata*, whose portrait graces the cover of this publication. Thanks to the magnificent generosity of these donors and that of many others, who for lack of space cannot be mentioned here, our collection today ranks among the most comprehensive of those devoted to these cultures—nearly 1300 works, from archaeological material from about 3000 B.C. to sculptures, paintings, and decorative arts dating to the mid-nineteenth century.

It is our hope that the Irving Galleries will open up a new world to our visitors. The eighteen rooms provide a wide-ranging survey of art from the vast region extending from the ancient boundaries of India to Vietnam. Arranged in geographical and chronological sequence, they lead from South Asia—India, Pakistan, Afghanistan, and Sri Lanka—to later Indian, Nepali, and Tibetan art, to Southeast Asia—Thailand, Cambodia, Vietnam, Indonesia, and Burma. Each gallery evokes in size, colors, architectural detail, and materials the context and culture of the art. In the first seven, devoted to South Asia, Hindu-sanctuary interiors provided the inspiration for the pillars, and temple interiors influenced the axial orientation of Indian

Pala- and Sena-period sculptures as well as of the monumental Pandya-dynasty figures. A courtyard for medieval sculpture serves as a transition to the later arts of India, including paintings and the decorative arts. Behind a Mughal-style facade built of red Indian sandstone is a late-sixteenth-century carved wooden dome and its supports from a Jain meeting hall in Patan, Gujarat, discarded during the temple's renovation in the early part of this century. The main feature of the Southeast Asian galleries is a large hall housing Angkor-period sculpture. Its beige sandstone floor and post-and-lintel motifs suggest buildings found at Angkor, the great Khmer capital from the beginning of the ninth through the thirteenth century. The galleries were carried out by Jeffrey L. Daly, chief designer, who worked closely with the curatorial staff. He was assisted by Sue Koch, senior graphics designer, and Zack Zanolli, Museum lighting designer. Daniel Enbohm, assistant professor in the McIntire Department of Art at the University of Virginia, should be thanked for his critical evaluation of this *Bulletin's* manuscript, and Helen Cook, administrative assistant in the Department of Asian Art, for her diligence as aide-de-camp to Steven Kossak during this complex project. Once again, it was a project that called upon a great number of staff members at the Metropolitan for an extraordinary effort. I thank them all, and together with all of them and the Board of Trustees, I dedicate this publication to our most gracious donors, Florence and Herbert Irving.

Philippe de Montebello
Director



Standing Buddha. Sri Lanka (Polonnaruwa), 11th–12th century. Gilt bronze, h. 23½ in. (59.7 cm).
Gift of Enid A. Haupt, 1993 (1993.387.8)

♦ INTRODUCTION ♦

A common heritage of religious experience clearly dominates South and Southeast Asian art. A prime motivation for artistic creation on the subcontinent has been the inspiration of the three early major formalized religions—Hinduism, Buddhism, and Jainism. (Indo-Islamic art generally dates to the late twelfth century and after and will not be discussed here. The Islamic traditions of India are comprehensively exhibited in the Museum's Islamic galleries.)

Hinduism is a relatively recent name for an ancient system of belief. The first tangible evidence of its precedents occurs in artifacts from the protohistoric civilizations of India, commonly referred to as Harappan or Indus Valley: highly developed urban cultures of great achievement and luxury that flourished from about 2500 to 1700 B.C. It is not yet possible to understand clearly the religious traditions of those enigmatic people; however, it is probable that a few of the rare extant figural representations from this period are precursors or primitive forms of deities who later became essential to Indian religious practices.

A rich and complex body of literature was composed by the Indo-Aryan migrants who descended from the north onto the Indian subcontinent in the second millennium B.C. The oldest are the Vedas, four collections of hymns (the earliest portion of which dates from about 1400 B.C.) that are the fundamental scriptures of Hinduism. The Brahmanas and Aranyakas (ca. 1000–500 B.C.) continue the liturgical concerns of the Vedas, while the Upanishads (ca. 700–500 B.C.) engage in profound philosophical speculation. This literary richness is not reflected in the very meager corpus of religious artifacts from that period.

By the middle of the first millennium B.C. many of the basic elements of later Hindu worship were in place. These include some gods, nature deities among them, inherited from the Vedic pantheon; vestiges of early worship of primordial Mother Goddess fertility images; animistic worship of local tutelary and cosmic deities; Upanishadic philosophical systems, including belief in karma, the cosmic law of cause and effect; and transmigration of the soul (samsara). The attempt to find release (moksha) from the continuous birth-death-transmigration cycles by attaining a reintegration into the Absolute, the impersonal limitless source of all, became the orthodox Hindu's goal.

Hinduism, building upon the repertory of local cultic and early nature deities of the Vedic period, amassed a huge, extended pantheon and complex iconography, evolving eventually into one of the most elaborate of all religious and philosophic systems. About the beginning of the Common Era, two main theistic strains were combined with earlier beliefs, resulting in a growing emphasis on worship of Shiva and Vishnu; Brahma, the most benign of the major deities, never enjoyed the devotional popularity of the other two (fig. 28). The three gods share functions of creation, preservation, and destruction, but worshipers generally consider either Shiva or Vishnu as supreme.

Shiva (fig. 41) is called Mahadeva (Great God) or Parameshvara (Greatest of Gods) by his followers, and thus for them he is the totality controlling the triple forces of creation, preservation, and destruction. He is probably the most ancient member of the Hindu triad. To Shaivites, Shiva is the supreme being. Emphasis on his great generative powers is evident wherever he is worshiped in India—in the sanctuaries of his temples, at roadside shrines, and in homes—in the form of a phallus-shaped stone, the *linga* (fig. 29). Worship of the phallic emblem of Shiva goes back to remote antiquity. In India and other countries where Hinduism is practiced, veneration of the *linga* is understood to be worship of the generative principle of the cosmos, the source of universal energy conceptualized as Lord Shiva. The *linga*, the most sacred object of a Shaivite temple, housed in the innermost sanctum, can be plain or carved with one to four faces; the presence of an invisible fifth, facing upward, is usually assumed. Shiva is often accompanied by his consort, the goddess Parvati (fig. 38), and his vehicle, the great bull, Nandin, which echoes his awesome powers.

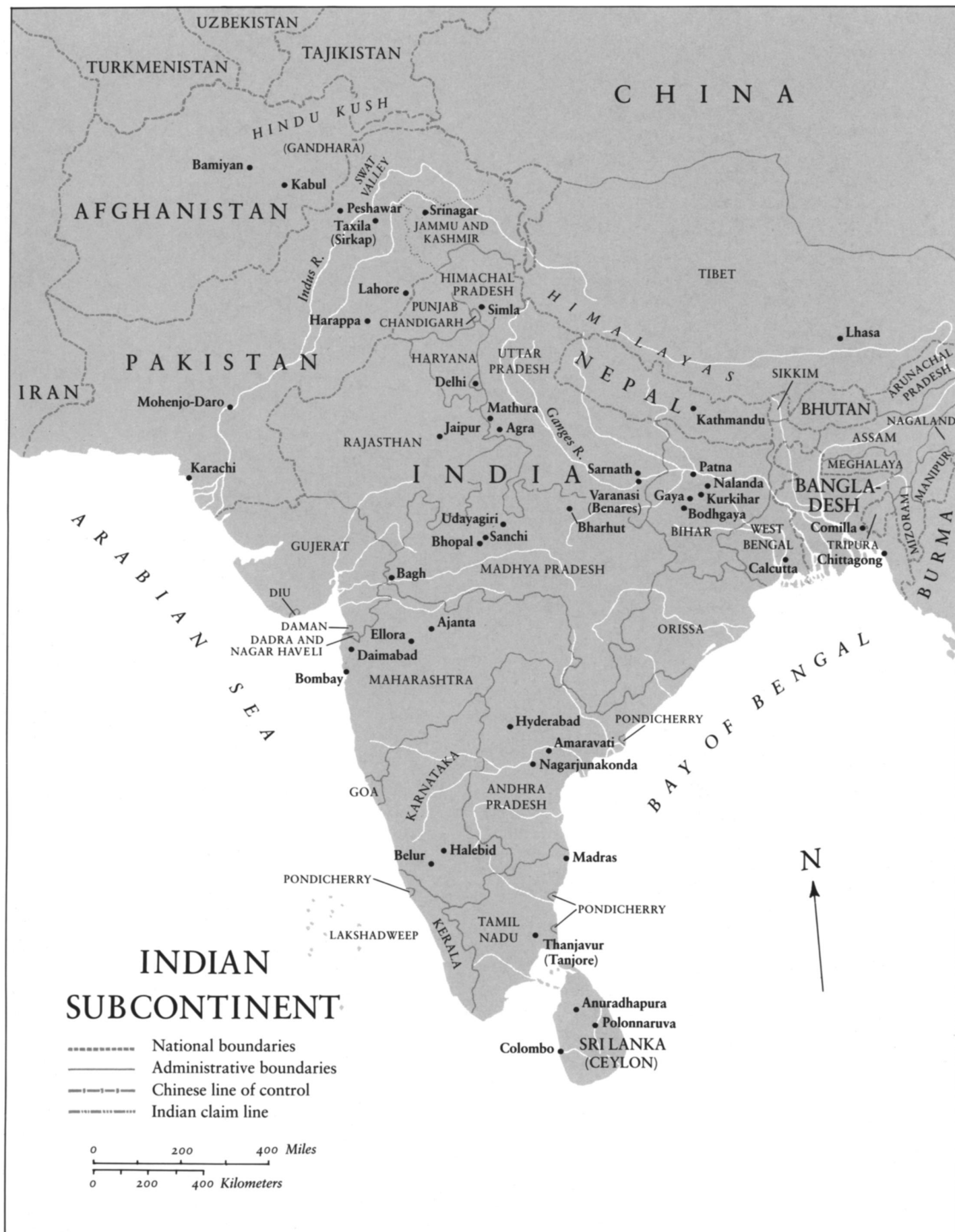
Vishnu, the Sustainer, keeps the world safe from natural calamities and protects the righteous. He is a martial deity who, in his role as preserver of the universe, conquers various personifications of evil. The attributes held by Vishnu are mainly weapons or objects related to battle: a mace, a war discus, and a battle trumpet in the shape of a

conch shell (fig. 69). To Vaishnavites Vishnu is the supreme lord and he assumes twenty-four major forms, some of them with his favorite consort, Lakshmi, the goddess of beauty and fortune. Indeed, some believe that Vishnu alone is insufficient to protect the universe and that such protection requires the complementing divine consort. Vishnu is often depicted surrounded by his various avatars, the incarnations he assumes to combat the forces of destruction and evil.

In addition to those who worship Shiva or Vishnu as the supreme deity, many Hindus worship Shakti, the universal female principle. The philosophies of the Shakta cults evolved from ancient concepts of the primordial Mother Goddess. Devotees believe the union of male and female principles is essential for creation and the orderly working of the universe. On one level Shakti can be considered the female energy or counterpart of the male gods, personified as their consorts. On a higher level Shakti is the female force necessary to activate the powers of male gods or may even be considered the source from which they originate. In that context Shakti can be understood to be the personification of universal energy. Shaktas believe that all divine power flows from one dominant female—the Supreme Devi, or Great Goddess. All other female deities and consorts, whether they belong to the Shaiva or Vaishnava cults, are manifestations of this divine power. For example, Parvati, the Goddess of the Mountain (i.e., the Himalayas), is considered wife and consort to Shiva and also the female complement of his powers and energies. Parvati can be the destroyer of life as well as its creator. She manifests her most ferocious and terrible forms as Kali.

For the Hindu there is no conflict or contradiction in worshipping many gods, and one can also be a practitioner of *bhakti*, intense personal devotion to a single god that leads to attainment of mystic union with that deity.

Buddhism and Jainism are popular reformulations of beliefs expressed in the Vedas. Both originated in the northeast-Indian kingdom of Magadha during the sixth century B.C. as reformist move-





Reliquary(?) with Scenes from the Life of the Buddha (The Birth of the Buddha). India or Pakistan (Kashmir region), ca. 10th century. Bone with traces of colors and gold paint, h. 5 3/8 in. (13.7 cm). Gift of The Kronos Collections, 1985 (1985.392.1). See also page 35.

ments in reaction to the religious autocracy of the priestly classes and to the severe personal austerities practiced by those who, opposing the control of the Brahman priests, used strict asceticism as the way to personal salvation and unification with the Absolute. The Buddhists and Jains were also opposed to the well-established caste system, headed by priests. Buddhism in various forms was eventually exported throughout South and Southeast Asia and the Far East, dramatically altering the civilizations of those areas.

The dates most frequently cited for the life of the historical Buddha are 563–483 B.C. He was born into the warrior caste as a prince. His father was the ruler of a minor tribe, the Shakyas of Kapilavastu, who resided in the area that today lies along the southern border of Nepal. He is said to have been miraculously conceived and born; the conception via a white, six-tusked elephant and the birth from his mother's side at the Lumbini Grove, not far from Kapilavastu (above). As a prince he was known as Siddhartha Gautama. Later, after attaining enlightenment at Bodhgaya

in present-day Bihar and becoming the Buddha (the Enlightened One), he was called Shakyamuni (the Sage of the Shakyas). Renouncing his worldly possessions and transitory, mundane aspirations at the age of twenty-nine, he spent the remainder of his life as an ascetic mendicant, preaching and meditating in northeastern India, in what is now Bihar and eastern Uttar Pradesh.

In his sermons the Buddha taught that personal salvation could be achieved without the intercession of priests and without practicing severe austerities. Through recognition of the illusory nature of the phenomenal world and through the transcendence of ego one could escape from human suffering and be released from the endless cycle of birth and rebirth.

By the third century B.C. the Buddha's transformation from a great spiritual teacher into a god as timeless as any in the Hindu pantheon was complete. Moralizing and didactic stories about his historical life and previous existences appeared, carved in relief, on Buddhist monuments of the second century B.C. and later, and images of the Buddha himself were created during the first century B.C.

The early form of Buddhism, stressing Shakyamuni Buddha's teachings and his moral code, held that through individual effort a human being could attain enlightenment. This form of Buddhism is called Hinayana (the Lesser Way), or, following the Pali tradition, Theravada (the Way of the Elders), and today it is practiced primarily in Burma (Myanmar), Sri Lanka, Thailand, Cambodia, and Laos. The newer form of Buddhism, Mahayana (the Greater Way), appealed more to the masses since it was believed to provide salvation for everyone. In this form, Buddha, an eternal god, was provided with bodhisattvas, whose function was to assist in salvation. These compassionate helpers, already present in Theravada Buddhism but more developed in Mahayana, had accrued enough merit in previous existences to become Buddhas themselves but postponed entering nirvana (the final state of extinction) in order to save mankind from the cycle of rebirth and to direct it to enlightenment.

Hinayanist Buddhists believe that Shakyamuni was one of twenty-four past Buddhas, of whom the

final seven were put in a separate category called the *Manushi*, or Mortal, Buddhas. Shakyamuni, the only incarnation whose historicity is unimpeachable, was the last of the *Manushi* Buddhas. Mahayanists, using a slightly different numbering system, also accept the concept of a series of Buddhas before Shakyamuni.

Major innovations by about the seventh century prompted significant theological changes, including the establishment of a new system of esoteric dogma far removed from the original teachings of Shakyamuni Buddha. These doctrines were part of a syncretic theology that further elaborated on already complex systems, combining elements from both Buddhist and Hindu beliefs and adding necromancy, mystical symbolism, magical rites (including belief in the efficacy of charms and spells), and ritualistic eroticism. This development is alternately referred to as Tantrism, after the scriptures (the Tantra), or as Vajrayana Buddhism, which is very closely associated with Tantrism but is not its precise equivalent. *Vajrayana* translates as the “Diamond Way.” The diamond represents indestructibility and the eternal and immutable body of the Buddha.

The central concept of this reconceived Buddhist cosmology maintained that there are four cosmic or transcendental Buddhas of the cardinal directions, presided over by the central supreme transcendental Buddha, Vairochana. This universal quintet ruled over countless numbers of Buddhas and bodhisattvas—past, present, and future—and all of the lesser deities. In turn, five special bodhisattvas were considered spiritual emanations of these five transcendental meditating, or *Dhyani*, Buddhas. The bodhisattvas were provided with specific female consorts, resulting in hierarchical changes and a new amplification of the Buddhist pantheon. Later, perhaps in the tenth century, a new doctrine was formulated that established Adibuddha as the primordial ultimate reality, from whom emanated even the five *Dhyani* Buddhas. These new cosmological systems helped in the development of the mandalic concepts so important in later Nepali and Tibetan art.

Buddhism’s evolution into an esoteric phase around the seventh century had its counterpart in

Hinduism, with a reformulation of the roles of the gods’ consorts in the development of the idea of Shakti.

