

CONTENTS

<i>Editor's Foreword</i>	.	.	.	.	.	v
<i>Description of Text Plates</i>	.	.	.	.	.	xv
<i>Description of Text Figures</i>	.	.	.	.	.	xxi
<i>Note on Pronunciation</i>	.	.	.	.	.	xxiii
 I. The Great Periods of Indian Art	.	.	.	.	.	 3
 II. The Indus Valley Civilization	.	.	.	.	.	 18
 III. The Vedic Āryan Style	.	.	.	.	.	 37
 IV. Mesopotamian Patterns in Indian Art						
1. <i>Gods Standing on Animals</i>	.	.	.	.	.	42
2. <i>The Heaven-Bird and the Earth-Serpent</i>	.	.	.	.	.	48
3. <i>The Serpent and the Savior</i>	.	.	.	.	.	56
 V. Indian Ideals of Beauty						
1. <i>A Maurya Mother Goddess</i>	.	.	.	.	.	68
2. <i>Paleolithic Mother Goddesses</i>	.	.	.	.	.	69
3. <i>Indian Ideals of Feminine Beauty</i>	.	.	.	.	.	70
4. <i>The Forms of the Great Goddess in Indian Art</i>	.	.	.	.	.	90
5. <i>The South Indian Bronzes</i>	.	.	.	.	.	110
6. <i>The Tantric Influence</i>	.	.	.	.	.	124
7. <i>The Jaina Style</i>	.	.	.	.	.	131
8. <i>The Art of Java</i>	.	.	.	.	.	134
9. <i>Cambodian Art</i>	.	.	.	.	.	144
10. <i>Campā (Annam), and the Temper of Indonesian Art</i>	.	.	.	.	.	151
11. <i>Bali</i>	.	.	.	.	.	153
 VI. The Symbolism of the Lotus						
1. <i>The Lotus Goddess</i>	.	.	.	.	.	158
2. <i>The Lotus Support</i>	.	.	.	.	.	168

3. <i>The Bodhisattva Lotus-in-Hand</i>	181
4. <i>The Lotus in Burmese Art</i>	190
5. <i>The Lotus in Tibet</i>	194
6. <i>The Lotus in China and Japan</i>	201
7. <i>The Lotus Goddess of the Cosmic Sea—and the Palace-Temple Āṅkor Wāt</i>	206
8. <i>Excursus: On the Content and Form of Indian Sculpture</i>	213
9. <i>The Palace-Temple Āṅkor Wāt—and the Lotus Goddess of the Cosmic Sea</i>	226
vii. Indian Architecture	
1. <i>The Early Buddhist Stūpas</i>	231
2. <i>The Buddhist Vihāras, Caityas, and Later Stūpas</i>	246
3. <i>The Buddhist Pillars of Victory</i>	253
4. <i>The Sacred Sites of Hinduism</i>	257
5. <i>An Architecture Based on Wood</i>	259
6. <i>The Great Jaina Temples</i>	265
7. <i>The Hindu Temple, Northern Style</i>	269
8. <i>The Hindu Temple, Central Style</i>	275
9. <i>The Hindu Temple, Southern Style</i>	278
CĀḶUKYA DYNASTY (c. 550–750)	278
COḶA DYNASTY (c. 850–1150)	279
PĀṆḌYA DYNASTY (c. 1100–1350)	280
VIJAYANAGAR (c. 1350–1565)	281
MADURA (post 1565)	283
THE ARCHITECTURE OF THE SOUTH INDIAN TEMPLE	287
10. <i>The Hindu Cave-Temple</i>	289
11. <i>Borobuḍur and the Architecture of Java</i>	298
viii. Indian Sculpture	
1. <i>The Rules of the Craft</i>	318
2. <i>Bhārhut</i>	325
3. <i>The Buddhist Art of Mathurā, Gandhāra, Amarāvati, and Bodhgayā</i>	337
4. <i>Hindu Sculpture</i>	352
5. <i>The Provincial Forms</i>	363
CEYLON	363
INDONESIA	368
FURTHER INDIA	369
*	
Appendix A: Some Notes on the Art of Painting	
Two Origin Legends	383

CONTENTS

xiii

Pāla Painting (<i>c.</i> 730–1250)		385
Gujarātī (Jaina) Painting (<i>c.</i> 1100–1600)		385
Rājput Painting (<i>c.</i> 1550–1850)		386
Appendix B: Maps and Chronological Charts		
Chronological Chart 1: Periods of Indian Art		390
Map I: India		391
Map II: Asia		392–393
Map III: Southeast Asia		394
Chronological Chart 2: Provincial Styles		395
Description of Plates		397
Index of Picture Sources		431
General Index		433

I

THE GREAT PERIODS OF INDIAN ART

INDIAN ART, besides documenting the history of a majestic civilization, opens a comparatively simple, delightful way into the timeless domain of the Hindu spirit; for it renders in eloquent visual forms the whole message that India holds in keep for mankind. Its centuries span some five millennia, 3000 B.C. to the present, but with large gaps in the continuity, since India's artist-craftsmen usually work in perishable materials. Clay figures, readily broken or dissolved by water, have always been the most common objects of popular worship (Text Plate *A1b*); many are meant for a single brief occasion, few last longer than a few months. The patterns on which these are based are perennial, however, and have influenced the works in metal and stone. Wood is favored for houses, palaces, and temples, and for the sacred images of the altars; all the ancient masterpieces in this medium have vanished. Nevertheless, the spectacular specimens of recent wood carving that survive in the processional cars of the temples of the South afford some notion of what the centuries have destroyed (Text Plate *A2*). In India everything not fashioned of brick, stone, or metal is ultimately crumbled by the climate or the unremitting labor of white ants.

The earliest Indian monuments known are a series of brick ruins recently unearthed in the Indus Valley, the most extensive sites being at Mohenjo-daro and Harappā (Map I, p. 391). Prominent among the finds of this so-called Indus Valley civilization are a number of steatite seals bearing animal symbols and brief inscriptions that have not yet been deciphered (Plate 2). Three or four such seals discovered in datable ruins in Mesopotamia have made it possible to assign the Indian series to an epoch *c.* 3000–1500 B.C. Their aesthetic quality is impressive. The clarity of design as well as the plastic value of the forms foreshadow the best periods of the Indian art that was to flourish some two millennia later,

Pl. A8, B3

from the last centuries B.C. until the arrival of the image-breaking Muslims, shortly after the opening of the second millennium A.D. Noteworthy also is the appearance among these prehistoric remains of deities and symbols that were to come back in later Hinduism, at first inconspicuously but then with increasing frequency, in association with the household gods of popular belief (Text Plates A8 and B3). Apparently the Indus monuments represent an archaic Dravidian civilization of Northwestern India that flourished before the arrival of the warlike Vedic Āryans from the south Russian steppes in the second millennium B.C. We can readily surmise how the cities perished.

Following their fall there is a long gap in the documentation of Indian art. This coincides with a predominantly literary period in religion and civilization, marked by the Vedas, Brāhmaṇas, and Upaniṣads (c. 1500–500 B.C.), which were the religious works of the Āryan herdsmen who conquered and settled the North Indian plain. Sanskrit, the language of this sacred literature, is akin to the dialects of the Greek, Italic, Celtic, Germanic, and Slavic peoples who were entering Europe at approximately the same period—the first two millennia B.C.—and have since been responsible for what is known as European history. The Āryan feudal warriors and chieftains and their priests developed in India a historical structure of prodigious vitality. Their religion, based on the holy revelations preserved in the Vedas, and their social order, expressed in the caste system, supplied the framework for a powerful and unique civilization. The priests (*brāhmans*) and the chieftains (*kṣatriyas*) made of themselves a new Indian aristocracy, and in the course of the subsequent centuries their fruitful religious insights and philosophical ideas, coalescing gradually with the complex heritage of the earlier, largely conquered races, molded, through a series of creative transformations, that subtle and multifold, extraordinarily flexible spiritual tradition known as Hinduism.¹ During the earliest centuries of their occupation of the Gangetic plain, however, they seem to have made no contribution whatsoever to Indian art: in any case, they have left no visible signs.