Jainism is traditionally believed to have been formulated in the sixth century B.C. by Mahavira (ca. 599–527 B.C.), a contemporary of Buddha, but most probably it was founded earlier. (Mahavira’s predecessor, Parshvanatha, lived about 250 years earlier.) Similar to Hinayanist belief about Shakyamuni, Jain theologians considered Mahavira the last in a series of twenty-four identified Tirthankaras (Crossers of the Ford; fig. 47) or Jinas (Victorious Ones, that is, conquerors of desire). Most of the Tirthankaras are separated from each other by an unimaginable period of time, allowing adherents to accept the religion as being virtually eternal. Jainism, which rejected Brahmanism, offered a release from endless birth and rebirth through purification of the mind and body. It is in many ways a pacific religion, stressing nonviolence; one must not bring harm to any form of life. Jainism incorporates a metaphysical system in which discipline, concepts of renunciation and asceticism, and high moral values are emphasized. It includes, in common with Hinduism and Buddhism, meditative yogic practices and the goal of suppressing and ultimately extinguishing all desire in order to attain final release and reintegration with the Absolute. The two main sects are the Shvetambara, whose monks wear white robes, and the Digambara, whose monks are “sky-clad,” that is, naked. Unlike Buddhism, Jainism did not play a major role outside India.



The movements and rhythms in South Asian sculpture are inextricably related to dance. The moods of the dance and the mechanics of its storytelling are conveyed through rich and intricate prescribed motions of body and limbs, facial expressions, and hand gestures. The various modes of dance seem to have been codified quite early, providing a virtual encyclopedia of human movement and a complete vocabulary of signs and gestures for sculptors. Out of the highly developed Indian system of aesthetics evolved a unique and

powerful sculptural tradition pulsating with kinetic vigor and radiating great energy. In viewing relief sculpture in particular, our eye, rather than penetrating the composition and piercing the depth of the stone through a series of planes, has to react to forms coming forward out of the stone in a dynamic eruption of boldly modeled masses and volumes. For sculptures in the round, the cognate to this dynamism is the energetic expansiveness of the forms and the sense of there being inner forces subtly exerting themselves in all directions, seeming to dilate the human figure. This singular treatment of the body may perhaps be curious to the Western viewer raised on very different canons of form and proportion, but it is characteristic of most South and Southeast Asian sculpture.

South Asian sculptors were acutely aware of human anatomy. Except in rare instances, however, indicating musculature is avoided. The concern of the artist was not anatomical correctness or the creation of a portrait but rather the conception of either the human form or the godly image as a container for the sacred life breath, or prana: an envelope for the sap of the divine. Radiating from deep within, the expansion of prana makes the flesh and skin taut, thus concealing any indication of bone or muscle. In terms of plasticity, this mild distension often resulted in uninterrupted, rhythmic, flowing volumes; an easy fluidity of forms; and consistently rounded contours.

The striking physical peculiarities of many South and Southeast Asian images have references distinct from Western traditions. In Buddhist sculptures such characteristics, called *lakshanas*, express the divine and superhuman qualities of those born to be rulers either of the spiritual or the earthly world. The *lakshanas* are fixed by Buddhist texts as thirty-two major and eighty minor signs and include, for example, a cranial protuberance, attesting to transcendent wisdom; hands and feet like a net, represented by webbed fingers and toes; a tuft of hair between the eyebrows; and forty dazzling white teeth of perfectly uniform size. Other stan-

dardized indications of a Buddha include elongated pierced earlobes, resulting from wearing heavy jeweled earrings and indicative of royalty.

Delight in visual metaphors transduced from literature, poetry, and nature is clearly evidenced by the injunctions on how to fashion images as set down by various manuals or transmitted through oral traditions and hereditary skills. The shapes of the individual parts of the body of the Buddha, for example, could not have mundane, human references. His face must perfectly preserve the shape of an egg (also the prescribed shape of the cosmos); his lips should be full, like a ripe mango; and his eyes must be like lotus petals. He should have shoulders that in their bulk and solidity are reminiscent of the head of an elephant, and a tapering torso that reflects the contours of a lion's body.

In much of South Asian art we find a particularly striking facial expression, whether on images of seated Buddhas from India or Sri Lanka or on Shaivite sculptures from Cambodia. It is an expression that can be withdrawn, impersonal, and devoid of emotion, yet it radiates the bliss of the attainment of perfect wisdom. It is the expression of a being who has reached a higher plane of cosmic consciousness and it clearly reflects the deep inner calm and spiritual serenity preceding absorption into the Absolute; of attaining the state of *nirvana*, or nonbeing. It is the radiant expression of the sublime.

The elaborate pantheon and iconographic richness of South Asian art may seem daunting at first, but it soon becomes apparent that the consistency of iconographic type and the importance and popularity of relatively few gods and goddesses enable easy recognition. These deities are provided with attributes that are usually reliable guides to their identities.

Bodhisattvas can be identified through attributes they hold or emblems set in their hair. Avalokiteshvara, the Lord of Infinite Compassion, the most popular of the bodhisattvas, is identifiable by the seated Buddha Amitabha, his spiritual

father, in front of his hairdo, while Manjushri, the Bodhisattva of Transcendent Wisdom, often holds a bound palm-leaf manuscript of a sacred Buddhist text. Jain Tirthankaras also have identifiable attributes.

The historical Buddha, Shakyamuni, rarely holds anything except occasionally a part of his monastic garment in his left hand. His hands, however, through a system of gestures (*mudras*) can be eloquent storytellers, recalling major events in his life. For example, when seated with his right arm lowered and the hand extended downward, he makes reference to a precise event in a certain place. He is at Bodhgaya in the state of Bihar, in northeastern India, and he has not yet attained enlightenment. Mara, the Evil One, symbolizing the world of passions and desire, tries to prevent this world-changing event by tempting Siddhartha with the wealth of the universe and with arguments that he is unworthy to become the Buddha. Temptations and threats fail, and Mara unleashes all the forces at his command. In response, Siddhartha reaches down and touches the ground, calling the earth goddess to testify that through the merit he has accumulated in earlier existences, he has the right to become the Buddha. This earth-touching gesture is called *bhumisparshamudra*.

Hindu art, in order to express visually the nature of divinity and certain theological concepts such as superhuman responsibilities, multiplicity of powers, and cosmological functions, represents some deities as multiarmed and multiheaded. As noted before, Vishnu is usually depicted with four arms, two of which hold weapons, while his other hands may grasp a lotus or some other attribute. When depicted in special forms he can have more than four arms. His vehicle is the half-avian-half-human great solar bird, Garuda.

Shiva, depending upon the legend referred to, may hold a variety of attributes, including a trident, an ax, and a buck rearing on its hind legs. In addition, since Shiva is the Lord of Yogis, he wears his hair in long matted plaits, as would a wander-

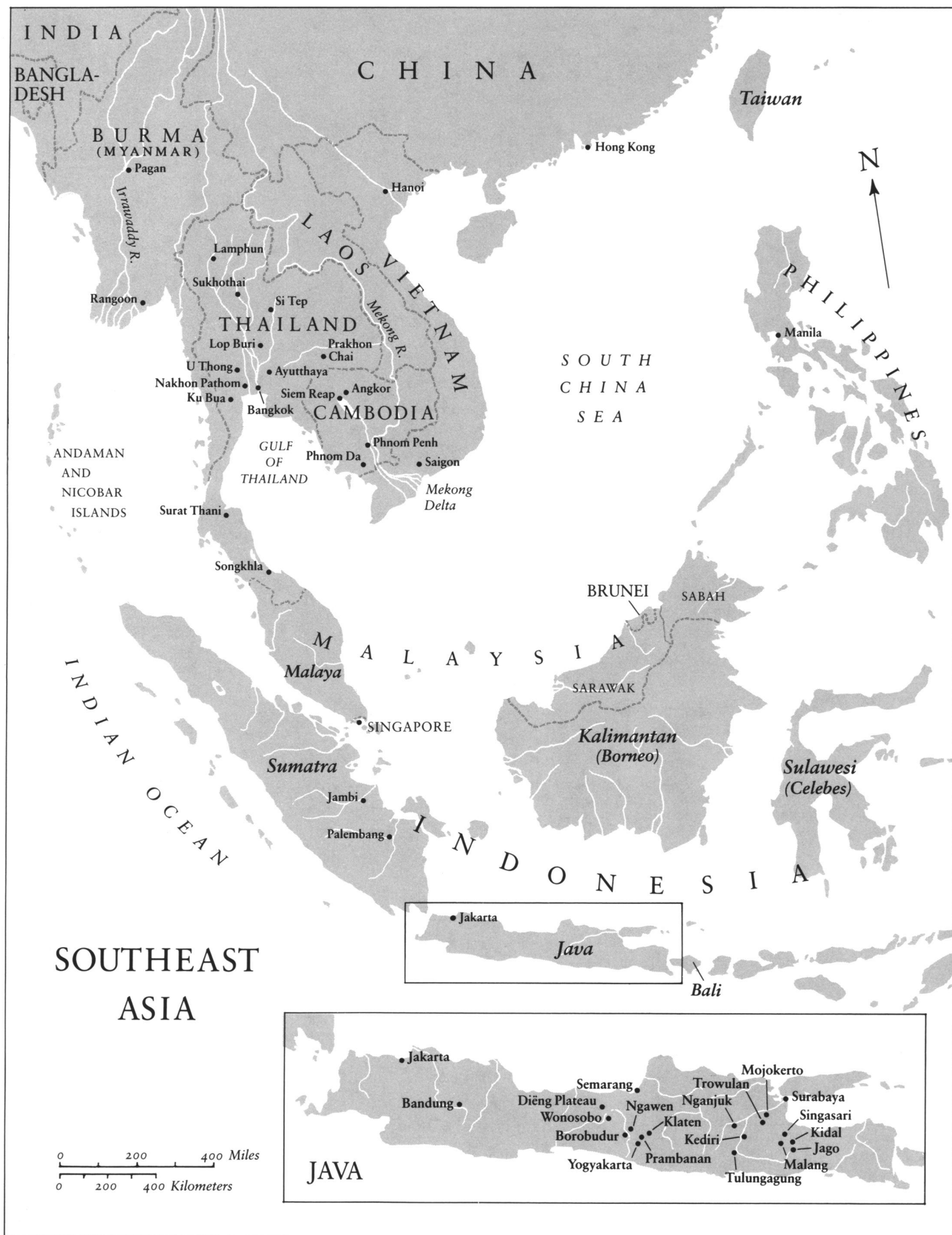
ing ascetic (fig. 39), while Vishnu wears a high crown or miter representative of royalty.

The early depictions of various fertility goddesses establish the prime generic type of sculpture of the female form in South Asian art. Absorbed into the service of the three major religions, these female divinities are voluptuous youthful beauties of flawless perfection with no suggestion of natural aging. They are narrow waisted, with large breasts and full hips and thighs, emphasizing fecundity and potential motherhood. They are specifically Indian icons; on the one hand, in their perfection they are abstracted from reality; on the other, in their frank depiction they are graphically naturalistic. Their sacred purpose is the personification of prospective fertility, the fertility of nature, upon which this predominantly agricultural area was totally dependent. Perhaps the artists of no other culture hold as strong a claim as do the Indians to supremacy in capturing the female form in stone. The sense of soft, rounded volumes flowing into each other, the weight of the parts of the body, its suppleness, its textures, and the graceful silhouetting of forms—all are brilliantly rendered in sculpture throughout India.



By the time Alexander the Great invaded northern India in the fourth century B.C., India had established trade relations with the countries of Southeast Asia. Initially, Indian merchants encountered Southeast Asian tribal groups or clans in a late neolithic or megalithic cultural phase. Even then these native populations were casting metal into sophisticated objects (fig. 64) and producing fine decorated pottery (fig. 65).

Along with the traders came missionaries. It is not known when Hinduism was introduced into Southeast Asia, but the Indian emperor Ashoka Maurya is purported to have sent Buddhist monks there during the third century B.C. Southeast Asian travelers to India would have brought back both



Hindu and Buddhist icons. Accompanying the civilizing forces of Hinduism and Buddhism were Indian social and political concepts, the Sanskrit language, and Indian alphabets. Through continuous contact, the well-developed art styles, pictorial language, cosmology, and iconographies of Hinduism and Buddhism were absorbed into the Southeast Asian cultures. Local genius then transformed the Indian models into stylistically distinctive artistic traditions of great originality and accomplishment.

Building on Indian foundations, the artists of Southeast Asia created formal aesthetic types specific to their own cultures. In the empire of Funan, centered in what today are the southern parts of Cambodia and Vietnam—at the height of its power, from the fourth to the first half of the sixth century, it extended from the Gulf of Thailand to the China Sea—a sculptural type evolved that had no counterpart in Indian traditions. Naturalistic and carved in the round, in contrast to most Indian sculptures, which are mostly high relief, these representations of Hindu deities, some of them quite large, employed a unique support system that was part of the original stone block. Since thin sculpted ankles would be incapable of supporting massive weight, an open arch starting at the pedestal was created, to which heads, arms, attributes, and sometimes parts of the garment were attached. This distinctive support was used into the ninth century. Another feature, standard for virtually all Cambodian sculpture, was the highly polished surface of the stone, which enhances the impression of taut, smooth skin and imparts a sensual feeling to the surface.

In very general terms the sculptures of sixth-century Funan, and, during the seventh and eighth centuries, of its successor state, Chenla, are well modeled, with volumes flowing gently into each other, and large masses harmoniously arranged and integrated in carefully ordered relationships. The forms of the body swell with prana. In addition, the sculptures often radiate an aura of great authority, dignity, and majesty. In particular, many sculptures

of the seventh century are gracefully attenuated and elegant. This style, well established by the first half of the sixth century, provided the framework for Cambodian and Vietnamese sculpture for the next 250 years, a time span usually referred to as the Pre-Angkor period, which ended with the establishment of the Khmer capital around Angkor early in the ninth century.

Hinduism and Buddhism usually coexisted peacefully in Southeast Asia, employing as part of their artistic repertory many Indian iconographic types. Some Indian images, however, were virtually never used, such as the Chola-period Nataraja form of Shiva (as Lord of Dance), while others, such as Hari-Hara, a syncretic cult image combining aspects of Shiva and Vishnu, attained greater importance than in India (fig. 67). This iconographic type was particularly popular in Southeast Asia from the sixth to the end of the ninth century.

The concept of the Chakravartin (literally, wheel turner), the universal monarch, goes back to ancient India, where a Chakravartin was considered to be born to rule either the spiritual or the temporal world. Indian kings often ruled by divine right, considering themselves Chakravartins through merit accrued in previous existences. In many cases royal lineages were also claimed to have descended from one of the deities. Through the claim of direct descent, the concept of divine kingship was reinforced and the principle of the *devaraja* (god-king) established. In Cambodian statecraft the cult of the *devaraja* was essential. The ruler was not only the head of state but was also Shiva's, Vishnu's, or Buddha's representative on earth. Cambodian kings usually associated themselves with Shiva.

With the establishment of the Khmer capital around Angkor in 802, Cambodian sculpture underwent a stylistic transition from Pre-Angkorian naturalism to hieratic abstraction centering on the cult of the *devaraja*. By the beginning of the tenth century many male deities were depicted as very broad chested, with powerful shoulders, full stomachs, wide hips, and heavy legs (see page 14).

Kneeling Male Figure. Cambodia, Angkor period, Koh Ker style, ca. 921–45. Stone, h. approx. 46¼ in. (117 cm). Head: Gift of Spink & Son Ltd. and Douglas Latchford, in honor of Martin Lerner, 1987 (1987.410).

Body: Gift of Douglas Latchford, in honor of Martin Lerner, 1992 (1992.390.1)



Even their garments are quite thick. The same heaviness is apparent in female figures. The faces of the males are abstract and hieratic, with a tendency toward a diagrammatic treatment of the features. Many of the sculptures are large, particularly those in Koh Ker style (921–ca. 945). Variations in methods of wearing and arranging *sampots* and sarongs, the garments of males and females, help to date the different styles and probably reflect fashions current at court.

In Cambodian sculptures, particularly of the eleventh century, one is aware of visual tension

created by the contrast between the large expanses of bare flesh, molded into smooth volumes, and the linear patterning of the garments crisp, vertical, narrow pleats, the accessories, facial features, and decorative hairdos (fig. 87).

Maritime trade between India and the Indonesian archipelago, which must have begun prior to the first century, fostered the export of culture from various Indian ports to the Indonesian islands. However, the points of contact remain unclear. For example, we are only beginning to understand the scope and significance of the trans-

fer of certain elements of Buddhist styles from the southeast Indian state of Andhra Pradesh to Buddhist centers in eastern Kalimantan (Borneo). The Buddha illustrated on page 76 (fig. 75) was discovered in eastern Kalimantan, but rather than reflecting the style of the major art-producing island of Java, it displays specific Andhran and Sri Lankan stylistic elements, especially in the style of drapery folds.

To judge from meager historical evidence, it is very possible two royal dynasties coexisted in central Java during the eighth century—one Hindu, with strong Shaivite affiliations, and the other, probably the more important, composed of Mahayana Buddhists adhering to Vajrayana (Esoteric) concepts. By the second half of the eighth century, if not earlier, Vajrayana Buddhism was the dominant religious inspiration for royal architectural commissions. The greatest tangible expression of Vajrayana's importance occurred in the following century at Borobudur, the enormous and complex three-dimensional architectural mandala.

Under the aegis of Vajrayana Buddhism, Javanese workshops created another kind of three-dimensional mandala, composed of many small bronze Esoteric Buddhist figures. The most famous and important group of sculptures from a mandala was excavated in 1913 in the Ngandjuk district of eastern Java. Scholars eventually identified the text upon which the mandala was based, thereby helping to establish chronological parameters for the Ngandjuk bronzes and the iconography of its many deities. Since their discovery in 1913 the Ngandjuk bronzes have been dispersed throughout the world; ten have entered the collections of the Metropolitan (fig. 81).