The Indus monuments reveal an influence from ancient Mesopotamia, which was the consequence of a continuous sea-borne commerce from the mouths of the Tigris and Euphrates to the western coasts of India, as well as of a contemporaneous overland traffic of some kind. During the first period of the Āryan occupation this flow seems to have been interrupted, and it was not resumed until the second half of the sixth century B.C., when the Persian empire had so developed in power and extent that Mesopotamia had become one of its western, and Northwest India one of its eastern, provinces. Gradually the style of Persian

¹ Cf. Heinrich Zimmer, *Philosophies of India* (New York and London, 1951), pp. 333–463; 560–614.

kingship—its manner of statecraft, its ideals of government, and the art of its courts—became the inspiration not only of Occidental but also of Indian rulers, and a Persian form of despotism modeled on the techniques of the Achaemenid Great Kings superseded the hallowed feudal traditions of the Vedic *kṣatriyas* and *brāhmanas*.² Following the downfall of the Persian empire under the victorious blows of Alexander the Great (330 B.C.), there rose in Northern India the Maurya dynasty (321–184 B.C.), whose kings were kings in the new style and whose art likewise betrayed the influence of the Persian court (Plate 4). Moreover it was precisely this Persian-influenced imperial art that marked the reappearance in India of durable works; for with the celebrated pillars of the Mauryan emperor Aśoka (274–237 B.C.) the continuity of the extant monuments in India is resumed. There is a continuous, and immensely various, documented history from that period to the present.

Pl. 4

Aśoka was not a Hindu, however, but a Buddhist; hence in the religious art of his empire all the traditional motifs of ancient Indian art and architecture were made to accord with the ideology of the new gospel.³ The most striking architectural form surviving to us from that period is the *stūpa* (Plate 6). This was

Pl. 6

² *Ib.*, pp. 94–98.

³ *Editor's note*: The reader unfamiliar with Indian chronology may require at this point some assistance. The Indus civilization (probably Dravidian) seems to have flourished c. 3000–1500 B.C. and to have been broken by the arrival of the Aryan tribes. These were nomadic cattleherders who entered India by way of the northwestern mountain passes during the second millennium B.C. and gradually made themselves masters of the Gangetic plain. The Vedic hymns (collected in four books: *Rg-veda*, *Yajur-veda*, *Sāma-veda*, and *Atharva-veda*) constitute the earliest extant remains of these people; they are largely prayers associated with priestly rites of sacrifice and appear to have been fixed in their present forms c. 1500–1000 B.C. Appended to the four collections are prose commentaries known as *Brāhmaṇas*, which were composed in the centuries immediately following the hymns. The *Brāhmaṇas* contain detailed discussions of the elements and connotations of Vedic ritual and represent an age of meticulous theological and liturgical analysis.

Meanwhile, somewhat removed from the priestly tradition of the sacrifice and perhaps influenced by a surviving Dravidian style of yogic introversion (cf. Zimmer, *Philosophies of India*, p. 281), the so-called Forest Philosophers began composing the *Upaniṣads*: esoteric philosophical dialogues treating of the realization of the tran-

scendent Self. This philosophical movement, which seems to have become prevalent in the eighth century B.C., culminated in the century of the Buddha (c. 563–483 B.C.), who himself was but one of the numerous Indian teachers then pointing the way to spiritual liberation (*mokṣa*), absolute illumination (*bodhi*), and transcendent repose (*nirvāṇa*). The Buddha's doctrine, involving a radical rejection of the Vedas, became the foundation of a non-Vedic, anti-*Brāhmanical*, heterodox tradition, to which King Aśoka (c. 274–237 B.C.) gave a secular impetus by imperial espousal. From Aśoka's century forth, Buddhism spread throughout the Orient; nevertheless, in India proper it was reabsorbed presently (c. 1000–1400 A.D.) by the more deeply rooted, and by then greatly sophisticated, *Brāhmanical* orthodoxy.

Since the earliest important body of Indian art surviving to us (following that of the prehistoric Indus civilization) stems from the century of Aśoka, it is predominantly Buddhist. During subsequent periods, however, Buddhist and Hindu (*Brāhmanical*) themes alternate in rich profusion. The two traditions flourished side by side, even sharing colleges and monasteries, for nearly two millenniums, until, about the height of the Muslim conquest (c. 1200 A.D.), Buddhism vanished from the land of its birth. It survives in Ceylon, Burma, Thailand, Indo-China, Indonesia, Nepal, Tibet, China, Korea, and Japan.

Pl. 472, 476,
596, 609, B11

originally, perhaps, a burial mound.⁴ By Aśoka's time it had become transformed into a shrine, either containing ashes or relics, or else simply standing as a memorial. In the course of the subsequent centuries the stūpa developed variously, particularly following the spread of Buddhism throughout Asia (Plates 472, 476, 596, 609, and Text Plate B11), but in its earliest known examples, at Bhārhut and Sāñcī, the form was that of a moundlike central structure surrounded by a railing with sumptuously carved gates.

The sculptural panels on the Sāñcī and Bhārhut gates and railings (Plates 6–36), which contain the earliest known examples of Buddhist iconography, depict events from the biographical legend of the Buddha and scenes from his earlier existences; the lives, that is to say, that preceded the one in which, as Prince Gautama Śākyamuni, he attained enlightenment (*bodhi*), which is the goal of life. In this early Buddhist art the Blessed One himself is never depicted. Though his presence constitutes the center of every scene, he is invisible and is represented only symbolically—usually by the imprints of his feet, marked by the Buddhist symbol of the wheel. These early stūpas offer priceless material for the study of the popular religion of the time. Numerous deities are sculptured on the gates and on the pillars of the railings, where they serve as guardians of the sanctuary. Their postures give evidence of their fervent devotion (*bhakti*) to the world-redeeming doctrine of release and to the Buddha himself, the Enlightened One, the “teacher of gods and men”; nevertheless, in origin these deities are non-Buddhistic.

Pl. 39–58,
78–85

Second to the stūpas in importance in the art of this largely Buddhist period are the cave chapels (*caityas*) and monasteries (*vihāras*), or rock temples and dwellings of the early Buddhist and Jaina monks (Plates 39–58; 78–85). The best known of these are in the west of India, near the coast, in the vicinity of Bombay; for example, at Kārli, Bhājā, and Nāsik; but there is also an important group in the east, in Oṛissā. Such sanctuaries have withstood the vicissitudes of Indian history and the inclemencies of the subtropical climate only because they were carved in absolutely solid stone; for they are not works of structural architecture, but spacious chambers sculptured in the living rock, designed to suggest structural buildings. The most typical forms of their entrances and main halls can be traced back to the pattern of the primitive Indian hut, which still is known among the hill tribes (Text Plate A3). The caityas are huge, cathedral-like halls with an apsidal end, having a stūpa as the chief object of worship (Plate 39).

Pl. A3

Pl. 39

Following the fall of the Persian empire a number of the Greek generals of Alexander the Great established kingdoms for themselves in the Orient, so that

⁴ See, however, *infra*, p. 257.

Egypt, Syria, Mesopotamia, and Persia came directly under the influence of the Alexandrian Occident. Hellenistic art spread as far as to the borderlands of India in Bactria and the Indus Valley, and there, during the second and first centuries B.C., contending Hellenistic rulers—Demetrius, Eucratides, and their dynasties—waged a complicated war against both the natives and one another. This turbulent Greek adventure closed when Bactria and the Punjab were overrun, in the first centuries B.C. and A.D., by the Scythians or Sakas, and then by the Mongoloid Yueh-chi or Kuṣānas. Under Kuṣāna patronage the art of the Hellenistic colony came to a late flowering in the so-called Gandhāra school, which had its center at Peshawar (Plates 62–70). It is one of the anomalies of our subject that these Greco-Buddhist works did not appear until after the fall of the Greek dynasties. They inaugurated a new epoch in Buddhist iconography partly through their sensational style and partly because they introduced new motifs from the Mediterranean sphere. By manufacturing in great quantity Buddha images of their own distinctive type, the artist-craftsmen of Gandhāra made an enduring impression not only on India but on the whole continent of Asia. Their art thus proved to be as inspiring as that of Mesopotamia had been at a much earlier date, and as Persian art in the period of Aśoka.

Pl. 62–70

The robust character of the ruling Mongoloid invaders was being reflected, meanwhile, in portraits of their kings, executed in a manner definitely different from that of the Greeks (Plates 59–61); and simultaneously, in the city of Mathurā, which was also under Kuṣāna protection, a remarkable local tradition burst into bloom (Plates 71–77), where we find a Buddha type radically different from that of Gandhāra—one imbued with a vitality of gesture and a realism quite its own. The new forces of Mathurā, Gandhāra, and the Kuṣānas combined with the complex, partly pre-Āryan tradition represented in the stūpas of Sāñcī and Bhārhut, and in the course of time there emerged from this interaction a harmonious classical style, distinctly Indian.

Pl. 59–61

Pl. 71–77

During the second century A.D., in the reliefs of the stūpa of Amarāvātī, the disparate traditions were still being presented side by side. Compare, for example, the two renditions of the Great Departure shown in Plates 91 and 92*b*. In the bottom panel of the second, which is executed in a vigorous, bold, and animated manner reminiscent of the art of the Kuṣānas, Gautama Śākyamuni, the youthful prince of the Śākya family, is seen abandoning the royal palace of his kingly father to become a homeless mendicant in search of the highest wisdom. Having mounted his favorite steed, he is departing from the palace by night in secret with his faithful charioteer walking ahead, while the goddess of the town (at the upper left) silently unlocks the gate. Divinities of the earth are supporting the hoofs, lest

*Pl. 91, 92*b**

Pl. 91 their clatter should arouse the prince's relatives, or the townsfolk, and these then hinder his departure. A god and goddess watch the solemn, silent exit from mid-air. The other rendition of the same scene in Plate 91 is strikingly different; for here the earlier tradition, which we have already observed at Sāñcī and at Bhārhut, where the figure of the Buddha is never represented, has been preserved. The work is of a delicate and elegant design. Its nimble figures, as though in a scene from some lovely Oriental dance, give us an idea of what Indian art could achieve when proceeding along its old and native, traditional lines. The horse, without a rider, moves at a lively pace, and the parasol of kingly majesty is carried at its side above the invisible Buddha. The coexistence during the first centuries A.D. of these two traditions, diametrically different, and the gradual development then of the classical Indian iconography of the visible Buddha, can be documented from countless images and presents one of the really interesting problems of Buddhist theology and art.

Pl. 102 It was in the Gupta period, during the fourth and fifth centuries A.D., when the greater part of Northern India, following the downfall of the Kuṣānas, had been unified under a native dynasty, that Indian sculpture, both Hindu and Buddhist, came to its classical perfection. The image of Plate 102 shows how the animated though sometimes crude realism of the Mathurā and Kuṣāna styles was refined in this period and the Hellenistic elements of Gandhāra were absorbed by a basically Indian principle. In this harmonious work the balanced spirituality of mature Buddhism, as realized in the Mahāyāna,⁵ has pervaded the very substance of the stone. The unearthly character of the Enlightened One, the Buddha, the savior above gods and men, shines forth with the radiance of a genuine inward experience, transforming the solid matter into a luminous subtle essence suffused

⁵ *Editor's note:* Two great traditions of Buddhist thinking are distinguished. The first was dedicated to the ideal of individual salvation and represented the way to this end as monastic self-discipline. This was the Buddhism taught by the missionaries sent forth by Aśoka, c. 274–237 B.C. (cf. *supra*, p. 5, Editor's note); during the first three centuries B.C. it was disseminated as far southward as to the island of Ceylon. The second tradition of Buddhist thought, which seems to have matured in northern India during and following the first and second centuries A.D. (that is to say, during the Kuṣāna period, c. 70–480 A.D., and the Gupta, c. 320–650 A.D.), proposed the ideal of salvation for all and developed disciplines of popular devotion and universal secular service. The earlier way is known as the *Hinayāna*, "the lesser or little (*hīna*) boat or vehicle (*yāna*)," while the second is the *Mahāyāna*,

"the great (*mahat*) boat or vehicle," i.e., the boat in which all can ride. Hinayāna Buddhism is supported by an extensive body of scripture that was set down c. 80 B.C., in Pāli (an Indo-Āryan dialect of the Buddha's time), by the monks of Ceylon (the so-called Pāli canon). While the Mahāyāna gave recognition to this canon, it produced, in addition, a body of scripture of its own in Sanskrit (the traditional sacred and scholarly language of Vedic India, which has been preserved with little change to the present day). Among the chief of these latter writings are the so-called *Prajñāpāramitā* texts, the books of the "Transcendental Wisdom (*prajñā*) of the Far Shore (*pāramitā*)."⁶ The Mahāyāna spread northward into Nepal, Tibet, China, Korea, and Japan; the Hinayāna survives chiefly in Ceylon, Burma, and Thailand. Cf. Zimmer, *Philosophies of India*, pp. 488–559.

by the inner light of wisdom and perfection. Such inspired and inspiring achievements became the models of all Buddhist art throughout the Indian mainland, and they maintained this position to the end of the first millennium A.D., when Buddhism itself vanished from India proper. Moreover, the same Gupta models furnished the basic patterns for Buddhist art in Ceylon, Siam, Burma, Cambodia, and Java, as well as in the Far East, where the tradition survives with some vigor to the present day. Little is left to us, on the other hand, of the rare jewels of art that must have adorned the cities of India in that golden age: indeed, little remains from the periods preceding; for a succession of invasions by the White Huns (both earlier than and contemporaneous with those of Attila into Europe) converted the whole of North India into a plain of ruins and ashes. The terrible domination lasted nearly a century (*c.* 480–550 A.D.)—and this in itself suffices to account for the scarcity, already noted, of remains from the early epochs of North Indian life and art.

Both Middle and South India had meanwhile been reached, however, by the Āryanized civilization of the North, so that after the second century A.D., which we have seen represented at Amarāvati, an increasing number of monuments command our interest in those zones. Partly sheltered there by the Vindhya Mountains, which separate the northern plains of the Indus, Jumna, and Ganges valleys from the remainder of the Indian peninsula and consequently serve as a bulwark, Hindu civilization survived the Hunnic catastrophe—just as, five centuries later, when the scimitars of Islam began cutting into North India, *c.* 1000–1400 A.D., and in the end carved out the empire of the Moghuls (1526–1857), in the protected South the Āryanized Dravidian culture-forms survived. A series of powerful Dravidian dynasties is reflected in the temples they left behind: notably those of the Cālukyas (*c.* 550–750) at Aihole, Bādāmī, and Paṭṭadakal; the Rāṣṭrakūṭas (*c.* 750–975) at Elūrā and Elephanta; the Pallavas (*c.* 600–850) at Māmallapuram; the Coḷas (*c.* 850–1150) at Tanjore; the Hoysālas (*c.* 1100–1310) at Belūr and Halebīd; and the Pāṇdyas (*c.* 1100–1350) at Cidambaram and Tiruvannāmalai. The last great centers of the South Indian temple style were the cities of Vijayanagar (*c.* 1350–1565) and Madura (*post* 1565).

Map I shows where the chief Indian monuments are located: the Indus Valley ruins at Mohenjo-daro, Chanhu-daro, and Harappā; the early stūpas at Sāñcī and Bhārhut; the Buddhist cave temples of the Western Hills at Bhājā, Beḍsā, Nadsūr, Mānmoda, Nāsik, Kārli, and Kaṇherī; Gandhāra, in the borderland, beyond the Indus; and Mathurā in the Indian interior. Near the Bay of Bengal, in Oṛissā, are the caves of Khaṇḍagiri and Udayagiri. Far to the south is Amarāvati. These are the earlier, mainly Buddhist, sites. The works of the following period, which is

largely Hindu, are centered in Middle India (the Deccan), at Bādāmī, Ajaṇṭā, and Elūrā, and in the deep South, at Māmallapuram, Tanjore, Halebīd, Cidambaram, Tiruvannāmalai, Hampi (Vijayanagar), and Madura.

Hindu temple architecture, like Buddhist, is represented on the one hand by structural buildings and on the other by cathedrals carved into the living rock. The structural series opens with comparatively simple designs, such as that of the seventh-century Cālukya temple near Bādāmī (Plate 141), which consists of a porch, main room, inner sanctuary containing the principle image of the god, and surmounting tower. Many of the earliest examples of the sculptured series, on the other hand, are incredibly complex. The Śiva temple at Elūrā (Plates 204–226), which was fashioned for the Rāṣṭrakūṭas in the second half of the eighth century A.D., is a magnificent, though not quite completed, compound of elaborate edifices sculptured from the flank of a mountain, with towers, upper and lower stories, terraces, pillarlike flagstaffs, and richly ornamented walls.