Javanese artists, sometimes referred to as Southeast Asia's great miniaturists, occupy a unique position because of the gold jewelry and the number of small, superb bronze, silver, and gold sculptures created in central and eastern Java from the seventh through the fifteenth century. Because of the small size of many of the surviving Hindu and Buddhist bronzes and the artists' emphasis on elaborate jewelry, rich garment arrange-

ments, and complex hairdos, surface decoration sometimes seems to overwhelm the body.

The rich tin deposits found in peninsular Thailand and Malaysia were mined in ancient times and exported to India. This trade was part of the great interconnected commercial routing formed by the Southeast Asian countries between India and China. The relationships of early Southeast Asian art styles also form a complex network extending in many directions.

Early Hindu and Buddhist art in Thailand owes a strong stylistic debt to fourth- and fifth-century styles of Andhra Pradesh and eastern Uttar Pradesh. One early seventh-century sculpture in the collection (fig. 70) from peninsular Thailand is a refined and more elegant variant of late fifth-century Gupta-period styles.

From around the fifth to the tenth century, large parts of central Thailand, southern Thailand (particularly around the head of the Gulf of Thailand), and lower Burma were populated by the Mon peoples. The height of Mon artistic activity was from the seventh to the ninth century, and their sculpture reflects the supremacy of Theravada Buddhism.

Mon art in Thailand at this time is surprisingly homogeneous in both style and iconography. The single most popular Mon icon is the Buddha standing in a frontal, symmetrical pose with both hands raised in the teaching or expository gesture (*vitarkamudra*). His robe is arranged to cover both shoulders, and the hems and outlines of his garment are carefully articulated (fig. 73).

Large parts of Thailand were under Khmer hegemony from the tenth through the thirteenth century. At times Khmer stylistic influence is so complete that one cannot tell if some sculptures were created in Thailand or Cambodia.

During the second half of the thirteenth century new styles started to evolve in Thailand that were specific to the Thai people. Initially Mon and Khmer stylistic influences lingered, but by the end of the fourteenth century distinctly Thai schools of sculpture existed throughout much of the country.

Our brief survey ends with a Thai Buddhist sculpture created at a time when Buddhism had virtually disappeared from its country of origin. The sculpture is easily recognizable as a Buddha, seated in a cross-legged yogic posture on a lotus throne and making the earth-touching gesture, *bhumisparshamudra* (see page 17). The elegant proportions and modeling, the style of the garments, the physiognomy, and the high flame finial all combine to localize the style to northern Thailand about the late fifteenth or early sixteenth century.

By this time the great sculptural statements of South Asia had long been made, and those of Southeast Asia were coming to an end. Religious motivation for icon making remained, but the very long artistic traditions seemed unable to renew their aesthetic vision and generate fresh styles. The sculptural conservatism that set in has prevailed for many centuries. The glorious history of South and Southeast Asian sculpture seemed to have come to an end by the seventeenth century, and, with very few exceptions, so do the Metropolitan's sculptural representations. It is through painting and decorative arts that we are brought into the nineteenth century and the end of the scope of our collections.



Seated Buddha. Thailand, Chieng Sen style, late 15th–16th century. Bronze, h. 19½ in. (49.5 cm). Gift of Mr. and Mrs. A. Richard Benedek, 1981 (1981.463)



1. *Plaque with a Proto-Durga and Attendants*. India (West Bengal, Chandraketugarh), Shunga period, 1st century B.C. Terracotta, h. $10\frac{1}{4}$ in. (26 cm). Purchase, Florence and Herbert Irving Gift, 1990 (1990.281)

♦ ANCIENT INDIA ♦

THE EARLY PERIOD (3RD CENTURY B.C.–1ST CENTURY A.D.)

The sensuality that characterizes the art of India can already be found in the first millennium B.C. There is a focus on imagery of fertility and abundance and, hence, on organic forms. Plant imagery—trees, vines, and lotuses—is common, as are representations of fecund goddesses with large breasts and hips, small waists, and exposed genitalia. These elements can be seen on the ring stone (fig. 2), which in its shape symbolizes the female pudendum and in its carving depicts nude goddesses and luxuriant stylized palms. This ring stone is one of an enigmatic group of objects that may have been used for meditation. The theme of nature's abundance is equally apparent in an extraordinary pair of royal earrings (fig. 4). Perhaps the finest early Indian gold jewelry extant, they are conceived as abstracted plants: a curling vine terminating in two flaring buds.

Most of the statues from this earliest period represent nature deities. The principal gods known today in Hinduism, Buddhism, and Jainism had not yet developed. One exception is the goddess Durga. Originally a tribal goddess associated with fertility and war, she was eventually elevated to the top ranks of the Hindu pantheon. Durga is frequently portrayed on early terracotta votive plaques, but this plaque (fig. 1) is the largest, most elaborate, and perhaps finest known. Prominent during the early period are representations of dwarflike *yakshas* (male guardians of the earth's riches) and beautiful *yakshis* (fertility goddesses). These deities, who began as the focus of local cults, were later incorporated into all the major religions. The superbly modeled *yaksha* (fig. 3) probably functioned as a Buddhist protective deity and may have supported a bowl for ritual ablution. The organic, sensual character of the early art can be discerned here in the emphasis on the interconnection of the body's parts rather than on particularized anatomical features such as muscle and bone.



2. *Ring Stone with Four Goddesses and Four Date Palms*. India, Mauryan period, 3rd–2nd century B.C. Stone, diam. 2 $\frac{5}{16}$ in. (5.9 cm). Samuel Eilenberg Collection, Lent by Samuel Eilenberg



3. Yaksha. India (Madhya Pradesh), Shunga period, ca. 50 B.C. Stone, h. 35 in. (88.9 cm). Gift of Jeffrey B. Soref, in honor of Martin Lerner, 1988 (1988.354)



4. One from a Pair of Royal Earrings. India (perhaps Andhra Pradesh), ca. 1st century B.C. Gold, w. $\frac{3}{8}$ in. (7.9 cm). Gift of The Kronos Collections, 1981 (1981.398.3)

THE KUSHAN PERIOD (1ST–3RD CENTURY)

In the first century the Kushans, nomadic warriors from the central Asian steppes, conquered the ancient region of Gandhara (located within what is now Pakistan) and much of northwestern India. The Kushans consolidated control of the important trade route from the Mediterranean world to China. They also established an immense trade with Rome in Indian cotton. Buddhism, which had begun in the fifth century B.C., was the dominant religion. Its principal monument—the stupa, a building containing sacred relics—was supplemented during the Kushan period with images of the Buddha and the bodhisattvas (highly evolved beings who renounced buddhahood in order to devote their energies to saving mankind). The basic repertoire of Buddhist iconography was formulated in the Kushan period. Two styles of sculpture emerged: the one in Gandhara was deeply indebted to the classical world. Its statues were carved in gray schist. The other style, found in modern-day North India, grew out of indigenous traditions and made use of the local mottled red sandstone.

KUSHAN ART IN THE ANCIENT REGION OF GANDHARA

This lifesize statue of Maitreya (fig. 5), the Buddha of the Future, exemplifies the Mediterranean influence in Gandhara. His features and body type are classically inspired, as are his togalike garb and the topknot reminiscent of that worn by Apollo. Similar influence is clear in the superbly modeled clay head (fig. 6), which may represent the Buddha before his enlightenment. The idealized features and the startling reality lent by its garnet eyes evince non-Indian styles.

In Gandharan art individual scenes of a story are typically illustrated (rather than the early Indian practice of showing multiple scenes in a single work). Many reliefs were carved to decorate stupas. Often they portrayed important episodes from the life of the Buddha, such as the merchant Anathapindada's gift of money to buy land for a



5. *Standing Bodhisattva Maitreya*. Pakistan (ancient region of Gandhara), Kushan period, ca. late 2nd–early 3rd century. Gray schist, h. 64¼ in. (163.2 cm). Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1991 (1991.75)

7. *The Gift of Anathapindada*. Pakistan (ancient region of Gandhara), Kushan period, 2nd–3rd century. Schist with traces of gilding, h. 9 $\frac{5}{8}$ in. (24.5 cm). Samuel Eilenberg Collection, Gift of Samuel Eilenberg, 1987 (1987.142.1)



6. *Head of a Bodhisattva*. Afghanistan (Hadda), ca. 2nd–3rd century. Clay or terracotta with inset garnets, h. 12 $\frac{1}{4}$ in. (31.1 cm). Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1986 (1986.2)



8. *Garuda Abducting Queen Kakati*. Pakistan (ancient region of Gandhara), Kushan period, ca. 3rd century. Gray schist, h. 13 $\frac{3}{8}$ in. (33.3 cm). Purchase, Bernice Richard Gift, 1980 (1980.325)

monastery (fig. 7). Occasionally sculptures illustrated myths or jatakas (stories from the former lives of the Buddha), as does the statue of the solar bird Garuda carrying off the queen of Benares (fig. 8). She is later released in a selfless act of kindness by the king (a bodhisattva). Garuda also appears in several non-Buddhist myths of abduction.

The relics deposited at the heart of the stupa were usually in reliquaries. The Indravarman casket (fig. 9), named after the king mentioned in its inscription, is particularly important because its rare incised dedication can be precisely dated and thereby establishes the sequence of one of the early Indian dating systems. Occasionally reliquaries were more elaborate, as illustrated by the bronze example in the form of a stupa surrounded by four columns and set on a lotus base supported by rampant winged lions (fig. 10).



9. *The Indravarman Casket*. Pakistan (ancient region of Gandhara), Bajaur, A.D. 5–6. Schist, diam. 2 $\frac{1}{8}$ in. (5.4 cm). Samuel Eilenberg Collection, Gift of Samuel Eilenberg, 1987 (1987.142.71)



10. *Model of a Stupa*. Pakistan (ancient region of Gandhara), Kushan period, ca. 4th century. Bronze, h. 22 $\frac{3}{4}$ in. (57.8 cm). Gift of Mr. and Mrs. Donald J. Bruckmann, 1985 (1985.387)

KUSHAN ART FROM MATHURA

Mathura, in North India, was the second capital of the Kushans and a center of art production. The fragmentary statue of the god Indra (fig. 11), with its clear blocklike forms, has a directness that is characteristic of the Mathura style. The modeling gives little suggestion of muscle and bone. Instead the body seems to be expanded by prana (breath), life-giving air, which is the most sublime of the ele-



11a,b. *Standing Indra*. India (Uttar Pradesh, Mathura or Ahic-chatra), Kushan period, 2nd century. Mottled red sandstone, head h. 3 $\frac{3}{4}$ in. (9.5 cm); lower body h. 11 $\frac{1}{2}$ in. (29.2 cm). Samuel Eilenberg Collection, Purchase, Rogers Fund, 1987 (1987.218.12a,b)

ments. The idea of prana derives from yoga, an ancient method of self-realization in which control of the body could lead the practitioner to extraordinary powers. It had a pervasive influence on Indian art, and many figures are shown in yogic postures. The unique early bronze statue of Agni (fig. 12), the god of fire, portrays him as a yogi with a belt used for meditation wrapped around his legs. His posture is reminiscent of images of seated *yakshas*.



12. *Seated Agni*. India (Bihar or Uttar Pradesh), Kushan period, ca. 3rd century. Bronze, 14 $\frac{3}{8}$ in. (36.4 cm). Gift of Frank Weinstein, 1984 (1984.499)

IKSHVAKU KINGDOM (1ST–3RD CENTURY)

Contemporaneously with the Kushan culture, the Ikshvaku kingdom in Andhra (in central eastern India) developed an independent style of sculpture, executed in a white limestone that resembles marble. The style may have been influenced by Mediterranean art, as this coastal region was a port on the trade routes with Rome. Andhran reliefs are renowned for their complex and subtle depictions and their spatial intricacy. The figures are slim and elongated. The Buddha in this relief (fig. 13), which decorated the drum of a stupa, wears his robe in a distinctive fashion, with one shoulder bare. Narrative reliefs, as in Gandhara, are usually confined to a series of individual incidents, such as the example from a long frieze (fig. 14). Buddha is showing the Heaven of Sakra to his boyhood companion Nanda, who was one of his early converts.

The style of the Ikshvakus influenced the later art of South India and the early sculptural tradition of the island kingdom of Sri Lanka.



13. *Buddha's Descent from the Tushita Heaven*. India (Andhra Pradesh, Nagarjunakonda), Ikshvaku period, 2nd half of the 3rd century. White limestone, h. 48 in. (121.9 cm). Rogers Fund, 1928 (28.31)

14. *Conversion and Ordination of Nanda*. India (Andhra Pradesh, Goli), Ikshvaku period, 3rd century. White limestone, l. 89½ in. (227.3 cm). Rogers Fund, 1930 (30.29)





15. *Standing Buddha*. India (Mathura), Gupta period, 5th century. Mottled red sandstone, h. 33 $\frac{5}{8}$ in. (85.5 cm). Purchase, Enid A. Haupt Gift, 1979 (1979.6)

GUPTA PERIOD (4TH–6TH CENTURY)

The Gupta emperors conquered and unified a large portion of North India. Scholars consider the Gupta period to be India's classical age of literature, theater, and visual arts. The artistic formulas that came to dominate all the arts of later India were codified during this period. In sculpture and painting the Gupta period is characterized by suave, sensual, and refined images with flowing volumes. Artists strove to convey the inner spirit. The standard of beauty derived from literary metaphors. Thus, the Buddha (fig. 15) has a head like an egg, eyes like fish, lips like lotus petals, and a chin like a mango stone. His robe stems from

Gandharan models, but the folds have been reduced to a stringlike surface pattern, a style typical of Mathura, which continued to be an important artistic center. The treatment of the robe serves to dematerialize both the cloth and the body beneath and therefore to convey the insubstantiality of the world as viewed by Buddhists. The aesthetic solutions reached in this type of image had enormous impact on the Buddhist art of Asia.

The great religions of India—Hinduism, Buddhism, and Jainism—flourished during the Gupta period. Nature deities were enlisted as symbolic guardians by all of them. The serpent king and queen (fig. 16) can be identified by their postures and garb and especially by the multiheaded



16a, b. *Serpent King and Queen* (Nagaraja and Nagini). India (Madhya Pradesh), Gupta period, ca. 2nd quarter of the 5th century. Stone, h. (a) 38 $\frac{3}{8}$ in. (98.7 cm); (b) 34 $\frac{1}{2}$ in. (87.6 cm). Gift of The Kronos Collections, 1987 (1987.415.1,2)

cobras behind them. These early examples typify the subtle shift from Kushan to Gupta style. In the Gupta period for the first time there was a great outpouring of Hindu sculpture and architecture. The forms in which the great gods of Hinduism

were portrayed began to be standardized. Many Hindu temples were made of brick and decorated with terracotta plaques. Figure 17 shows Krishna, one of the earthly incarnations of Vishnu, the Preserver, fighting a demon who has taken the form of



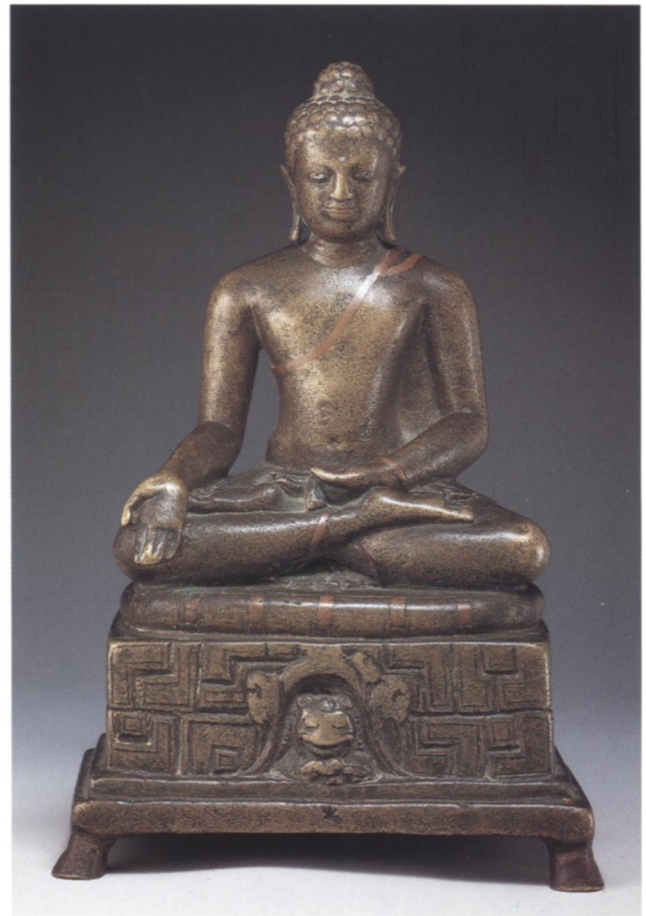
17. *Krishna Battling the Horse Demon, Keshi*. India (Uttar Pradesh), Gupta period, 5th century. Terracotta, h. 21 in. (53.3 cm). Purchase, Florence and Herbert Irving Gift, 1991 (1991.300)



18. *Standing Buddha*. India, post-Gupta period, late 6th–early 7th century. Bronze, h. 19½ in. (49.5 cm). Purchase, Florance Waterbury Bequest, 1969 (69.222)

a horse. It exemplifies the fluid modeling and overall harmony of form that are hallmarks of the Gupta style.