The principal works of the elegant and gracious Pallava period center about a cluster of comparatively small monolithic chapels that were carved from boulders, in the seventh century A.D., at the ocean shore near Māmallapuram (Plate 266). This little group is surprisingly various in design and, though it was abandoned before completion, is a veritable museum of Indian temple types. It supplies a key, moreover, to one of the main problems of Hindu temple design; for it reveals the meaning of those spectacular towers so prominent in the later cities of both the South and the North. In Tiruvannāmalai we find, for example, a system of four gates built of innumerable stories, and these are of almost no practical use (Plates 402–405). They are crowned by vast, tubelike, horizontal roofs, called *vimāna*, which have their forebears in the Pallava chapels and derive ultimately—like the Buddhist caitya design—from the archetype of the primitive hut (Text Plate A3). Comparably, at Bhuvaneśvara, in the North, in Oṛissā, on the coast of the Bay of Bengal, prodigious towers surmount the innermost sanctuaries of the temples (Plate 328). These so-called *śikhara*s differ in outline and design from the storied gate towers of the South (their forms being derived from the vegetable realm: they resemble colossal ears of corn); nevertheless, the two types of structure have identical meanings. Both are symbols of the tangible presence of a divine essence. For, as we shall see, although Indian temples are based on a number of traditional patterns, all announce this common theme. Some, like the soaring gates of Tiruvannāmalai, symbolize the central mountain of the universe, which carries on its summit the realms of the celestials; others, like Bhuvaneśvara, inspired by the idea of the Universal Tree, suggest a holy fruit containing the essence of the god; still others, such as the Sun Temple of Koṇārak (Plates 354–355), are the

divine chariot of the Lord of the World. All can be traced from comparatively humble origins, and at Māmallapuram we shall find many clues to their symbolic inspiration.

Through both the general structure and the sculptured details of such monuments Hindu cosmology and mythology are unfolded before the devotees who come on pilgrimage to the holy places. The ornamentation of the façades and interiors is a pictorial encyclopedia of mythology and religion. On the outside of the Śiva temple of Elūrā, for example, is a relief of the deity himself as an archer, in a chariot drawn through the air by divine prancing steeds (Plate 226). The god's left hand elevates the bow; his right, having drawn the string to the lobe of his right ear and to the full extent of the shaft, has just released the arrow. His four-headed charioteer is the god Brahmā, the creator of the world, and his white bull, Nandi, is before them. The legend illustrated is that of Śiva Tripurāntaka — Śiva "The Destroyer (*antaka*) of the Three Towns (*tripura*)"; that is to say, of the threefold universe: (1) the earth, (2) the middle space or atmosphere, and (3) the firmament.

Pl. 2

For it is related in a celebrated legend that Siva once annihilated and simultaneously redeemed the universe with a single shaft. The demons, titans, or antigods (*asuras*), who are the half-brothers and eternal rivals of the gods, had contrived to gather to themselves the reins of cosmic government. They had been led in this enterprise by an austere and crafty tyrant named Maya,⁶ who, when he had driven the deities from their seats, constructed three strongholds, one in the firmament, one on earth, and a third in the atmosphere between. All were invincible; and by a feat of magic he then amalgamated them into one prodigious center of demon chaos and tyrannical world rule. A prophecy made it known that if this incredibly powerful keep were pierced by a single arrow the rule of the antigod would end. But who among the gods could deliver such a blow? Not Indra, the rain and thunder king; not Agni, the deity of fire; not Vāyu, the deity of wind. These were efficient, decent, heavenly specialists, but no match for such a cosmic assignment. Indeed, none of the radiant refugees from Mount Sumeru, the central mountain of the universe (the Indian counterpart of the Greek Olympus), who had been driven from their paradise into the bitter void of exile, could muster the power to rive Maya's defenses. Therefore they all turned in hopeful prayer to Śiva, the god beyond gods, and he, with his bow, flying in his chariot, performed the deed with ease.⁷

⁶ Not to be confused with the term *māyā*; cf. *infra*, pp. 105–107.

⁷ Cf. Heinrich Zimmer, *Myths and Symbols in Indian Art and Civilization* (New York and London, 1946), pp. 185–188.

Vigorous and dynamic, though without the weight and compactness of an earthly warrior, the beautiful apparition dashes from the background of the relief with the lightness and irresistible power of a lightning flash, in a swift triumphant gesture devoid of static substantiality. Energy is suggested in the backward inclination of the shoulders and in the tension of the outlining curve. The volume of the great chest denotes power. The entire work, indeed, is a display of triumphant strength; for the sculptured figures, in their movement and direction, even unite compositionally the two walls of a corner, which are at an angle of ninety degrees. The relief does not seem to adhere to either surface, but leaps forth from its mother stone, obliterating the distinction between relief and sculpture in the round by the boldness of its plastic style and the almost careless skill of a completely competent craft.

Hindu sculpture is one of the most magnificent chapters in the whole history both of the world's art and of the world's religion—for in Indian civilization there was never a division or fundamental contradiction between art and religion, or between art, religion, and philosophic thought. Inherited revelation, the scholastic traditions of the priesthoods, and the popular beliefs worked upon each other by ever renewed processes of influence and were pervaded meanwhile by philosophical ideas originating in ascetic experiences, yogic exercises, and introverted intuition. The luxuriant display of religious sculpture so characteristic of the great temples of pilgrimage is therefore a readily legible pictorial script that conveys, through an elaborate yet generally understood symbolism, not only the legends of popular cult, but simultaneously the profoundest teachings of Indian metaphysics.

Pl. 286 For example: the deity recumbent on the serpent in Plate 286 is Viṣṇu, the second of the great gods of the orthodox Hindu trinity of Brahmā, Viṣṇu, and Śiva. Brahmā is known as the Creator, Viṣṇu mainly as the Preserver and Supporter of the universe, and Śiva as its Destroyer; yet each may appear in any or in all of the roles, since in substance these three supreme personalities are identical.⁸ Here Viṣṇu is seen as the source, the transcendent lord, of the created worlds and of their manifold creatures. The waters of life, which feed creation, are his elementary material aspect: they are the first tangible emanation of his divine essence, which, though beyond form, yet evolves and comprehends all forms. Here they are symbolized in the coils of the huge serpent whose dwelling is the cosmic abyss and whose name is "Endless" (*ananta*). Upon this immeasurable body the god reclines. Ananta, it is said, supports on his expanded hoods the whole weight of

⁸ For a full discussion, cf. Zimmer, *op. cit.*; see also, Zimmer, *The King and the Corpse* (New York and London, 1948), Part II; and see *infra*, pp. 145–146.

both the earth and the celestial spheres; for he is the ever-living cosmic ocean out of which the world and the forms of its beings—both terrestrial and divine—evolve as temporal existences. Known also as “The Remainder, The Rest” (*śeṣa*), he is the abyssal water that has not become transformed into creatures but remains at the bottom of the universe as its primary life-force, energy, and substance, feeding all. Ultimately, Ananta is identical with Viṣṇu himself, who in human form is seen recumbent on his coils. The animal and the human aspects, that is to say, are dual manifestations of a single divine presence, which, by and in itself, is beyond the forms it assumes at will when bringing the world-process into play. The anthropomorphic apparition through which it is made manifest to human devotees is in essence identical with the reptile, and this, in turn, with the timeless element of the cosmic sea.