Because of the extent of the Gupta empire, its culture left an indelible mark on many smaller kingdoms that followed. Two Buddhas in the Museum's collection are typical of the post-Gupta traditions. The large standing Buddha (fig. 18) was taken to Nepal in antiquity. It is precisely the kind of image that influenced the early sculptures of that kingdom. The lean seated Buddha with closely clinging robe (fig. 19) is in the style of Sarnath, the city in Uttar Pradesh in which the Buddha preached his first sermon. Sarnath was a major center of art production throughout the Gupta period, and the style developed there was extremely influential on later Indian art.



19. *Seated Buddha*. India, post-Gupta period, late Sarnath style, late 6th–1st half of the 7th century. Bronze inlaid with silver and copper, h. 7 in. (17.8 cm). Samuel Eilenberg Collection, Purchase, Rogers Fund, 1987 (1987.218.2)



20. *Standing Buddha*.
Pakistan, Gandhara style, ca.
6th century. Bronze, h. 13¼ in.
(33.7 cm). Purchase, Rogers,
Fletcher, Pfeiffer and Harris
Brisbane Dick Funds and
Joseph Pulitzer Bequest, 1981
(1981.188)

GANDHARA (3RD–6TH CENTURY)

The third and fourth centuries saw the weakening of the Kushan empire and the destabilization of much of the Buddhist community in Gandhara. By the fourth century the Kushans had lost all their territory north of the Hindu Kush to invading nomads from central Asia. The White Huns, the most important of the invaders, destroyed most of the Buddhist monuments and religious institutions in what is now Pakistan. Nevertheless, Buddhism continued to flourish in Afghanistan and to a lesser extent in Udayana (Swat Valley). From the sixth through the ninth century a few small bronze statues—mainly standing Buddhas and bodhisattvas—were produced. Some of them were carried by foreign pilgrims and traders along the Silk Road and became important in the transmission of Indian styles to central Asia, China, and Japan. The drapery of this superb example (fig. 20) is closely related to that of Kushan-period sculptures from the ancient region of Gandhara. The fleshiness of the face and the scrolling motifs on the inner edge of the halo, however, show Gupta influence. Also important in the spread of Buddhist styles were small portable shrines, carved from schist and perhaps based on Roman ivory folding tablets. One such shrine (fig. 21) shows on its exterior a squatting man with a child in the basket strapped to his back and on its interior the birth and death of the Buddha.



BACK



FRONT

21a, b. *Section of a Portable Shrine with Two Scenes from the Life of the Buddha*. Pakistan (ancient region of Gandhara), ca. 5th century. Stone, h. 3⁷/₁₆ in. (8.7 cm). Samuel Eilenberg Collection, Gift of Samuel Eilenberg, 1987 (1987.142.53)



22. *Vishnu as Vaikuntha Chaturmurti*. India (Kashmir), ca. 2nd half of the 8th century. Stone, h. 41 $\frac{1}{8}$ in. (104.5 cm). Purchase, Florence and Herbert Irving Gift, 1991 (1991.301)

♦ MEDIEVAL INDIA ♦

KINGDOMS OF THE NORTHWEST: KASHMIR, SHAHI, AND SWAT VALLEY (8TH–13TH CENTURY)

The artistic traditions of the northwest grew out of the Greco-Buddhist art of Gandhara, fertilized by the styles of North India, Iran, and central Asia. Artists continued to be influenced by the classically inspired, naturalistic representation of the human body that had been favored in Gandhara during the Kushan period. This tendency was tempered, however, by the more conceptualized ideal favored by Indian sculptors. In the art of Kashmir the result can be seen in the harmoniously integrated forms and muscular chest of a standing stone figure of Vishnu (fig. 22). This image conflates several of Vishnu's cults. For example, the face of a boar on his left and a lion on his right allude to two of his ten incarnations. His two right arms are missing but he retains two of the original attributes: a shell (war trumpet) and the dwarf Chakraparusha (the human personification of his war discus). The multiple arms and hands seen in representations of Indian gods display attributes or gestures that allude to their many powers. Thus Durga (fig. 24), a militant form of the Great Goddess, holds a sword, a bell, and a rhyton in the shape of a ram's head, perhaps alluding to her propensity for drinking blood. Her missing right hand was probably raised in *abhayamudra*, a gesture that quiets fear. She is flanked by two acolytes holding manuscripts.

Esoteric Buddhism, a form of the religion that included secret rites and a greatly expanded pantheon, was popular in Kashmir and the Swat Valley. New types of images evolved. For example, a unique three-sided object, perhaps a reliquary, from Kashmir (fig. 25) shows the Buddha in a special form. Seated in the center of the relief, he is being consecrated in the *Tushita* (Joyful) Heaven before his birth on earth. The scene can be identified by its overall configuration, by his preaching gesture (*dharmachakramudra*), and by his unusual attire, which includes elaborate jewelry and a pointed cape. This innovative, resplendent form of the Buddha is also seen in a large bronze (fig. 23) in which he wears the same unusual cape.

A category of sculptures related to those of Kashmir is just beginning to be identified. Possibly they were made in the Swat Valley during the medieval period. The facial type is slightly different from Kashmiri norms, as are the styles of ornament. Also, the sculpture



23. *Crowned and Jeweled Buddha*. India (Kashmir), 9th century. Bronze, h. 20 $\frac{3}{8}$ in. (51.8 cm). Gift of Ben Heller, 1970 (1970.297)



has a distinctive élan, perhaps derived from Gupta art, that can be seen in the early statue of the Buddhist deity Padmapani Lokeshvara (fig. 26), a form of Avalokiteshvara, the Bodhisattva of Infinite Compassion. The *padma* (lotus) that the deity holds is the ultimate Indian metaphor for transcendence: it grows out of the mud, blooms unsullied atop the water, and opens to the sun. Another superb Swat Valley example, with delicate modeling, is the statue of the bodhisattva Maitreya, the Future Buddha (fig. 27), identified by the water bottle that he holds. Like Kashmir, the Swat Valley also produced Hindu sculpture, such as this rare trinity (fig. 28), perhaps an image of Shiva as



25. *Reliquary(?) with Scenes from the Life of the Buddha.* India or Pakistan (Kashmir region), ca. 10th century. Bone with traces of colors and gold paint, h. 5 $\frac{3}{8}$ in. (13.7 cm). Gift of The Kronos Collections, 1985 (1985.392.1)

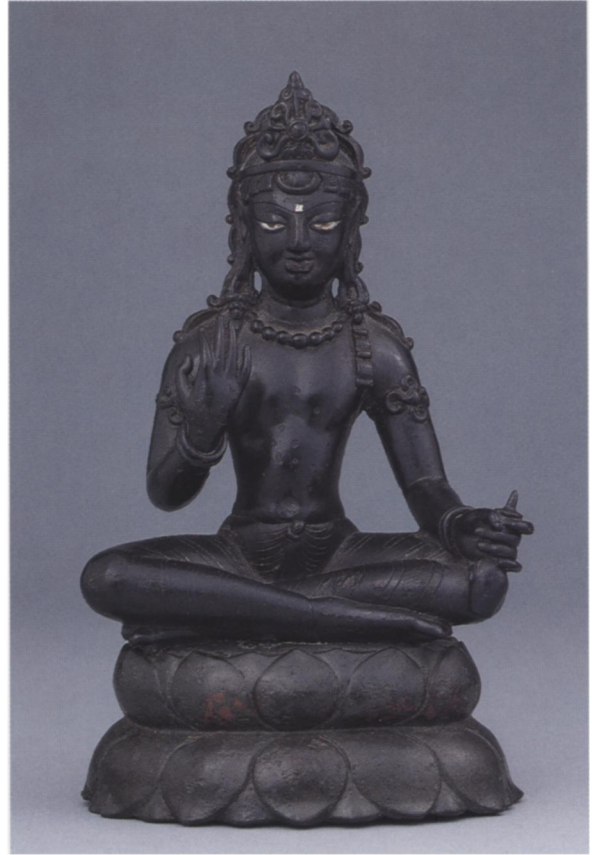
24. *Standing Four-Armed Durga.* India (Kashmir), 9th century. Stone, h. 12 $\frac{3}{8}$ in. (31.4 cm). Gift of Mr. and Mrs. Perry J. Lewis, 1984 (1984.488)

Mahesha, the Manifest Supreme God, who gave birth to Brahma (to his left) and Vishnu (to his right).

Another major art-producing kingdom of the period was that of the Hindu Shahis in Afghanistan. They are best known for a small corpus of sculptures carved in white marble. The *linga* (phallus) is an important symbol that represents the creative potential of Shiva, one of the principal gods of the Hindu pantheon. The *ekhamukhalinga* (fig. 29) shows the face of the god as he begins to manifest himself out of the *linga*. In this example Shiva's features derive from prototypes developed in Kashmir.



26. *Padmapani Lokeshvara Seated in Meditation*. Pakistan (North-West Frontier Province, probably Swat Valley or Kashmir), 7th century. Bronze inlaid with silver and copper, h. 8¾ in. (22.2 cm). Harris Brisbane Dick and Fletcher Funds, 1974 (1974.273)



27. *Bodhisattva Maitreya*. Pakistan (North-West Frontier Province, probably Swat Valley), ca. 7th century. Bronze inlaid with silver, h. 7½ in. (18.1 cm). Gift of Mr. and Mrs. A. Richard Benedek, 1978 (1978.536)



28. *Brahma, Shiva, and Vishnu*. Pakistan (North-West Frontier Province, probably Swat Valley), 9th century. Bronze inlaid with silver, h. 5¼ in. (13.3 cm). Edith Perry Chapman and Rogers Funds, 1980 (1980.118)



29. *Linga with One Face*
(Ekamukhalinga). Afghanistan,
Shahi period, 9th century. White
marble, h. 22 $\frac{3}{8}$ in. (57 cm).
Rogers Fund, 1980 (1980.415)



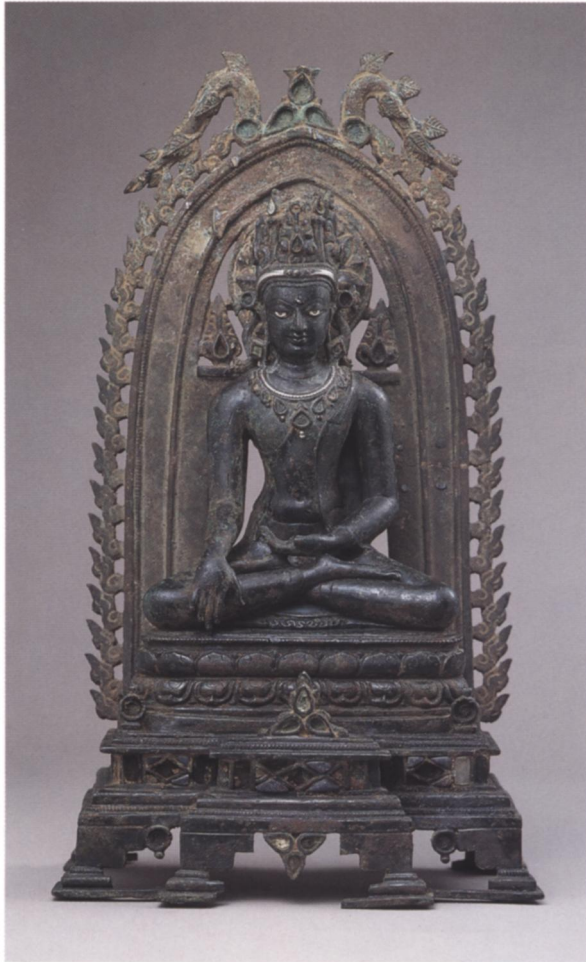
30. *Standing Buddha*. India (Bihar), Pala period, 2nd half of the 8th century. Stone, h. 51½ in. (130.8 cm). Purchase, Friends of Asian Art Gifts, 1990 (1990.115)

KINGDOMS OF EASTERN INDIA (8TH–13TH CENTURY)

The Pala and Sena dynasties of northeastern India ruled over the area of present-day Bihar, West Bengal, and Bangladesh from the late eighth to the early thirteenth century. The standing Buddha (fig. 30) is an example of early Pala art. Its elongated body and smooth robe show the influence of the Gupta-period Sarnath style. Mature Pala art is characterized by more baroque ornament and an emphasis on fluid outlines rather than on the volumes of the forms. Esoteric Buddhism, with its secret rites and greatly expanded pantheon of gods, became the dominant form during this period. The Buddhist art of the Palas was particularly influential because their

territories included most of the major Buddhist pilgrimage sites, which attracted visitors and students from all over Asia. Through these contacts, Pala bronzes and paintings were widely disseminated throughout South and Southeast Asia, where they had a tremendous impact. The Crowned and Jeweled Buddha (fig. 31) was purportedly found in Burma (Myanmar). The Metropolitan Museum of Art owns another, similar statue that is known to have arrived in Thailand no later than the twelfth century because its halo was replaced at that time by one of Thai manufacture.

As was typical during most periods in India, Hinduism and Buddhism flourished side by side, and the same styles of art were used in both. The small sculpture of *Umamaheshvara* (Maheshvara [Shiva] and his wife, Uma [Parvati]) portrays the



31. *Seated Crowned and Jeweled Buddha*. India (Bihar), Pala period, Kurkihar style, late 10th century. Bronze inlaid with silver, lapis lazuli, and rock crystal, h. 12¾ in. (32.4 cm). Gift of Miriam and Ira D. Wallach Foundation, 1993 (1993.311a,b)



32. *Shiva Seated with Uma* (Umamaheshvara). India, Pala period, 9th–10th century. Bronze, h. 8 in. (20.3 cm). Rogers Fund, 1978 (1978.253)



33. *Seated Six-Armed Male Deity*: India (Bengal), Pala period, 12th century. Black stone, h. 39 in. (99.1 cm). Gift of Florence and Herbert Irving, in memory of Alice Boney, 1991 (1991.421)



34. *Durga as the Slayer of the Demon Buffalo* (Mahishasurmardini). India, Pala period, 12th century. Argilite, h. 5 $\frac{3}{8}$ in. (13.5 cm). Purchase, Diana and Arthur G. Altschul Gift, 1993 (1993.7)



35. Cover from an *Ashtasahasrika Prajnaparamita Manuscript* (detail). India, late 9th century. Ink and colors on wood, with metal insets, $2\frac{1}{4} \times 22\frac{3}{8}$ in. (5.7 x 56.8 cm). Gift of The Kronos Collections and Mr. and Mrs. Peter Findlay, 1979 (1979.511)

couple in an intimate embrace that suggests the complete union of their opposite natures (fig. 32). The base of the sculpture shows their two sons, the warrior Skanda and the elephant-headed god of good fortune, Ganesha, on either side with a devotee carrying a *trishula* (trident) in the center. Below Shiva's foot is his vehicle, the bull Nandin. An unidentified syncretic Hindu god (fig. 33) combines aspects of Shiva, Brahma, and Vishnu. Shiva seems to be predominant, as indicated by the vertical third eye in the god's forehead and by the presence of Nandin in the lotus scroll on the base. The style is typical of the late Pala period. Like most Indian sculpture, this statue is carved in high relief, not in the round. An extraordinary miniature stela (fig. 34) shows Durga in her most characteristic pose, as the slayer of the demon Mahisha, disguised as a buffalo. The astonishing plasticity and subtlety of the sculpture put it on a par with the finest large-scale Pala statues, while its small size affords the viewer the delight of intimate discovery of its fine details. This icon, despite its extraordinary power, has a playfulness and sensuality that make it readily accessible.

Painting is known to have existed in India at least as early as the Kushan period. Little early

work survives, however. The great frescoes at Ajanta, in central India, are the most important exceptions. They date from the Gupta period. Most large-scale Pala paintings were destroyed during the Muslim invasions of North India, beginning in the tenth century. However, paintings on palm-leaf manuscript pages, together with the painted wood covers that protected them, have survived in great numbers from the Pala period. One such manuscript cover (fig. 35) shows *Prajnaparamita*, the Goddess of Transcendental Wisdom in the Esoteric Buddhist tradition. She is surrounded by four scenes from the life of the Buddha. This is one of the earliest portable paintings from India and seems to be intermediary between the Gupta and Pala styles. The fluid drawing and choice of colors are close to Gupta prototypes, whereas the format and overall approach are akin to Pala examples.

KINGDOMS OF SOUTH INDIA: PANDYAS (6TH–10TH CENTURY)

At the same time that new states began to emerge from the former Gupta empire of North India, royal families in the south, which had never been under Gupta authority, began to create powerful



36. *Seated Four-Armed Vishnu*. India (Tamil Nadu), Pandya dynasty, 2nd half of the 8th–early 9th century. Granite, h. 9 ft. 9 in. (2.97 m). Purchase, The Charles Englehard Foundation Gift, in memory of Charles Englehard, 1984 (1984.296)

polities. The most important of these families were the Pallavas, Cholas, and Pandyas. The art of South India grew out of the artistic traditions of its northern neighbor Andhra. The sculpture of the Pandyas, who ruled in Tamil Nadu, south of the Vellar River, has been little studied. It is typified by lithe, naturalistic poses; surfaces largely uninterrupted by decoration; and an unusual grace and natural elegance. The gigantic seated image of Vishnu (fig. 36) is the largest sculpture in the col-

lection and gives some sense of the monumental scale that Indian sculpture can achieve. Most Indian gods have mounts—beasts or mythological creatures on which to ride—such as Garuda (fig. 37), the man-bird vehicle of Vishnu. Garuda's wings, the tips of which have broken off, can be seen behind his upper arms. Originally, as in our installation, he probably attended a statue of Vishnu.