The Hindu standing before this relief in one of the shrines at Māmallapuram is reminded that the divine essence, transcending all limitations, comprises both the light and the sinister sides of life; that the demonic as well as the godly aspects of the cosmic process (whether in the individual or in the world) originate equally in Viṣṇu as balanced qualifications of his transcendent, crystal-pure, and infinite essence. This idea is indicated by the two giant figures standing at the right, one of whom is regarding the god in an attitude of challenge. The Hindu devotee is immediately reminded of a well-known myth telling how, at the dawn of time, two tremendous demons crept from Viṣṇu’s ears, and hoping to prevent the unfoldment of the universe, threatened to annihilate Brahmā, the first-born emanation of the recumbent world-dreamer, who was already superintending the processes of cosmic evolution. The little figure kneeling at the right in the present rendition is the goddess Lotus, Padmā-Lakṣmī, Viṣṇu’s spouse, who is the personification of the universe itself. She is imploring Viṣṇu, the Supreme Being, to save her. The demons were embodiments of the principles of ignorance and violence, combining stupidity and spiritual inertia with sheer animality, sensual desire, the lust for life, ambition, and a will for power; Brahmā, on the other hand, is pristine spirituality and wisdom. Viṣṇu rescued Brahmā, and therewith the goddess, simply by reabsorbing the demons into the substance of his own body—not, however, extinguishing them utterly, for they were destined to reappear in a later age. In fact, during the endless round of the cycling eons they would emerge again and again to subvert the ordered processes of the world. They are no less a part of Viṣṇu’s all-comprehending nature than is Brahmā, since violence and ignorance are ingredients no less indispensable to the life of the universe than pure spirituality and holy endeavor. The recurrent interferences of the two demons with the benevolent forces of the Creator insure the occurrence of those dramatic conflicts

and agonizing periodical disasters that are of the essence of geological as well as of human history. Moreover, the transcendent Great God himself destroys the universe in periodic gestures of annihilation, reabsorbing all of its substance into his dreaming body—just as a dreamer takes back a dream when he enters the deeper quietude of dreamless sleep. For the universe, according to the mythology of the worshippers of Viṣṇu, is the cosmic dream of the god here seen recumbent on the back of the serpent whose elevated heads uphold the world; and we are all figures in Viṣṇu's dream: particles of his vital substance, mysteriously animate, like dream beings, within him. This the pilgrim knows who stands in reverence before this eloquent relief. The ambivalence and aloofness of the infinite God is the reality to be realized when viewing this work of art and hearing the corresponding myth. It is a myth familiar to the Hindu from childhood; and it is again recited to him by the priests in attendance at the holy shrine.

A splendid chapter in the history of Hindu sculpture is that of the bronze images of the Coḷa period and later, chiefly from the South. Whereas images in stone are part of the temple structures, those in bronze, being less heavy, are carried in processions at festivals and in the various temple rites. Most relate to the favorite deity of the later Hinduism of the South, Śiva, and represent either Śiva himself and those gods and goddesses who figure prominently in his mythology, or else certain South Indian saints celebrated as the great god's model devotees. A good example is the graceful figure of a youth in Plate 410, representing Śiva, the lord of demons, ghosts, and specters, in one of his benevolent, auspicious manifestations (*daśiṇa-mūrti*). He is "holding a lute" (*vīṇā-dhara*), in the role of teacher of initiations (the lute, which the two forward hands once supported, is missing), but we are reminded by the uplifted hand exhibiting a deer that although in his present aspect he is the divine teacher—of "music" (*saṅgīta*), of the holy scriptures (*śāstra*), of "divine wisdom" (*jñāna*), and of the asceticism that leads to union with the god (*yoga*)—Śiva is also the lord of the wilderness, the divine huntsman, the "Lord of the Beasts" (*paśupati*). And the two roles are linked; for both are roles of destruction (strange as this may seem to us of the West), since the arts, as well as yoga, wisdom, and the scriptures, lift the heart to union with the transcendent principle and so break the bonds that bind it to the world. This gentle Śiva, therefore, is none other than the brilliant, terrible Śiva of the bow: and thus again, in this little bronze, apparently so innocent, the devotee feels the impact of the double message that is the essence of all the great works of Hindu art.

The art of Jainism, on the other hand, is comparatively uncomplicated and constitutes in the history of Indian imagery a separate chapter. It follows to some

extent the general evolution of India's sculptural styles; nevertheless, when rendering its own most characteristic and prominent subjects—the rigid forms of its perfected saviors—it adheres conscientiously to a stiff archaic ideal. The monumental figures shown in Plate 395, for example, carved in the living rock of a fortress hill at Gwāliar, North India, date from as late as the fifteenth century A.D. The magnificent evolution that led to the spiritualization of the image of the Buddha in the Gupta period (Plate 102) and the phantasmagoric manifestation of Śiva at Elūrā (Plate 226), as well as the transcendent serenity and aloofness of the recumbent Viṣṇu at Māmallapuram (Plate 286), have not transformed or even touched the archaic attitude of this intentional primitivity. These saviors, the so-called “Victors” (*jinas*) or “Makers of the River Crossing” (*tīrthaṅkaras*), lead the way across the whirling life-torrent of the unending cycle of rebirths. The most celebrated, Mahāvīra, was a contemporary of the Buddha in the fifth century B.C., but the earlier Tīrthaṅkaras anteceded that period by centuries and some may date back even to pre-Āryan times.⁹

Jaina sculpture is the only art in India in which absolutely unclothed figures are found (Plate 245), such nakedness having been a monastic rule of the Jaina ascetics until the fifth century B.C. The nakedness of the statues, like that of the monks of the archaic period, represents a condition of absolute detachment from the world, from the social order, and from the common values of earthly life. For the Jaina gospel of release from the bondage of life and rebirth was unremitting in its disciplines of renunciation: through a sustained process of ascetic cleansing, the monk's career was to culminate, ideally, in self-starvation. Hence an arctic, really frozen atmosphere hovers around the images of these Jinās, who, through incredible mortifications of the body, conquered the powers of the cycle of life. They stand in striking contrast both to the sublime gentleness and serene grace of the Buddhas (who are likewise Victors, but of a more spiritual, psychological, less downrightly physical kind) and to the divine strength and lavish, somewhat ambiguous charm that radiate from the Hindu gods, who personify those very forces of cosmic life which both the Buddhas and the Jinās transcend when they pass to nirvāṇa from the wheel of rebirth.

In this introductory chapter I shall not enumerate all the schools of Hindu art that carried forward and transformed the heritage of the Gupta period, but shall indicate only two more outstanding styles and close with a glimpse of Indian influence abroad. One of the most remarkable inflections of the Gupta tradition was in Bengal under the Pāla and Sena dynasties (c. 730–1250 A.D.), where a style developed of a peculiarly rich, sweet flavor. The works were important

⁹ Cf. Zimmer, *Philosophies of India*, pp. 181–227.

historically because of Bengal's geographical position between Nepal and Tibet in the north, and Java, with its famous centers of Buddhist learning, in the south-east. Bengal inspired to a remarkable degree both the arts and the philosophies of these two realms.

These smooth black-slate Pāla images are of high technical accomplishment and elegant design, yet suggest metalwork in their clear-cut outlines. The ideals of ivory carving and of manuscript painting seem to have prevailed in them over sculptural vigor; there is no truly plastic modeling, harmony, or repose, nor any sense of a dynamic surge from within. An incrustating sweetness has begun to freeze the life and grandeur of the earlier period, and the manner of glamorous decoration marks the beginning of a long, slow decline. Nevertheless, the workmanship has a beauty of its own that is not inappropriate to the image of a god (Plates 383–385).

Pl. 383–385

Pl. 388

Plate 388 shows another very late style: an image from Mysore, c. 1200 A.D., of Viṣṇu surrounded by the symbols of his power. Among the convolutions of the ornate arch framing the crowned head appear the god's ten chief legendary avatārs or incarnations: at his lifted right hand is the Fish (*matsya*); above that, the Tortoise (*kūrma*); then the Boar (*varāha*), the Man-Lion (*narasimha*), and the Dwarf (*vāmana*); while on the opposite side appear Rāma of the Ax (*Paraśurāma*)—the violent son of a violent Brāhman, who was made manifest for the destruction of the kṣatriya caste;¹⁰ Rāma of the *Rāmāyaṇa*; Kṛṣṇa, the teacher of the *Bhagavad Gītā*; the Buddha (who, in this late, syncretistic period, was regarded by the devotees of Viṣṇu as an incarnation of their own all-embracing deity); and finally Kalki, the form in which Viṣṇu is to appear at the conclusion of the present eon. The two goddesses at either side are the deity's goddess queens. They are Lakṣmī, whom we have just seen praying at his feet—she is the bestower of prosperity; and Sarasvatī, the goddess of learning, music, and fluent speech. Viṣṇu himself is in the manifestation known as Viṣṇu Trivikrama, “of the Three Strides”: by simply setting his feet down he created, with his first stride, the earth, with his second, space, and with his third, the firmament; hence the heaven of rapture beyond the visible sky is termed “Viṣṇu's Footprint” (*viṣṇu-pada*). The deity can be identified by his apparel, emblems, and weapons. In his hands (two of which are missing) he holds, normally, a lotus, a war club, a keen-edged discus, and the conch that is blown as a trumpet when he goes to war.