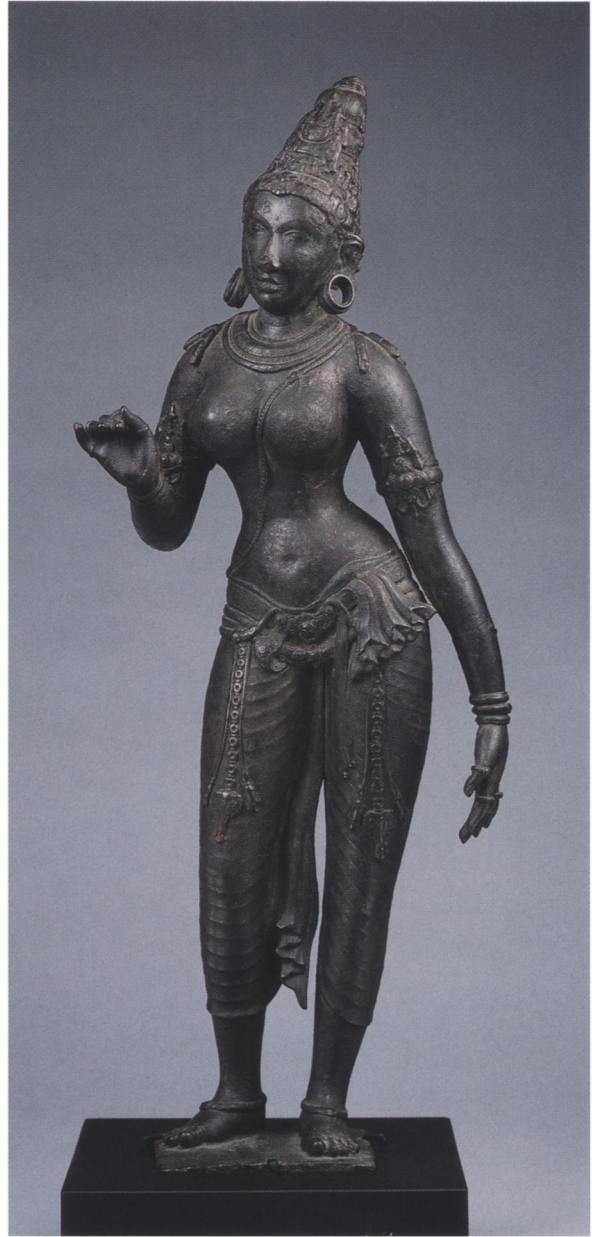
37. *Garuda Seated in Royal Ease*. India (Tamil Nadu), Pandya dynasty, 2nd half of the 8th–early 9th century. Granite, h. 54¼ in. (137.8 cm). Gift of Alice and Nasli M. Heeramaneck, 1983 (1983.518)

KINGDOMS OF SOUTH INDIA: CHOLAS, HOYSALAS AND VIJAYANAGARS (9TH–15TH CENTURY)

From the ninth to the thirteenth century, the Cholas, centered around Thanjavur, were the pre-eminent dynasty in Tamil Nadu. They originated a tradition of large-scale, cast, copper-alloy Hindu sculpture in the round. These metal statues were used as icons and processional images, augmenting the stone ones permanently ensconced in temples. The superb statue of the goddess Parvati (fig. 38), the wife of Shiva, exemplifies both the Indian conception of the female and the best of Chola sculpture. The contours are lithe and harmonious, her ample forms are seamlessly integrated into a balanced whole, and the beautifully realized decorative elements are subordinated to the overall volumes. There is an almost perfect balance of realism and abstraction.

Ritual dance was practiced as an integral part of the ceremonies of the Hindu temple, and many of the postures found in Indian sculpture derive from it. Perhaps the most famous image in all of Indian art is the Nataraja—Shiva in the midst of his cosmic dance (fig. 39). It was under the Cholas that the Nataraja found its most brilliant realization. The concept combines in a single image Shiva's roles as the creator, preserver, and destroyer of the universe. It also conveys the Indian idea of the never-ending cycles of time. Shiva dances on a dwarf, the symbol of ignorance, and raises his lower right hand in a gesture of reassurance. For devotees, the statue suggests that, through belief in Shiva, salvation from the perpetual cycle of rebirth can be achieved.

In South India cults often developed around saints whose devotion to the Hindu gods was particularly admired. One of these was a woman, Ammaiyar (fig. 40), who came from the village of Karaikkal. She was renowned for her severe austerities as well as her habit of singing to conjure up visions of Shiva dancing. She holds a pair of small cymbals, which she may have just struck, for she appears to be listening and her gaze is rapturous.



38. *Standing Parvati*. India (Tamil Nadu), Chola period, ca. 1st quarter of the 10th century. Copper alloy, h. 27 $\frac{3}{8}$ in. (69.5 cm). Bequest of Cora Timken Burnett, 1956 (57.51.3)



39. *Shiva as Lord of the Dance (Nataraja)*. India (Tamil Nadu), Chola period, ca. late 11th century. Copper alloy, h. 26 $\frac{7}{8}$ in. (68.3 cm). Gift of R. H. Ellsworth Ltd., in honor of Susan Dillon, 1987 (1987.80.1)



40. *Seated Saint, Karaikkal Ammaiyar*. India (Tamil Nadu), late Chola or early Vijayanagar period, 14th century. Copper alloy, h. 9 1/8 in. (23.2 cm). Purchase, Edward J. Gallagher Jr. Bequest, in memory of his father, Edward Joseph Gallagher, his mother, Ann Hay Gallagher, and his son, Edward Joseph Gallagher III, 1982 (1982.220.11)

Although most Chola temples are carved from granite and decorated on the outside with numerous reliefs, stone sculpture in the round is unusual. However, there exists a small group of large, seated, fully carved figures that were once identified as Brahma. They are now thought to represent Mahesha, a form of Shiva from whom his devotees believe Brahma and Vishnu were born. The statue in the Metropolitan (fig. 41) has the face and attributes associated with Vishnu on the proper right side and those of Brahma on the left. At the back of the head is the face of Rudra, an early form of Shiva.

From the tenth through the twelfth century the Hoysalas, another South Indian dynasty, flourished in the southern portion of modern Karnataka. Their art is distinguished by its intricate carving style and the fact that many images are inscribed

by the artists who created them. Keshava (fig. 42), one of the twenty-four names for Vishnu in this region, is flanked by his consorts, Shridevi and Bhudevi. Surrounding his head are his ten avatars (earthly appearances). The inscription on the base records the image as one by Dasoja of Balligrama, a sculptor known to us from other inscribed images at Belur, where he and his son Chavana worked.

In India, probably as early as the Gupta period, bhakti, a form of direct worship that did not require the intercession of a priest, became popular. *Darshan*, seeing and being seen by the image of the god, became a spiritual act. Indian gods, there-



41. *Shiva as Mahesha (or Brahma?)*. South India (Tamil Nadu), Chola period, 10th century. Granite, h. 58 in. (147.3 cm). Eggleston Fund, 1927 (27.79)



42. *Standing Vishnu as Keshava*. India (Karnataka, probably Belur), Hoysala period, 1st quarter of the 12th century. Stone, h. 56½ in. (143.5 cm). Rogers Fund, 1918 (18.41)



43. *Yashoda and Krishna*. India (probably Karnataka), Vijayanagar period, ca. early 14th century. Copper, h. 13 $\frac{3}{8}$ in. (33.3 cm). Purchase, Lita Annenberg Hazen Charitable Trust Gift, in honor of Cynthia Hazen and Leon Bernard Polsky, 1982 (1982.220.8)

fore, are given open, staring eyes that meet and return the viewer's gaze. Krishna, one of the incarnations of Vishnu, is an infant superhero and becomes in later life a supreme lover. The statue of Krishna being nursed by his foster mother, Yashoda, is extraordinarily tender and voluptuous (fig. 43). Yashoda stares out at the viewer and seems to invite communion through

her with the infant god in this most intimate of moments. Although the metallurgic makeup of this statue is similar to early Chola sculptures, its style is distinct. It is said to have come from Karnataka, the epicenter of the Vijayanagar kingdom, which ruled a large part of South India from the fourteenth to the sixteenth century.

**NORTH INDIA: ORISSA, RAJASTHAN,
GUJARAT, AND CENTRAL INDIA
(9TH–13TH CENTURY)**

The whole of India was not politically unified until recent times. In the medieval period a large number of kingdoms flourished in North India, in Orissa, Rajasthan, and Gujarat, and in Central India in the region that now comprises the modern

states of Uttar Pradesh and Madhya Pradesh. Artistic styles varied from place to place. All derived from Gupta idioms, but ornament and contours became more prominent than volume. The sinuous contours and richly ornamented surfaces of the marvelous celestial dancing figure (fig. 44) exemplify this shift in style. The artist has twisted her into an extraordinary pose that captures the essence of her movement. Elaborate jewelry em-



44. *Dancing Devata*. India (Uttar Pradesh), early 12th century. Stone, h. 33½ in. (85.1 cm). Promised Gift of Florence and Herbert Irving



45. *Shalabanjika (Dryad)*. India (Orissa, Bhuvaneswar), 12th–13th century. Stone with iron deposits, h. 42½ in. (108 cm). Rogers Fund, 1965 (65.108)



46. *Loving Couple (Mithuna)*. India (Orissa), 13th century. Stone with iron deposits, h. 72 in. (182.8 cm). Purchase, Florence Waterbury Bequest, 1970 (1970.44)

Opposite: 47. *Seated Jain Tirthankara*. India (Gujarat or Rajasthan), Solanki period, 11th century. White marble, h. 39 in. (99.1 cm). Purchase, Florence and Herbert Irving Gift, 1992 (1992.131)

phasizes her motion, both in the way the swags and chains follow the contours of her body and in the upward thrust of the spiked elements of her crown.

A temple was often envisioned as the central axis of the world, in the form of a mountain inhabited by a god. The temple itself was therefore worshiped. This was done by circumambulation (walking around the exterior, in this case in a counterclockwise path) and by viewing its small inner sanctum. The outside of the temple was usu-

ally covered with myriad reliefs. Some portrayed aspects of the god within or related deities; others represented the mythological inhabitants of the mountain. These might include nature goddesses, such as the tree spirit (fig. 45), who is a distant relative of the early *yakshis*. *Mithunas* (loving couples) are also found on temple facades. This couple (fig. 46) peer rapturously into each other's eyes as they intertwine like vines. Erotic sculptures such as this are a symbol of the dissolution of duality: sexual bliss is likened to spiritual release.



From early times this imagery of paired figures augmented the iconic representations of deities and holy figures.

The frontal yogic posture of the seated meditating Jain saint, or Tirthankara (fig. 47), traces its ancestry back to at least the second millennium B.C. It reflects another side of the Indian religious experience: the quiescence of the calmed mind. The statue radiates peace. Its gaze is neither inward nor outward but focusless. Many of the Jains were traders, and the coastal state of Gujarat became their great stronghold. Stone sculptures from this area are usually carved in white marble.

According to Indian belief, *maya* (illusion) blinds mankind to a true understanding of reality. The dualism that structures ordinary thinking—male-female, good-evil, beauty-ugliness—is one of the greatest of obstacles. Therefore, Indian gods often have multiple forms, including pacific and horrific ones—all of which must be accepted by the adorant as aspects of the ultimate. Chamunda (fig. 48) is an angry form of the Hindu Great Goddess, the incarnation of female energy. This blood-thirsty deity is shown with a skeletal face, bulging eyes, and a shrunken stomach on which perches a scorpion, a symbol of death.



48. *Chamunda, the Horrific Destroyer of Evil*. India (Madhya Pradesh), 10th–11th century. Sandstone, h. 44½ in. (113 cm). Purchase, Anonymous Gift and Rogers Fund, 1989 (1989.121)



49. *Ceiling of a Jain Meeting Hall*. India (Gujarat, Patan), 1594–96. Teak with traces of color, h. (approx.) 15 ft. (4.58 m). Gift of Robert W. and Lockwood de Forest, 1916 (16.133)

♦ LATE INDIA ♦

JAIN MANDAPA

This carved wooden dome and its balconies and supports (fig. 49) were part of the *gudhamandapa* (meeting and prayer hall) of the Jain temple Vadi Parsvantatha in Patan, Gujarat. The temple was dedicated on May 13, 1596. The ensemble is a particularly fine and elaborate example of early Gujarati wood carving. The mandapa was given to the Museum in a somewhat fragmentary state. Some of the elements—in particular, eight large supporting bracket figures of musicians and dancers that rose toward the dome—had been lost and are known only from early photographs. Traces of pigment suggest that the interior of the structure was once brightly painted.

MINIATURE PAINTING

As early as the eighth century Muslim invaders began to establish footholds in India. By the end of the twelfth century, a Muslim state was established in the north with its capital at Delhi. At the Metropolitan Museum, Muslim art is housed in the Department of Islamic Art; therefore, examples will not be presented here. A few sixteenth-century Hindu manuscript paintings made in this area in an indigenous Indian style have survived. They are grouped together by scholars as the Chaurapanchasika style. It is characterized by energized linear drawing, a limited palette of saturated colors, and figures wearing particular modes of dress. The page in figure 50 comes from a manuscript of the life of Krishna, the incarnation of Vishnu as a cowherd. The painting gives some indication of the power and energy of the style. In the late sixteenth century Akbar, the third of the great Mughal emperors, finally succeeded in unifying a large portion of northern India. His descendants ruled a vast area of India for the next century. They produced a cosmopolitan style that blended Persian, traditional Indian, and European styles. It was very influential on the art of India's petty states and mixed with earlier traditions in a variety of ways. Apart from Mughal art, Indian painting of the seventeenth and eighteenth centuries is divided according to geography into three major categories: Rajasthani, Pahari (of the Punjab Hills), and Deccani (of the great central Indian plateau).



50. *Gopis Beseeching Krishna to Return Their Clothing*. India (Delhi), ca. 1560. Ink and colors on paper, 7 ⁵/₈ x 10 ¹/₈ in. (19.2 x 25.7 cm). Gift of H. Rubin Foundation Inc., 1972 (1972.260)

Most Indian Hindu miniatures were produced in unbound sets for the use of the maharaja and his immediate court. Among their most common subjects were *ragamalas*. *Ragas* are melodic formulas used by musicians as the basis for elaborate improvisations. They are associated with specific times of the day and months of the year, as well as with a codified visual imagery. This superb *ragamala* painting (fig. 51) by the Muslim artist Ruknudin, who worked exclusively at the Hindu court of Bundi, is in a naturalistic style influenced by that of the Mughal court. In the late seventeenth century Rajasthani armies fought along with the Mughals against the Deccani states. Rajasthani artists accompanied their patrons in the campaigns, and in some cases a blending of Deccani and Rajasthani styles occurred. Therefore, the provenance of this unusual painting of fighting demons (fig. 52) is unclear, as is its subject matter. It shows a mixture of the idioms of Bikaner (a Rajasthani principality) and the Deccan. The milkmaids in the middle ground seem unaware of the menacing danger of the forest, represented by the extraordi-

nary demons. These demons are directly related to ones seen in central Asian and Persian paintings.

A continuous tradition of miniature painting did not develop in the extreme north of India in the Punjab Hills until the late seventeenth century. No antecedents are known for the new style, with its vibrant colors, bold patterns, decorative use of gold and silver, and psychological intensity. The painting (fig. 53) from Basohli, the state in which the style originated, shows Shiva and Parvati playing dice. The fervor of the encounter—Shiva has just cheated his wife of her necklace—is mirrored in the brilliant colors and bold patterns of the picture. Such paintings were probably used to enhance devotion. By the mid-eighteenth century the idiom had begun to shift toward a bucolic, more representational manner. One of the most frequently illustrated texts was the *Ramayana*, the story of the abduction and deliverance of Sita, the wife of Rama (an incarnation of Vishnu). Here Rama and Sita are visiting a hermitage (fig. 54). The landscape plays a vital role in establishing the mood of the picture.



51. *Two Ascetics beneath a Tree*. India (Rajasthan, Bikaner), 1685. Ink and colors on paper, 6 x 4 $\frac{3}{4}$ in. (15.2 x 12.1 cm). Gift of Peter and Wendy Findlay, 1978 (1978.540.2)



52. *Demons Fighting over an Animal Limb*. India (Rajasthan or the Deccan), late 17th century. Ink and colors on paper, 11 $\frac{5}{8}$ x 7 $\frac{3}{8}$ in. (29.4 x 18.6 cm). Gift of Doris Rubin, in memory of Harry Rubin, 1989 (1989.236.3)



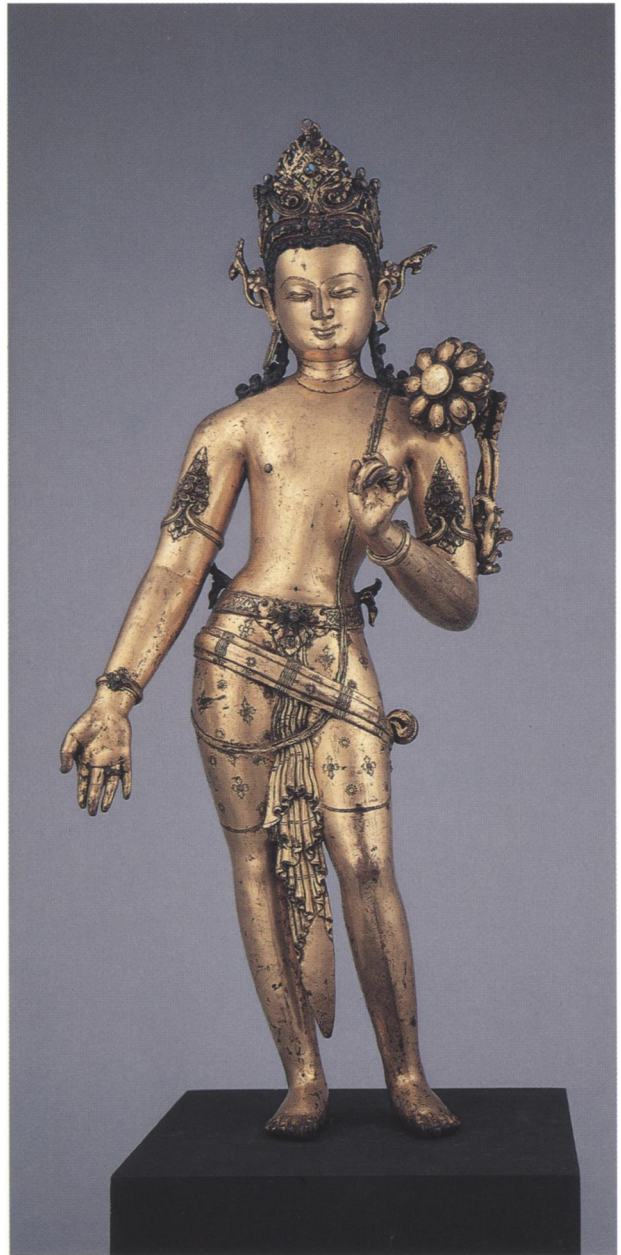
53. *Shiva and Parvati*. India (Punjab Hills, Basohli), late 17th century. Ink, colors, silver, and gold on paper, 6¾ x 11 in. (17.1 x 27.9 cm). Gift of Dr. J. C. Burnett, 1957 (57.185.2)



54. *Rama, Sita, and Lakshmana at the Hermitage*. India (Punjab Hills, Guler), ca. 1775–80. Ink and colors on paper, 9¾ x 14 in. (24.8 x 35.7 cm). Rogers and Seymour Funds, 1976 (1976.15)



55. *Standing Maitreya*. Nepal, 9th–10th century. Gilded copper alloy with polychrome, h. 26 in. (66 cm). Rogers Fund, 1982 (1982.220.12)



56. *Standing Padmapani*. Nepal, 11th–12th century. Gilded copper alloy inlaid with semiprecious stones, h. 26¼ in. (66.7 cm). Purchase, Bequests of Mary Clarke Thompson, Fanny Shapiro, Susan Dwight Bliss, Isaac D. Fletcher, William Gedney Beatty, John L. Cadwalader, and Kate Read Blacque, by exchange; Gifts of Mrs. Samuel T. Peters, Ida H. Ogilvie, Samuel T. Peters, and R. H. Bishop, F. C. Bishop and O. M. Bishop, by exchange; and Rogers, Seymour and Fletcher Funds, by exchange; and other gifts, funds and bequests from various donors, by exchange, 1982 (1982.220.2)

♦ THE HIMALAYAN KINGDOMS ♦

NEPAL

The religious and cultural life of Nepal shows the enduring legacy of its southern neighbor, India. Both Buddhism and Hinduism were transplanted to Nepal at an early date. Nepali sculpture and painting were heavily influenced by northern Indian styles until the thirteenth century. This can be clearly seen in the standing bodhisattva (fig. 55), whose fleshy ovoid face, languid body, and long dhoti derive from models of the Gupta-period Sarnath school. By the ninth century the art of the Pala dynasty in India had begun to be the dominant influence on Nepali art. Images became more stylized, surfaces were heavily ornamented, and body types became leaner and more elongated. The superb large sculpture of the bodhisattva Padmapani (fig. 56) exemplifies these tendencies. He stands in a characteristic Indian posture, the *tribhanga* (thrice-bent pose), with his head, chest, and hip thrust in opposing directions. The earliest Nepali paintings that survive were also influenced by the styles of northeastern India. A large number of medieval illustrated manuscripts on palm leaves survive as do the painted wooden covers in which they were kept. The particularly fine pair of covers (fig. 57; front cover at top) shows the lyric, languid drawing and soft colors typical of Nepali painting. The Nepali penchant for embellishment can be seen in two statues of goddesses, one Hindu (fig. 58), the other Buddhist (fig. 59). The delineation of each of the forms has become more significant than their overall integration. Nevertheless, they are beautifully crafted and both are spiritually compelling.



57. *Pair of Painted Manuscript Covers with Scenes from the Life of the Buddha*. Nepal, 12th century. Ink and colors on wood, each 2¼ x 13 in. (5.7 x 32.9 cm). Gift of Mr. and Mrs. Walter Eisenberg, 1984 (1984.479.1a,b)



58. *Standing Tara*. Nepal, 14th century. Gilded copper alloy, semi-precious stones, and colors, h. 20¼ in. (51.4 cm). Louis V. Bell Fund, 1966 (66.179)

59. *Durga as the Slayer of the Demon Buffalo* (Mahishasuramardini). Nepal, 14th–15th century. Gilded copper alloy inlaid with semi-precious stones, h. 8¼ in. (21 cm). Gift of Alice and Nasli M. Heeramaneck, 1986 (1986.498)



TIBET

Little Tibetan art prior to the tenth century survives. From the late eleventh until the thirteenth century, a number of *thankas* (paintings on cloth) and a group of small-scale stone carvings were produced in a style influenced by Pala India. This rare Esoteric Buddhist image of the twenty-one emanations of the goddess Tara (fig. 60), who was believed to be one of the chief aids to achieving salvation, exemplifies the style. At this time sets of *thankas* were often made to represent the five

Tathagatas (Cosmic Buddhas), each of whom was associated with a different color, mount, and direction. The stylistic components that tie this image of Amoghasiddhi, the Buddha of the North (fig. 61), to Indian models are clear (cf. fig. 31); but many elements, including the palette, jewelry, decorative devices, and overall composition are Tibetan. By the thirteenth century Nepali art had also begun to influence that of Tibet. This *thanka* (fig. 62) blends both styles and probably illustrates the communication of doctrine from a Buddha (top center) to siddhas (perfected ones, seen on the



60. *Stela with Twenty-one White Taras*. Probably Tibet, 2nd half of the 11th century. Stone with colors, h. 15¼ in. (38.7 cm). Lent by Florence and Herbert Irving



61. *The Buddha Amoghasiddhi Attended by Bodhisattvas*. Tibet, 1st half of the 13th century. Ink, opaque watercolor, and gold on cloth, 27 $\frac{1}{8}$ x 21 $\frac{1}{4}$ in. (68.8 x 54 cm). Purchase, Miriam and Ira D. Wallach Philanthropic Fund Gift, 1991 (1991.74)



62. *Portrait of a Great Teacher Surrounded by Lamas and Mahasiddhas*. Tibet, ca. 1300. Opaque watercolor and gold on cloth, 27 x 21½ in. (68.5 x 54.6 cm). Purchase, Friends of Asian Art Gifts, 1987 (1987.144)

bottom half of the surround), to the unidentified teacher in the center, to the lineage of monks (top half of the surround). Such Esoteric Buddhist knowledge was secret and given directly only to a student who was deemed worthy. The mandala (ritual diagram; fig. 63) is also heavily influenced by Nepali styles. At the center is the palace inhabited by a *dakini* (horrific female demigod). It is

surrounded by concentric rings of water and fire, and by scenes in a graveyard. The building is divided into quadrants—for the four directions and the four Cosmic Buddhas who preside over them. The tiny central figure is ultimately an emanation of the absolute principle as defined in Buddhist cosmology.



63. *Mandala of Jnanadakini*. Tibet, school of the Ngor monastery, late 15th century. Opaque watercolor on cloth, 33¼ x 28⅞ in. (84.5 x 73.3 cm). Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1987 (1987.16)



64. *Vessel in the Form of an Ax*. Indonesia, Bronze Age, 2nd century B.C.–5th century A.D. Bronze, 41 $\frac{3}{8}$ in. (105 cm). Purchase, George McFadden Gift and Edith Perry Chapman Fund, 1993 (1993.525)

◆ SOUTHEAST ASIA ◆

PREHISTORIC

The earliest art-producing cultures of Southeast Asia are little known or understood. Their chief products were iron and bronze artifacts, as well as pottery. The most important and widely distributed prehistoric metalwork style is named Dong-son, after a site on the Tonkin plain of northern Vietnam. A related but distinct Thai style is Ban Chiang, named after a site in northeastern Thailand. Its famous pottery has abstracted zoomorphic designs (fig. 65), and its metalwork is covered with spiral motifs and often embellished with small animals and insects. The magnificent vessel in the shape of an ax (fig. 64) was probably a ritual object. Like other oversize vessels and weapons that have been found on some of the smaller Indonesian islands, it may have been commissioned by a merchant for trade to a local chief.



65. *Vessel with a Flaring Foot*. Thailand (Ban Chiang), 4th century B.C.–3rd century A.D. Terracotta with buff slip, h. 6¾ in. (17.2 cm). Gift of Andre Emerich Gallery Inc., 1988 (1988.224.1). *Jar*. Thailand (Ban Chiang), 4th century B.C.–3rd century A.D. Terracotta with buff slip, h. 10⅞ in. (27.7 cm). Gift of Cynthia Hazen Polsky, 1987 (1987.424.9). *Stem Cup*. Thailand (Ban Chiang), 1500–1250 B.C. Terracotta with buff slip and incised decoration, h. 9½ in. (24.1 cm). Gift of Cynthia Hazen Polsky, 1987 (1987.424.4.2).

PRE-ANGKOR (6TH–9TH CENTURY)

The roots of the classical tradition of Southeast Asian art lie in the historical contacts that existed between Southeast Asia and India. In early times the trade route by sea from the West to China entailed several layovers. At least as early as the second century B.C., India served as a stopping place. Java and the Thai Peninsula provided others. Along this route came not only goods but also Indian merchants, some of whom settled in Southeast Asia, intermarried with the local tribal nobility, and probably established small kingdoms. The culture that the traders brought with them included Indian cosmology, the religions of Hinduism and Buddhism, and a mode of government in which the state was headed by a divine king. All these ideas took root in Southeast Asia and formed the basis for the cultures that followed. A unique object that illustrates this fusion is the presentation bowl from Malaysia (fig. 66). Its shape is closely related to several other vessels found in mainland Southeast Asia, but in style its decorative frieze is most like Buddhist reliefs from the Ikshvaku kingdom of eastern India. The scene, a procession leading to a palace in which a musical event is taking place, may represent a jataka (a

story of one of the former lives of the Buddha). The modeling is fluid and extremely accomplished.

Beginning in the sixth century the sculptors of mainland Southeast Asia produced works of extraordinary brilliance and originality. Their art was based on Indian images and ideas of beauty. Particular emphasis was placed on creating smooth-flowing transitions between the volumes of the body. However, Southeast Asian artists departed from Indian aesthetic practice in a number of ways. They tempered Indian sensuality; also they carved major images in the round rather than in high relief, and depicted the human form with greater naturalism.

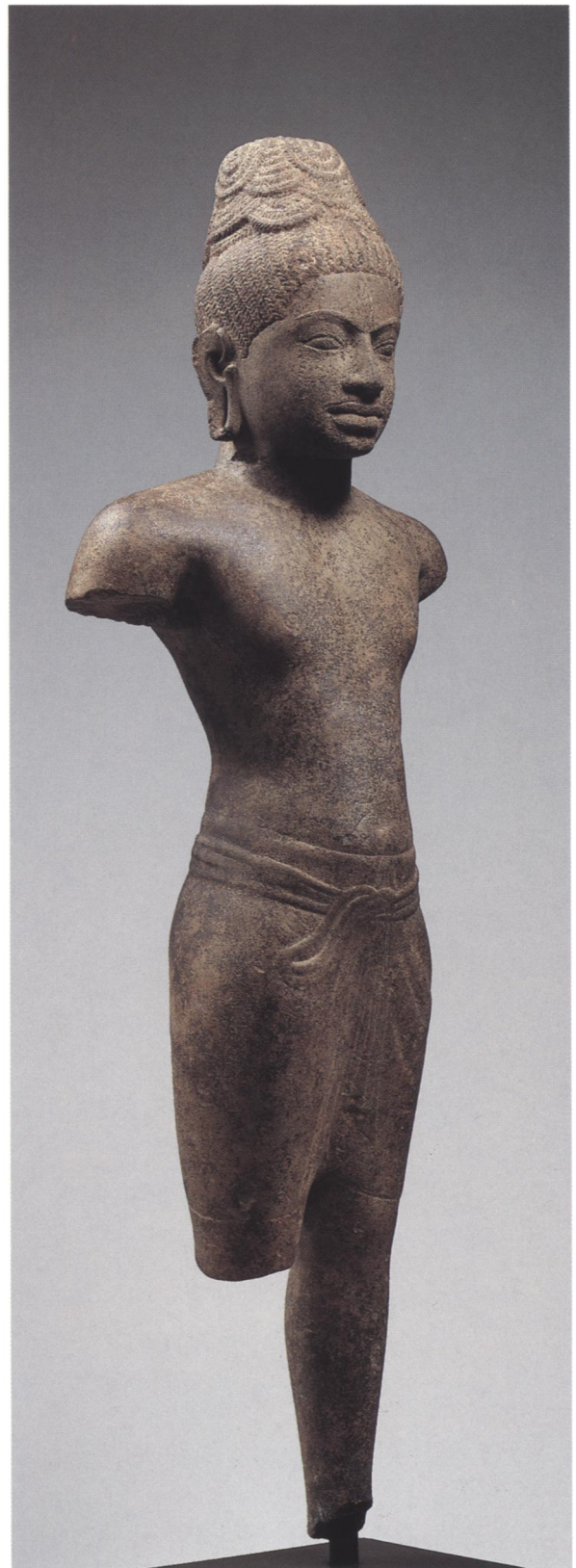
Sculptures of Cambodia and Vietnam before the ninth-century founding of Angkor, the capital of the great unified Cambodian kingdom, are usually not adorned with elaborate jewelry, as are their Indian counterparts. Their only decorations are elaborate hairstyles, miters, and the fashion in which their sarongs (wraparound skirts) are worn. Beneath the pared-down volumes of their forms, their muscles and bones are subtly delineated. They exude a sense of physicality and power (figs. 67, 68). Originally, stone supports, most of which have broken off, were retained by sculptors to support the extended arms of the figures. In Cambodia



66. *Presentation Bowl(?)*. Probably Malaysia, ca. 7th–8th century. Bronze, h. 8¼ in. (21 cm). Rogers Fund, 1975 (1975.419)



67. *Standing Hari-Hara*. Cambodia, Pre-Angkor period, late 7th–early 8th century. Sandstone, h. 35½ in. (90.1 cm). Purchase, Laurance S. Rockefeller Gift and Anonymous Gift, 1977 (1977.241)



68. *Standing Shiva*. Cambodia or Vietnam, Pre-Angkor period, late 7th–early 8th century. Sandstone, h. 24 in. (61 cm). Harris Brisbane Dick Fund, 1987 (1987.17)



69. *Standing Four-Armed Vishnu*. Vietnam (Mekong Delta), Pre-Angkor period, ca. 2nd half of the 7th century. Sandstone, h. 41 in. (104.1 cm). Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1992 (1992.53)

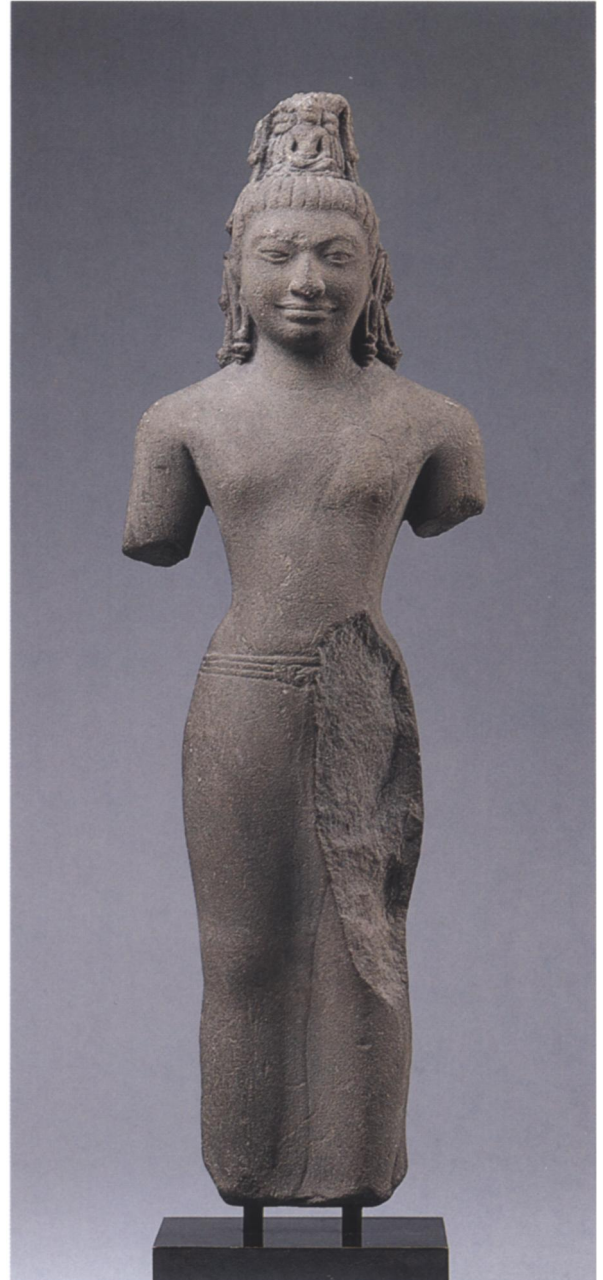
these took the form of a horseshoe arch. In Vietnam only the upper arms were connected by struts to the head (fig. 69). A portion of one strut remains on the right of the figure here. Statues of the most important Hindu gods predominated. These included Ganesha, the elephant-headed Hindu god of good fortune, who may owe his animal head to ancient masked rites of passage (fig. 71). His propitiation was believed to be vital to the success of any endeavor.