As for painting in India, there is little left. The caves of Ajaṇṭā still preserve an astounding series of frescoes (Plates 147–160 and 168–175) and, since in ancient

Pl. 147–160,
168–175

¹⁰ *Mahābhārata* 3. 116–117; see also H. H. Wilson, *The Vishnu Purana* (London, 1840), pp. 401–404.

Hindu literature one reads much of painting and painted walls, it is certain that this bold, simple, and superb style derives from a long and masterly tradition. However, we possess scarcely any further visible evidence. These priceless remains from the sixth and seventh centuries A.D. are practically all that we know of an Indian craft which—as can be deduced from other indications—was one of the dominant sources of the Buddhist art of the entire Far East.

No review of Indian art would be complete if the branches of the tradition that opened southward to Ceylon and Indonesia and northward into Nepal, Tibet, and Chinese Turkistan were omitted; for, as we have seen, the monuments of the Indian mainland are largely ruins. The more we find and reconstruct, interpret and understand, the more do we realize how much has been lost. The additional fragments preserved in colonial territories help to fill in a few of the gaps, and they add, moreover, fresh evidence of the flexibility of the Indian heritage. For the Indic civilizations, both Buddhist and Hindu, of Ceylon, Cambodia, Siam,¹¹ and Java possessed superb art geniuses of their own. What they achieved in developing the models and ideas from the motherland was far from a mere repetition or imitation. In many of their realizations one perceives that an original, though kindred, genius—by transforming what it received—discovered fresh solutions of ancient problems, drove to the very heart of Indian wisdom, and sometimes almost surpassed what the Hindu masters had achieved, or were simultaneously achieving, in the same direction. We shall devote, therefore, a number of chapters to the chief documents and periods of the colonial styles.

¹¹ *Editor's note:* the older name for present-day Thailand is more often used in Dr. Zimmer's text, having been current when he wrote.

GENERAL INDEX

Both volumes are indexed here. Plate references are in brackets: simple numbers for the plates in vol. 2, and numbers preceded by A, B, or C for the plates in vol. 1. An asterisk marks a reference to the plate description. The descriptions contain marginal references to the text. The following additional reference materials will be found in vol. 1:

Description of Text Plates	xv	Chronological Charts	390
Description of Text Figures	xxi	Maps	391
Description of Plates	397	Index of Picture Sources	431

★

A

- ābha, 204
 ābhāsa, 213
 abhāsaṅga, 324
 Abhayagiri Dāgaba, Anurādhapura, Ceylon, 364
 abhaya-mudrā, 122, 292, [*71, *379, *591];
 abhayandada-mudrā, 250b, 377; abhaya-pradāna-
 mudrā, 202
 Abhirati, *see* Hārītī
 abhiṣeka, 220
 Abhramū, 161
 Ābū, Mount [*map* 1, 3A], 265–68, 297; etymology
 of, 265, [390–393]
 Abundance, goddess, [*74–75b,c]
 acacia tree, 327, [36]
 acala-mūrti, 111
 Achaemenid Great Kings, 5, 231
 Acharya, Prasanna Kumar, 322 *n*
 Achāvaḍa Nāgapiya, 235
 Acropolis, Athens, 160
 Acyuta Rāya, 281
 Adam's rib, Hebrew myth of, 126 *n*
 ādhipa, 195, 311
 adhiṣṭhāna, 271
 ādi, 195
 Ādi Buddha, *see* Vajrasattva / Vajradhara
 Ādinātha, *see* Rṣabhanātha / Ādinātha
 Āditya Coḷa, 275, 279
 Ādi Varāha Cave, Māmallapuram, 86–87, 207,
 356–57, [279–283]
 aesthetics: of Indian art, 213–26, 236–37, 259–65,
 286–87, 318–20, 324, 353 *n*, 360–61; of Western
 art, 116, 130–31, 135, 147, 262–63, 265, 308
 Afghanistan, *see* Gandhāra; Haḍḍa; Herat; Kabul
 African figurines, 116
 Āgamas, 71 *n*, 321
 Agastya clan, Java, 299
 agastyagotra, 299
 Agni, 11, 29, 37–40, 71, 95, 96–97, 109, 164, 284
Āgni Purāṇa, 321 *n*
 āhavanīyāgni, 38
 ahirṃsa, 31, 57, 135–36
 Ahmadabad [*map* 1, 4B], 282
 Ahmadnagar, 281
 Aihole / Aivali [*map* 1, 6C], 9, 84, [113–123]; Temple
 VII at, [121]; *see also* Durgā Temple; Hac-

- Aihoḷe (*cont.*):
 cappa's Temple; Hucchimalligūḍi Temple; Lād Khān Temple
 Aion / Time, 66–67, 92, 94, 97 *n*, 196, 197 *n*, 230, 286
 Airāvata, 97–98 *n*, 160–61, 167, 220, 223, 225, 229, 297, [*41]
 Ajaṇṭā [*map* 1, 4B], 10, 16–17, 185–90, 248, 251, 256, 270, 308, 333 *n*, 356, 365, 384 *n*, [142–186]; Cave I, 186–90, [142–152]; Cave II, 186, [153–160]; Cave IV, [161]; Cave VII, [163]; Cave IX, [162]; Cave X, 186, 251, [165]; Cave XII, [164]; Cave XVI, [166, 167]; Cave XVII, 186, 356, [168–177]; Cave XIX, 252–53, [178–181]; Cave XXVI, 249, 251, [182–185]; Cave XXVII, [186]
 Ajātaśatru, King, 203–4, [*612]
 Ajātaśatru, prince of Magadhā, 239
 Ajātaśatru Pillar, at Bhārhut, 193, [*32]
 Ājīvika sect, 247
 ākāśa, 216, 270; -liṅgam, 280
 Akbar, 386 *n*
 Akhen-Aten, [*A12a]
 akiñcana, 62, 79
 Akkad, seal from, 19 *n*, [*Fig. 5, p. 55*]
 Ak'ro-bo k'yun-c'en k'yuñ-gzon nag-po, [*606]
 Akṣobhya Buddha, 195; *see also* Dhyāni Buddhas
 ālambana, 233
 Alambuṣā-jātaka, 71, 239–40
 alam-kar, 236
 alaṅkāra, 236, 269
 Ala-ud-din Khilji, 266
 ālaya, 257 *n*
 Alexander the Great, 5, 6, 42, 62, 341, 367
 Alexandria, Egypt, [*map* 11, 2B], 231, 355
 Allahabad / Prayāg [*map* 1, 3D], 125, 258, 355
 Allakappa, 239
 alto-relievo, 213
 āmalaka: on temple, 270–74, [*303]; tree, 165, 273
 amara, 47
 Amarāvati [*map* 1, 5C], 9, 76–81, 84–85, 85, 109, 162, 169–70, 173, 278, 333 *n*, 337, 349–52, 361, 365, [38, 86–98]; art style of, 115, 335, 349, 361; mythological summit of Mount Sumeru, 47, 211; stūpa at, 7, 60–61, 76–77, 255, 308 *n*, 349–52, 357
 ambara, 56
 Ambika, 102
 ambrosia, *see* amṛta
 Amdo (Kansu) Province, [*608]
 American Archaeological Expedition to India, first, 18
 American Indians, masks of, 258–59
 Amida Buddha, *see* Amitābha Buddha
 Amiens, Peace of, 368
 amita, 204, 206
 Amitābha Buddha, 195 *n*, 204–6, 212, 249, 292, [B9; *606, *608]; *see also* Buddhism *s.v.* Dhyāni Buddhas
 Amitāyus Buddha, *see* Amitābha Buddha
 Ammani Amman Gopura, Aruṇācaleśvara Temple, Tiruvannāmalai, [*404]
 Amoghāsiddhi Buddha, 195; *see also* Buddhism *s.v.* Dhyāni Buddhas
 Amritsar [*map* 1, 2C], 386
 amṛta, 164, 229
 amulets, 137, 165
 Ānanda: cousin of Buddha Śākyamuni, 190, 335, [*467]; overseer, King Śrī Sātākarni's artisans, 235; Temple, at Pagān, Burma, 191–94, [469–471]
 Ananta / Śeṣa, 12–14, 44, 58 *n*, 98, 165–68, 187, 353, [*C16a; 111, 127, 286, 597]; *see also* Cosmic Snake; Dharanendra; Viṣṇu *s.v.* Anantaśayin
 Ananta Gumphā, Khaṇḍagiri, [46, 48]
 Ananta-Vāsudeva Temple, Bhuvaneśvara, 273
 Anāthapiṇḍāda / Anāthapiṇḍiko, 334–35, [31e]
 Anatolia, 41
 ancestor worship, 153, 368–69
 aṇḍa, 233, 329; kumbha-, *see* kumbhāṇḍa
 Andhaka, [*264b]
 Āndhra [*map* 1, 5C], dynasty, art of, 170, 224 *n*, 245, 275, 279
 Āndhra-Pallava-Cālukya style, diffusion of, 279
 androgyny, *see* hermaphrodite
 Anekal [*map* 1, 6C], 49
 “Angel of the Discus,” [108b]
 angels, 90, 159, 193
 animal symbolism, *see* bird-serpent motif; Jātakas; savior-serpent motif; seals; *and also* antelope; boar; buffalo; bull; cat; cobra; cock; cow; cranes; deer; dog; dolphin-elephants; dove; eagle; elephant; elephant-horse-lion; falcon; fish; gazelles; goats; goose; griffin; haṁsa; horse; kinnaras; lion; makara; mice; monkey; nāga; nāginī; ox; peacock; rat; rhinoceroses; serpent; sheep; sun-bird; swan; tiger; tortoise; turtle; unicorn; vulture; woodpecker; yāli; zebu, *see* bull
 animism, 247
 Aniruddha / Anawratā, 190–91
 Añkor, Cambodia [*map* 111, 3D], [560, 563, 571–573, 584, 585]; *see also* Añkor Thom; Añkor Wāt
 Añkor Thom, Cambodia [*map* 111, 3D], 46, 209–212, 370, 372, [560, 567–583]; Bayon at, 209–10, [574–583]