In peninsular Thailand a number of separate kingdoms flourished, and in most cases scholars cannot correlate specific styles with them. The early Buddhist statue of Avalokiteshvara (fig. 70), the Bodhisattva of Infinite Compassion, is based on Indian prototypes of the Gupta period. It exemplifies the way in which early Southeast Asian artists were able to sculpt the body into a seamless whole. The cult of Avalokiteshvara was extremely popular, and many images of him exist. The Museum owns one (fig. 72) that is probably in the stylistic orbit of the enigmatic maritime Shrivijaya kingdom. Located on the island of Sumatra, Shrivijaya ruled the southernmost portions of the Thai Peninsula as well, and the sculpture is a mixture of Thai and Shrivijaya idioms. In contrast, there is a grand statue of Avalokiteshvara (fig. 74) that is stylistically akin to pre-Angkor sculptures from Cambodia but cannot be assigned to a specific culture. It is the largest of a hoard of varied sculptures from the site of Prakonchai, in northern Thailand. A high tin content in the bronze lends the statue a silvery sheen; and, as in many large-scale metal images from Southeast Asia, the iris of the eye is inlaid with black glass and the eyeball with silver.

The physiognomies of mainland Southeast Asian sculptures are often drawn from local ethnic types. This can be clearly seen in the standing Mon Buddha (fig. 73), with its slanting eyes, full lips, and arched eyebrows. After the fifth century the Mons migrated from Burma into central Thailand, where they adopted Buddhism. They developed a distinctive image of the Buddha based on Indian prototypes of the Gupta-period Sarnath style. The Buddha here stands with both hands raised to chest level in *vitarkamudra*, the gesture signifying preaching. As in Gupta images, his body seems somewhat ethereal beneath the clinging robes that cover it completely.

INDONESIA

In many ways the arts of Indonesia have more stylistic affinities with India than with mainland Southeast Asia. Rather than the typical Southeast Asian emphasis on iconic images of power, Javanese sculpture radiates a gentleness and peace that were born from Indian sensuality. The Indonesian islands, especially Java and Sumatra, were important stopping places in the trade route between India and China, and Indian religion and culture eventually gained a foothold there. A group of bronze Buddhas, some quite large, with direct stylistic ties to statues from Andhra, in eastern India, have been found throughout Southeast Asia. Typically, as in our

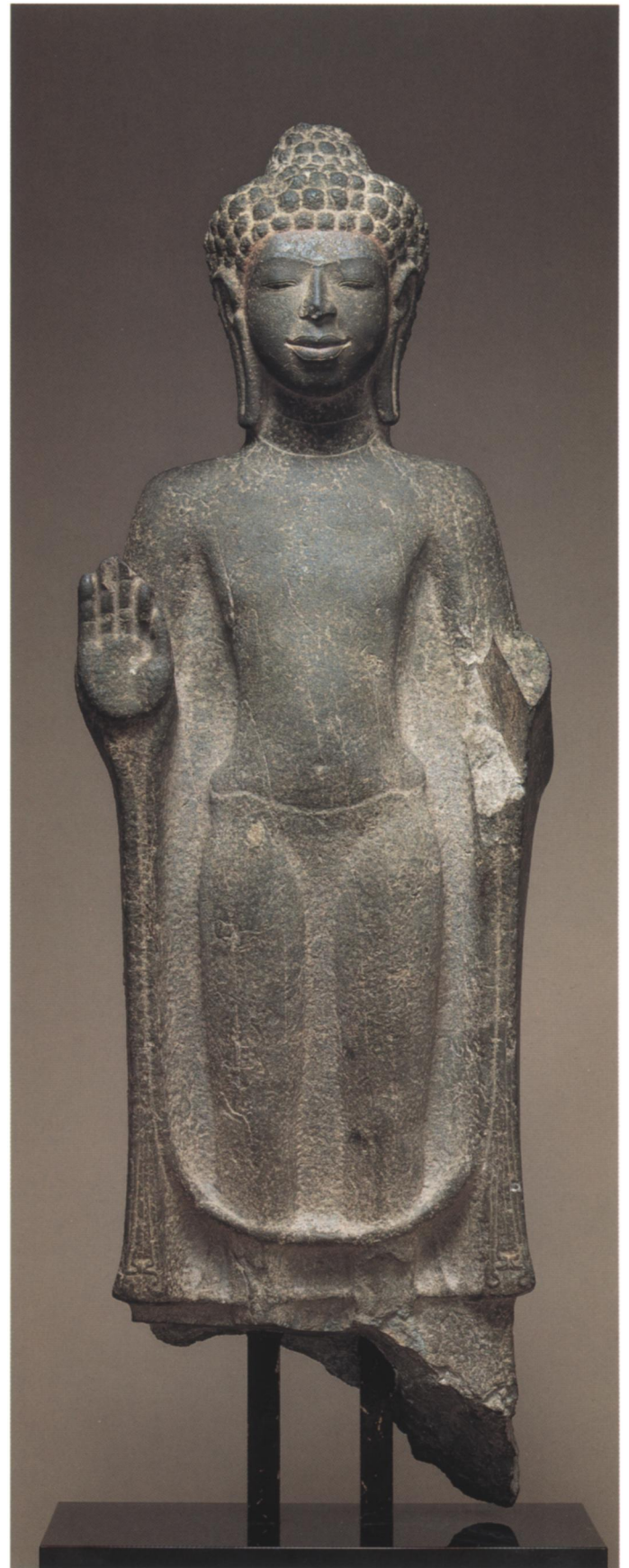


70. *Standing Avalokiteshvara*. Thailand (Surat Thani Province), Peninsular style, ca. early 7th century. Stone, h. 17 $\frac{3}{4}$ in. (45.1 cm). Samuel Eilenberg Collection, Purchase, Lila Acheson Wallace Gift, 1987 (1987.218.16)

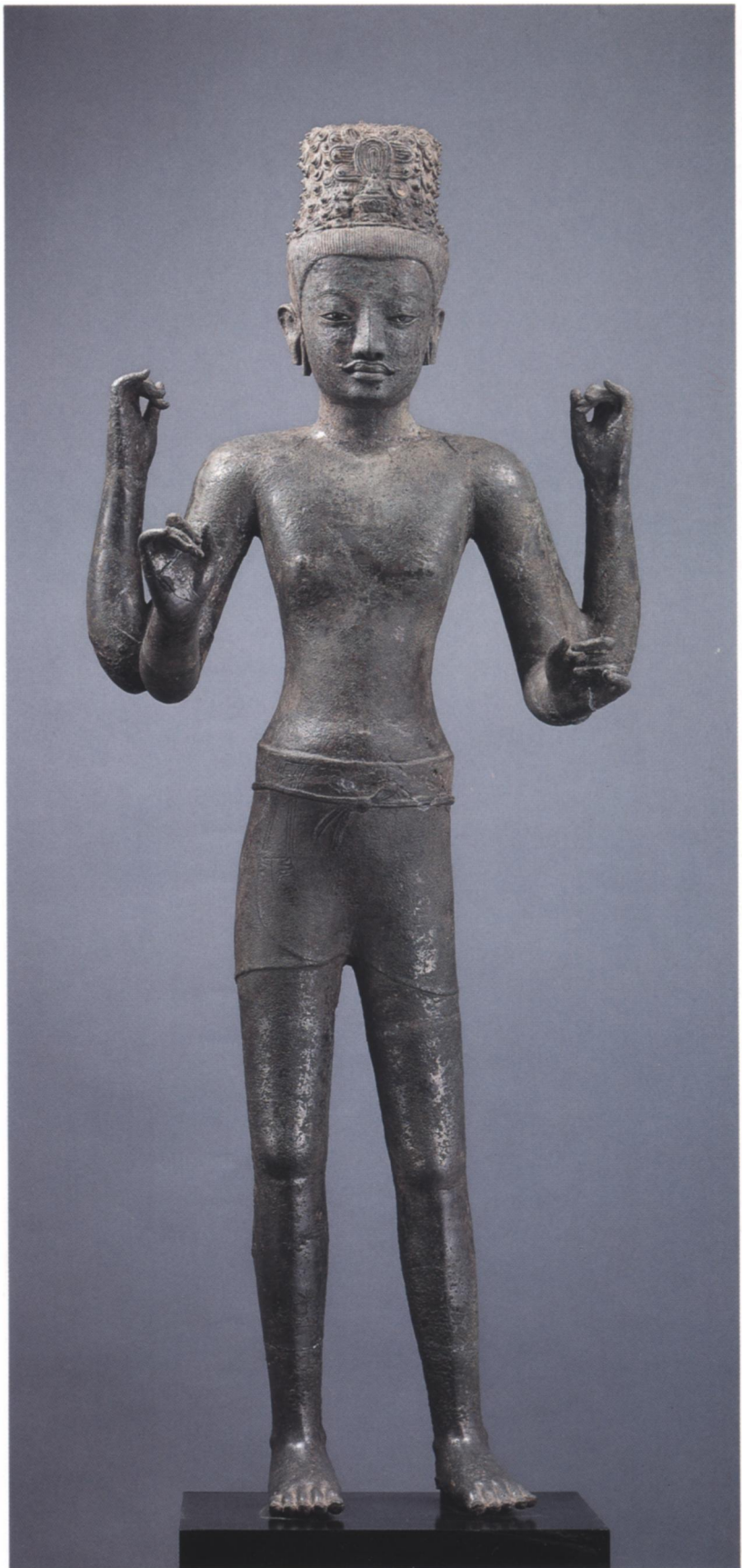
71. *Standing Ganesha*. Cambodia, Pre-Angkor period, 2nd half of the 7th century. Sandstone, h. 17 $\frac{1}{4}$ in. (43.8 cm). Louis V. Bell and Fletcher Funds, 1982 (1982.220.7)



72. *Standing Four-Armed Avalokiteshvara*. Thailand, Shrivijaya or Peninsular style, ca. 9th century. Bronze, h. 22¼ in. (56.5 cm). Rogers Fund, 1982 (1982.64)



73. *Standing Buddha*. Thailand, Mon style, 7th–8th century. Stone with trace of polychrome, h. 32⅝ in. (81.6 cm). Rogers Fund, 1982 (1982.220.6)



74. *Four-Armed Avalokiteshvara*. Thailand (Buriram Province, Prakhon Chai), 8th century. Bronze, silver, and glass inlay, h. 56 in. (142.2 cm). Rogers Fund, 1967 (67.234)

example (fig. 75), the robe is worn so that the right shoulder is left bare and the fabric falls in a series of diagonal pleats across the body.

In the late eighth and ninth centuries central Java emerged as the greatest power in Southeast Asia. There was a great cultural efflorescence, and an enormous quantity of religious construction occurred, using the local gray volcanic stone. A large number of finely crafted small-scale bronze sculptures were also made. These include a few ritual objects, such as the hanging temple lamp in the form of a *kinnari* (a mythological bird-woman; fig. 76). Its facial type and full, rounded forms are typical of the mature Central Javanese style. Another lamp in the collection (fig. 77) has the Hindu god Krishna, the child avatar of Vishnu, riding on his bird-man vehicle, Garuda. The way in which all of the elements of this fantastic ensemble are seamlessly integrated into a balanced plastic whole is indicative of the best of Javanese sculpture.

Buddhist sculptures predominate in the Central Javanese period. This seated Buddha (fig. 78) is stylistically akin to the stone ones on the greatest of all Javanese monuments, the stupa of Borobudur. Our Buddha probably represents Vairocana, the Buddha of the Zenith, one of the five transcendental Buddhas. Another statue in the Museum's collections (fig. 79) shows him seated on a throne supported by lions. He is in the European posture (with legs pendant), with his hands in *dharmachakramudra* (the gesture signifying the preaching of Buddhist law). In India this mudra is



75. *Standing Buddha*. Indonesia (Kalimantan [Borneo]), 7th–8th century. Bronze, h. 10⁵/₈ in. (27 cm). Purchase, Lila Acheson Wallace Gift, 1993 (1993.64)



76. *Hanging Lamp in the Form of a Kinnari*. Indonesia (Java), Central Javanese period, ca. 2nd half of the 9th–early 10th century. Bronze, h. 7¹/₂ in. (18.9 cm). Samuel Eilenberg Collection, Gift of Samuel Eilenberg, 1987 (1987.142.24)



77. *Krishna on Garuda*. Indonesia (Java), Central Javanese period, 2nd half of the 9th century. Bronze, l. 15¼ in. (39.2 cm). Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1992 (1992.135)



78. *Seated Buddha Vairochana(?)*. Indonesia (Java), Central Javanese period, ca. late 9th century. Bronze, h. 7 ⁵/₈ in. (19.3 cm). Samuel Eilenberg Collection, Gift of Samuel Eilenberg, 1987 (1987.142.23)

associated with the historical Buddha; in Java, with Vairochana. Both statues exhibit subtle modeling, chiseled detailing, and aesthetic harmony.

For reasons that remain obscure, the Javanese *kraton* (court) moved to eastern Java in the tenth century, and the central Javanese region appears to have been abandoned. The style that developed in the Eastern Javanese period is related to the earlier one but is typified by more animated postures; by tall, spiky crowns; and by ribbons curling off the shoulders of the deities. Esoteric Buddhist ritual paraphernalia, including bells and *vajras* (ritual thunderbolts), proliferate. The unique water spout in the form of a *makara* (fabulous aquatic beast) with an owl perched on its upper lip may have served some ritual purpose (fig. 80). It is a bronze miniature similar to those found on temple fa-

ades. Statues were created in sets to form mandalas (ritual diagrams). The most famous of these is a hoard discovered in 1913 in the Ngandjuk district of Kediri. Eight minor Buddhist deities from that find (fig. 81) show subtly flexed postures and a benevolent esprit that is characteristic of Javanese sculpture. Each holds a ritual object and makes hand gestures that would have identified his position in the mandala.

In both the Central and Eastern Javanese periods, precious metals were used for casting small images, jewelry, and decorative arts. A number of such objects have survived, and this selection from a large collection on display in our galleries (fig. 82) gives some indication of their extraordinary quality and variety. To refine their castings, Javanese craftsmen often used engraving and chasing with great freedom. These techniques were also used on many of the small bronzes. It lends them a chiseled quality that is one of the hallmarks of the Javanese tradition.



79. *The Transcendental Buddha Vairochana(?) Seated in a Western Fashion*. Indonesia (Java), Central Javanese period, ca. mid-9th century. Bronze, h. 5 ⁵/₈ in. (13 cm). Samuel Eilenberg Collection, Gift of Samuel Eilenberg, 1987 (1987.142.14)



80. *Water Spout in the Form of a Makara*. Indonesia (Java), Eastern Javanese period, 10th–11th century. Bronze, h. 5 $\frac{3}{4}$ in. (14.5 cm). Gift of The Kronos Collections, 1984 (1984.486.2)



82. *Indonesian Gold: Pubic Shield, Ring, Cord Clasp, and Ear Plugs*. Indonesia (Java), Central and Eastern Javanese periods, 1st quarter of the 10th century. Gold (some inset with gems), l. 1 $\frac{1}{2}$ –5 $\frac{3}{4}$ in. (3.8–14.6 cm). Lent by The Samuel Eilenberg–Jonathan P. Rosen Collection



81. *Group of Deities from a Vajradhatu Mandala*. Indonesia (Java, Ngandjuk), Eastern Javanese period, last quarter of the 10th–1st half of the 11th century. Bronze, h. 3 $\frac{1}{16}$ –3 $\frac{5}{8}$ in. (9–9.2 cm). From left: Samuel Eilenberg Collection, Gift of Samuel Eilenberg, 1987 (1987.142.5–9). Anonymous Gift, 1986 (1986.509.4). Gift of Sherry and Lawrence R. Phillips, 1991 (1991.457.2)



83. *Avalokiteshvara, the Bodhisattva of Infinite Compassion, Seated in Royal Ease*. Cambodia (or Thailand?), Angkor period, Khmer style of Banteay Srei, ca. last quarter of the 10th–1st quarter of the 11th century. Bronze with silver inlay, h. 22¾ in. (57.7 cm). Purchase, The Annenberg Foundation Gift, 1992 (1992.336)

ANGKOR PERIOD (LATE 8TH–14TH CENTURY)

For over five hundred years, from the late eighth through the thirteenth century, Cambodia and parts of Thailand and Vietnam were unified under the Khmer empire, which ruled from its capital at Angkor Wat. Angkor-period sculpture shows remarkable continuity. A single facial and body type predominates, and there is an emphasis on massive forms and frontality. Khmer kings were worshiped as incarnations of a deity, either Hindu or Buddhist. This extraordinary sculpture (fig. 83)

may represent a king in the guise of Avalokiteshvara. It is one of the finest early Angkor-period bronzes to survive; its seamlessly flowing volumes show a stylistic continuity with pre-Angkor sculpture. Two superb bronze sculptures probably also represent royal figures. It is likely that the female (fig. 84) originally knelt in front of the statue of a deity. Her palms are pressed together in *anjali-mudra*, a gesture of respect that here, as her hands are raised above her head, signifies adoration. The statue of the king (fig. 85) still has its original gilded surface and inlays of silver. The black glass that was probably set into his eyes, beard, and



84. *Kneeling Female*. Cambodia, Angkor period, Khmer style of the Baphuon, 2nd half of the 11th century. Bronze with traces of gold and silver inlay, h. 17 in. (43.2 cm). Purchase, Bequest of Joseph H. Durkee, by exchange, 1972 (1972.147)



85. *Deified King? (Jayavarman VI?)*. Cambodia, Angkor period, Khmer style of the Baphuon, 2nd half of the 11th century. Gilt bronze with silver inlay, h. 41 $\frac{3}{8}$ in. (105.7 cm). Partial Gift of The Honorable and Mrs. Walter H. Annenberg, 1988 (1988.355)

mustache has been lost. With his severe expression, frontal posture, and stylized gestures, he radiates the authority and power of a deity. His elaborate jewelry, however, proclaims his royal status.

Each of the Khmer kings built a temple-mountain that served as a cosmic ritual center. Construction of these mounds also created vast *barays* (reservoirs) that, at the king's discretion, provided a constant source of irrigation for the otherwise seasonally flooded surrounding lands. The style associated with each king is named after his temple-mountain. In the sculpture, called Koh Ker for the site it is associated with, the *sampot*, a type of wrapped garment, is typically depicted as worn here by the Hindu god Brahma (fig. 86). The fashion seems to have changed from reign to reign



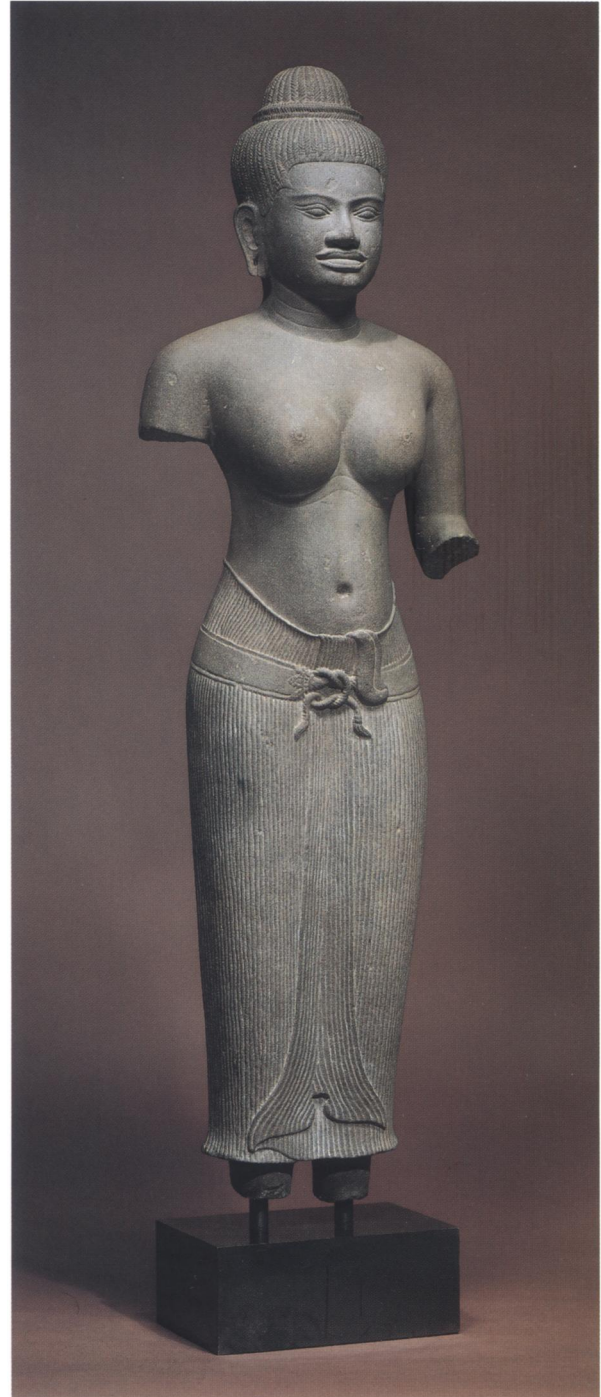
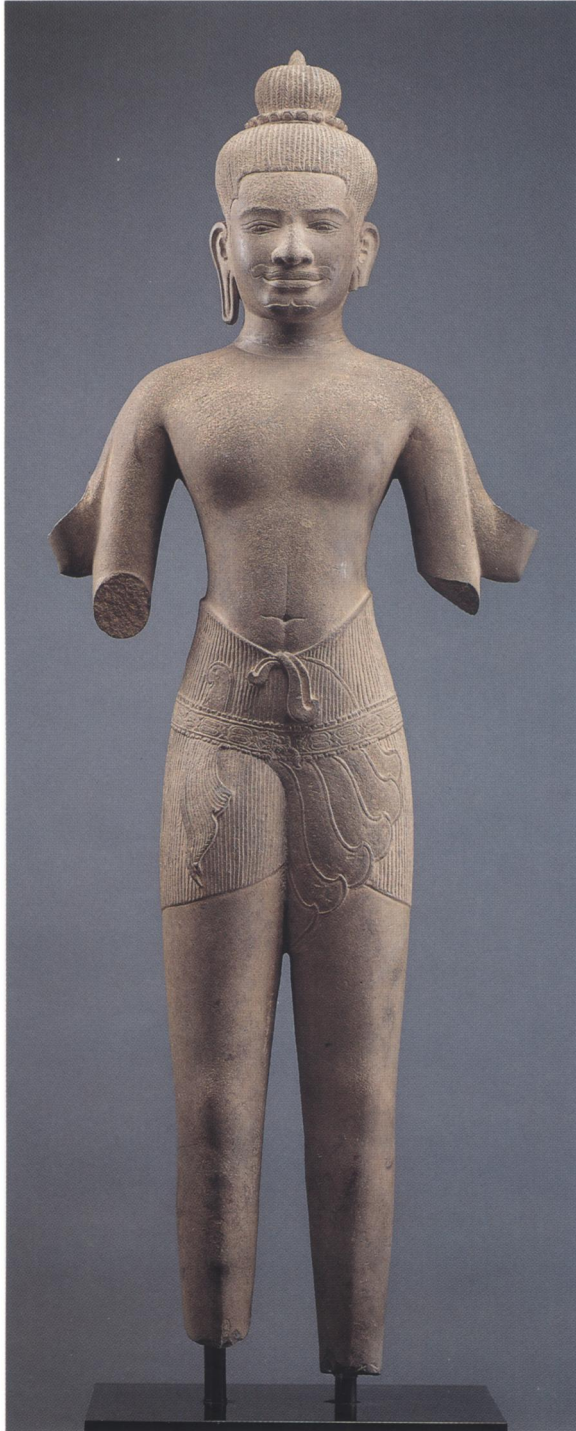
86. *Standing Brahma*. Cambodia, Angkor period, Khmer style of the Bakheng, ca. 1st quarter of the 10th century. Stone, h. 47 $\frac{1}{2}$ in. (120.6 cm). Fletcher Fund, 1936 (36.96.3)

and is one of the key indicators used to date Angkor sculptures. Superbly modeled statues of a god and goddess (figs. 87, 88) show the Baphuon-period manner of tying the *sampot* and sarong. Both statues display the extraordinary mix of power, aesthetic formality, and underlying sensuality that is characteristic of Angkor-period art.

The last and largest of the temple-mountains was Angkor Thom. It is known for its gateways surmounted by serenely smiling multiheaded

87. *Standing Four-Armed Male Deity (probably Shiva)*. Cambodia, Angkor period, Khmer style of the Baphuon, ca. mid-11th century. Stone, h. 45¾ in. (116.2 cm). Gift of Margery and Harry Kahn, 1987 (1987.414)

88. *Standing Female Deity (Uma?)*. Cambodia, Angkor period, Khmer style of the Baphuon, ca. mid-11th century. Stone, h. 30¼ in. (76.8 cm). Purchase, Anonymous Gift, 1983 (1983.14)



89. *Bust of Hevajra*. Cambodia, Angkor period, Khmer style of Angkor Thom, late 12th–early 13th century. Stone, h. 52 in. (132.1 cm). Fletcher Fund, 1936 (36.96.4)

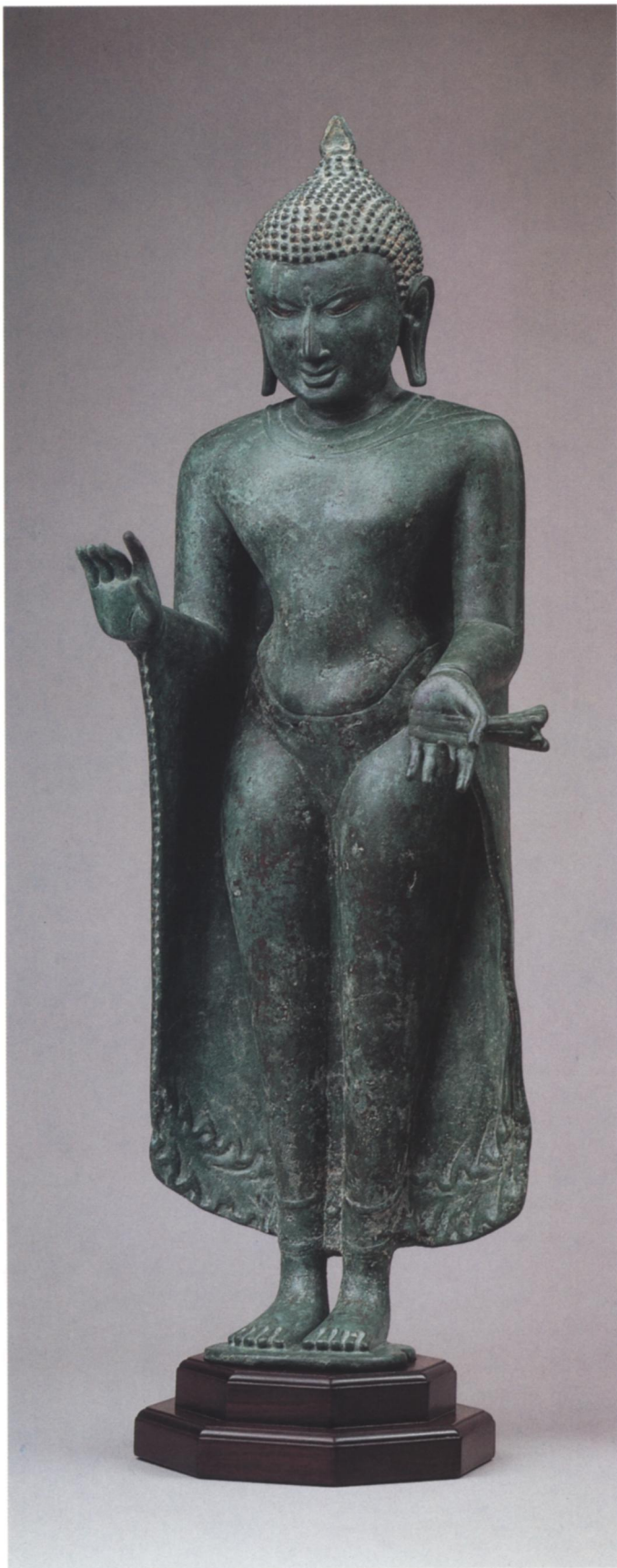
90. *Standing Guardian Figure (or Shiva?)*. Vietnam (perhaps Mison area, Cham), 10th century. Stone, h. 50½ in. (128.3 cm). Gift of R. H. Ellsworth Ltd., in honor of Douglas Dillon, 1987 (1987.478)



guardian figures, exemplified by this portion of a huge statue of a dancing Hevajra (fig. 89), an Esoteric Buddhist deity. Even in its fragmentary state the sculpture gives an impression of the grandeur of the site and the whole of Khmer civilization.

The perennial enemies of the Khmers were the Vietnamese Chams, a distinct ethnic group. Their characteristic facial type can be seen in this rare statue (fig. 90), which may represent the Hindu god Shiva. Although the affinity of style with Khmer sculpture is clear, the Cham physiognomy and rugged sculpting are hallmarks of the Vietnamese tradition.





91. *Standing Buddha*. Burma, Pagan period, 11th–12th century. Bronze, h. 25 in. (63.5 cm). Promised Gift of Florence and Herbert Irving

BURMA

The nation of Burma (Myanmar) is nestled between South Asia, Southeast Asia, the Himalayan kingdoms, and China. To some extent its artistic traditions were shaped by them all. After the Burmese Buddhist kingdom of Pagan was founded in the mid-eleventh century, the art of the Palas of Eastern India became the dominant influence. Nevertheless, Indian aesthetic ideals were altered: the features, bodies, and garments were often stylized into a series of exaggerated thrusting forms. The standing Buddha (fig. 91) exemplifies this style, with its distinctive physiognomy, torpedolike lower body, and stiff flaring robe. A stylistically unique statue of Amitayus, the Buddha of Eternal Life (fig. 92), has facial features influenced by China, iconography from Tibet, and a casting technique probably from Thailand. Although its provenance is unclear, northern Burma seems most likely.



92. *Seated Amitayus*. Burma, 11th–12th century. Bronze, h. 9 $\frac{3}{8}$ in. (23.8 cm). Gift of The Kronos Collections, 1986 (1986.501.7)



93. *Standing Buddha*. Thailand, Chieng Sen style, 15th century. Gilt bronze, h. 61½ in. (156.2 cm). Gift of Cynthia Hazen Polsky, 1991 (1991.423.5)

94. *Seated Ganesha*. Thailand, Sukhothai or Chieng Sen style, 15th century. Bronze, h. 12¼ in. (31.1 cm). Gift of The Kronos Collections, in honor of Helen Cook, 1983 (1983.512)

LATE THAILAND

During the thirteenth century two Thai kingdoms, La Na in the north and Sukhothai in the center of Thailand, began forming in the shadow of the weakening Khmer empire. They were consolidated in the mid-fourteenth century into the kingdom of Ayuthya. Because they followed a conservative form of Buddhism for which Sri Lanka was the oldest remaining center, Thais turned to current Sri Lankan traditions for artistic inspiration. The late Thai styles usually abstract the human figure to such an extent that its elements become emblematic and detached from the world of observed forms. The large standing gilt Buddha (fig. 93) exemplifies this tendency, which creates a truly metaphysical image. Although Buddhist art predominated, some Hindu images were made, such as this charming statue of Ganesha (fig. 94), the auspicious god. In his left hand he holds a goad and in his right, one of his tusks, which he broke off in a fit of anger and hurled at the moon. Thailand was also a major center of ceramic production from the fourteenth to the sixteenth century, and the selection of objects from our large ceramics collection gives some indication of the variety of forms and glazes (fig. 95).





95. *Thai Earthenware from the Sawankhalok Kilns: Kendi (Spouted Vessel)*. 14th–15th century. H. 4 in. (10.1 cm). Gift of Ken J. J. Baars, 1990 (1989.238.23). *Vessel in the Shape of an Elephant with Rider*. 15th–16th century. H. 5 $\frac{3}{8}$ in. (13.5 cm); *Kendi in the Form of a Hamsa (Gander)*. 15th–16th century. H. 4 $\frac{3}{8}$ in. (11.5 cm); *Incense Holder in the Form of a Hunchback*. 15th–16th century. H 3 in. (7.6 cm); *Covered Box*. 15th–16th century. H. 4 $\frac{1}{4}$ in. (10.8 cm); *Water Dropper in the Form of a Kneeling Man*. 15th–16th century. H. 7 $\frac{1}{2}$ in. (19 cm). Purchase, Gifts of friends of Jim Thompson, in his memory, 1989 (1989.238.41, .53, .42, .49a,b, .44)



Shiva as Lord of the Dance (Nataraja) (detail). India (Tamil Nadu), Chola period, ca. late 11th century. See page 45.

Photography by Anna-Marie Kellen of the Photograph Studio of The Metropolitan Museum of Art: p. 14, figs. 1, 2, 6, 7, 12–15, 18, 19, 23, 26, 28, 34, 35, 37, 45, 47, 50, 52, 53, 61–63, 68, 73, 77, 83–86, 88, 89, 91. Photography by Bruce White: Cover, inside covers, pp. 4, 8, 17, 88; figs. 3–5, 8–11, 16, 17, 20–22, 24, 25, 27, 29–33, 36, 38–44, 46, 48, 49, 51, 54–60, 64–67, 69–72, 74–76, 78–82, 87, 90, 92–95.



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