[Plate references are in brackets.]

- Ankor Wāt, Cambodia [*map* III, 3D], 150–51, 208–12, 226–30, 297, 370, 372, [531–566]
- Annam, *see* Campā
- antaka, 199
- antarāla, 269
- antelope, 27, 239, 331–33, [31a]
- anugraha, 122
- Anupamā, 267
- Anurādhapura, Ceylon [*map* I, 7D], 122, 170, 255, 364, 366, 367 *n*, [Fig. 8, *p.* 255; 456, 457]; *see also* Abhayagiri Dāgaba; Īsurumuniya Vihāra; Lohapāsāda Vihāra; Mahāyāna Monastery; Miriswēṭṭiya Dāgaba; “moonstone” dāgaba step; Ruaneli Dāgaba; Thūpārāma Dāgaba
- Aparājita, 275
- Apasmāra puruṣa / Muyalaka, 122, [*305, *412]
- Āpastambaśrautasūtra, 40 *n*
- Aphrodite, 51
- Apollo, 130
- Apollonius of Tyana, 342 *n*
- Apparsvāmīn, 275
- apsarases, 71, 103, 150–51, 186, 193, 228, 229, 254, 264, 274, 302, 306, 329, 356, 378, 383–84; [*32a, *118, *119, 152, 166, *168, 171, 458, *459, *491a, 540, 541, 514, 580, 581b, 594]; *see also* corps de ballet; dancers; devadāsī
- apsidal shrines, 6, 172, 270, 289, 292
- Arabia, 42, 367
- Arapacana Mañjuśrī, from Java, [Fig. 7, *p.* 199]; *see also* Maitreya; Mañjuśrī
- Arbuda, 265–66
- architecture of India, 3–11, 45, 231–99, *and passim*; contrasted with Occidental, 261–63
- ardhacandra-mudrā, 122
- ardhacitrāṅga, 324
- areca palm, 282
- Ariṣṭanemi, *see* Neminātha
- Aristotle, 360 *n*
- Arjuna, in *Bhagavad Gītā*, 167, [c16d]
- Arjuna Ratha, *see* Māmallapuram *s.v.* Ratha No. 2
- Artemis, 130
- artist-craftsmen, 3, 7, 16–17, 31–33, 56, 76, 80, 84–85, 87–88, 92, 103–4, 110–14, 116, 125, 127, 129, 132, 142, 145, 152, 157, 163, 180, 213–14, 234, 252, 259–64, 276, 282, 285–87, 303, 306, 320–24, 341, 343–47, 353, 357–59, 362, 373–79, 383–87; *see also* Śilpaśāstras
- Aruṇa, 53, [*372, *373]
- Aruṇācalesvara Temple, Tiruvannāmalai, [400–409]
- Arwahi-Talam cliffs, Gwālīār, [*395]
- Aryabhata, 355
- Āryan-Dravidian synthesis, 9, 94, 100–1, 107–10, 166, 284; in śikhara, [*303]
- Āryan factors, *see* Vedic-Āryan factors
- Āryavārta, 280; śikhara style of, 295, [*303, *308]
- Āsaṅga, 310, [*491]
- asceticism, 15, 108, 120, 132, 152, 156, 178, 200, 205, 231, 232, 236, 249, 250, 292, 348–50; Christian, 189; *see also* Brāhman; mendicant; yogī
- Asklepios, 53
- Aśoka, 5–7, 18, 170, 231–32, 234 *n*, 238, 241, 244 *n*, 245, 247, 256, 287, 328, 341, 352, 363–64, [*596]; columns / pillars erected for, 32, 231–32, 245, 256, [b7a, b7b; *4]; rock-edicts of, 232, [*b7c]
- aśokavadana, 240
- Āśrama of Śrī Ramaṇa Maharṣi, Tiruvannāmalāi, [*b4b; 454, 455]
- Assurbanipal, Great Hunt of, [A15]
- Assyria, 32, [A14, A15]
- Astarte, 69, 165
- Aṣṭasāhasrika Prajñāpāramitā, [*c2]
- asura, 11, 91, 94–95, 98–99, 102–3, 108; *see also* deva; sura
- aśvaratna, [*37]
- aśvattha: *Ficus indica*, 25
- Aśvins, 167
- Atargatis, 66, [*A16b]
- Atharva-veda, 5 *n*, 320
- Athene, *see* Yavanī
- ātman, 67, 91
- Attila, 9
- AUM, *see* OM
- Aurangabad [*map* I, 5B], 297
- Aurangzeb, 387 *n*
- Aurignacian period, statuettes of, 69–70
- Aurora, 53
- Austrian family of languages, 153, 370
- Avadānas, 304, [*481, *485]
- avalokita, 182 *n*
- Avalokiteśvara (Bodhisattva), 181–85, 187–90, 204, 206, 209, 249, 250, 292, [*b9, 108, 148, 151, *161, 187, 321, 378, *488b, 598–599, 600, *614]; Kwan-yin / Kwannon as, 181, 183, 199, [b9; 614]; -Padmapāṇi, 181–90, 195 *n*, 250–51, 292–93, [108, 148, 151, 187, 378, 600]; -Siṃhanāda, 181, [321, 598–599]; Tārā as śakti of, [382]
- Avalon, Arthur, *pseud.*, *see* Woodroffe, Sir John
- avatār, 16, 46, 52, 96, 128, 144–45, 198, 208, 210, 294, 324, 362
- Avesta, 126 *n*
- avīci, [*479b]
- avidyā, 182

* See the description of the plate indicated.

āyāga-pata, 253
 Ayanar, 259, [*450-451]
 āyur, 20; āyus, 206
 Ayuthiā, Thailand [*map* III, 3D], 373-74, 378,
 [586*b*, 593*b*, 594]

B

Babur, 386 *n*
 Babylon = Baveru, 48-49
 Babylonia, 29, 42, 48, 54, [*Fig.* 6, *p.* 66; A9*f*]
 Bactria [*map* II, 3F], 7, 42, 171, 341-42; Greeks of,
 341-42
 Bādāmī [*map* I, 6B], 9-10, 85, 131-32, 221, 225,
 275, 279, 316, 378, [124-141]; Cave I, [124,
 135-137, 139]; Cave II, 290, [138]; Cave III,
 290, [125-134, 140]
 Bahur Pagoda, Pondicherry, 275
 Bakong, Ruluos, Cambodia [*map* III, 3D], [521]
 Bala, Friar, 163, [*B6*a*]
 Bālāditya, 356
 Balamitra, 235, 243
 Balarāma, 258, 273, [*C13, *C16*e*]; as incarnation of
 Viṣṇu, 83
 Bali, titan, [*C16*d*]
 Bali [*map* III, 7G], 153-57, 207, 313-15, 368-69,
 [505, 508, 509]; ancestor worship in, 368-69;
 Hindu-Javanese civilization in, 154, 156, 314-15,
 368; Malayo-Polynesian culture of, 314-15,
 368-69; *see also* Indic civilizations
 Bālīn, 227, 313, [*496-497, 530]
 balipīṭha, 288
 Ballala family, 281
 Banaspati, *see* Kirttimukha
 Bande Mātaram, 101
 Banerji, R. D., 18
 Bangkok, Thailand [*map* III, 3E], 165, 370 *n*, 371,
 373, 374, [595]; *see also* Bot Brahm and *Index of*
Picture Sources
 banner, of temple, 78, 199-200, 297, [*604-608];
see also taṅka
 Banteay Kedei, Añkor, [563]
 Banteay Srei, Cambodia [*map* III, 3E], 227, [523-
 530]
 banyan tree, 327, [*242, 402-403]
 Barābar Hills [*map* I, 3E], 247, [A3*b*]; *see also*
 Lomas R̥ṣi Cave
 Bardaotis = Pāṭaliputra, 329 *n*
 Barotch, *see* Bharukacha
 Barygaza, 355
 Basārḥ [*map* I, 3E], 158, 232, [B3*b*]
 Bashyagar Swāmī, Śrī, *see* Śrī Perumbudur
 Basohli [*map* I, 1B], school of Rājput painting,
 [*C14, C15]; *see also* Pahārī school

Basques, 123
 Bastī [*map* I, 3D], 234
 Batanmārā Stūpa, [33]
 Batavia = Djakarta, Java, 299
 bathrooms, 19, 21, [A5]
 Bavaria, 262
 Baveru, *see* Babylon
 Bayon, *see* Añkor Thom *s.v.*
 Beḍṣā [*map* I, 5B], caitya-halls at, 9, 246-47
 beggar-ascetic, *see* mendicant
 Belahan, Java [*map* III, 7F], gateways of, 313, [498]
 Belūr [*map* I, 6B], 9, 265, 357, [434-436]
 Benares [*map* I, 3D], 163, 210, 242, 258, 266, 271,
 370 *n*; *see also* Deer Park; Viśveśvara Temple
 Bengal [*map* I, 4E], 15-16, 125-28, 134, 175, 177,
 342, 363; architecture and art of, 113, 125-28,
 185, [383, 385]; mythology of, 125-28; *see also*
 Pāla dynasty
 Bengal, Bay of, 9-10, 180, 349
 Besnagar [*map* I, 4C], [B5*a*; 105]
 Besuki, Java, 299
 Bezeklik, Chinese Turkistan, fresco from Cave XX
 at, 201, [613]
 bhadra, 302; -ghata, 235
Bhagavad Gītā, 16, 108 *n*, 218-19; doctrine of,
 167, 218-21, [*C16*d*]
Bhāgavata Purāṇa, 88 *n*, 290 *n*, 356 *n*, 387
 Bhāgavata religion, 221; *see also* Kṛṣṇa *s.v.* cult
 Bhagavati Temple, Bhuvaneśvara, 273
 bhagavato dhama cakam, 326
 Bhagīratha, 88-89, 95 *n*, [*276]
 Bhaiṣajyagura, 210
 Bhājā [*map* I, 5B], caitya-vihāra at, 6, 9, 223-25,
 224 *n*, 244, 246, 249, 252, 357, [39-43]; dating
 of, 224 *n*
 bhakta, 320
 bhakti, 6, 60, 70, 101, 205, 219, 302, 362; yoga, *see*
 yoga *s.v.*
 Bharāda, 313
 Bharata, father of Takṣa, 340
 Bhārata family: of India, 256; of *Mahābhārata*, 167
 Bhārhut [*map* I, 3D], 44, 145, 162, 163, 207, 221-
 24, 230, 243 *n*, 278, 325-38; stūpa at, 6-9, 42,
 47, 60-61, 70-72, 163, 193-94, 211, 224, 232-
 34, 240 *n*, 244, 249, 256, 273, 327 *n*, 329-37,
 339-40, 344, 349-50, 361 *n*, [31-36]; *see also*
 Ajātaśatru Pillar; Prasenaṇjit Pillar
 Bharukacha / Broach / Barotch [*map* I, 4B], 235
 Bhatāra Guru / Agastya, 299
 Bhaṭṭāṇ, Nepal [*map* I, 3E], 323
 bhaṭṭāraka, *see* Bhatāra Guru
 Bhayajit / Nagnajit, 383
 bhikṣu / mendicant, [*491*a*]

[Plate references are in brackets.]

- Bhīma, Pāṇḍava prince of *Mahābhārata*, 167; *see also* Vāyu
- Bhīma Ratha, *see* Māmallapuram *s.v.* Ratha No. 3
- bhoga, 129–30, 274 *n*; -liṅgam, 281 *n*; -mūrti, 111
- Bhr̥ṅgī, [*139]
- bhū-devī, 256 *n*
- bhūmi-sparśa-mudrā, 175, 177, 352, 379, [*199, 380, 381, *383, 590]
- bhūta, 198
- Bhūteśar [map 1, 3B], [*74–75d]
- bhuvana, 271
- Bhuvaneśvara [map 1, 4E], 10, 270–74, 277, [326–347]; *see also* Ananta-Vāsudeva Temple; Bhagavati Temple; Liṅgarāja Temple; Mukteśvara Temple; Paraśurāmeśvara Temple; Rājranī Temple
- Bihār [map 1, 4E], 240, 385, [103, 108b, 382, 383]; *see also specific localities*
- bija, 233
- Bijāpur [map 1, 5B], 281–82, 285
- bilva tree, 165
- Bimbisara, 242
- bindu, 271
- Bindusāra Maurya, 341
- Binh-dinh, Campā, art style of, [*511b]
- Binyon, Laurence, 188 *n*
- bird-serpent motif, 48–54, 356
- Bishamon-ten, 47, [*B8]
- Bitpālo, 385
- Black Pagoda, *see* Sun Temple, Koṇārak
- Black Princess, 187, [149]
- Blake, William, quoted, 259
- “Blind, The” / Andhaka, [*264b]
- Bloch, Th., 68
- Blue Mountains / Nilgiri Hills [map 1, 7C], 247
- Blue-Rock Mountain, 272
- boar, 290; *see also* Varāha; Viṣṇu *s.v.* Ādi Varāha
- Bodhgaya [map 1, 3E], 170, 241, 244, 270, 329, 337, 352 *n*, [B10b; 99]; *see also* Mahābodhi Temple
- bodhi, 5 *n*, 6, 63, 140, 182 *n*, 184, 196, 309, 311, 340; *see also* Bo Tree
- bodhicarya, 61, 73, 234, 302
- Bodhidharma, 355
- bodhimaṇḍa, 61
- Bodhisattva, *see* Buddhism *s.v.*
- bodhisattva-yāna, 302
- Bogazköy, Turkey [map 11, 1C], 43
- Bokuju, 197
- Bombay [map 1, 5B], 6, 23, 39, 72, 223, 225, 246, 297
- Borobuḍur, Java [map 11, 7F], 104, 138, 140, 212, 234, 236, 252, 254, 298–312, 333 *n*, [476–494]
- Bose, Phanandindra Nath, 383 *n*, 384 *n*
- Bot Brāhm / Palace Brāhman Temple, Bangkok, Thailand, 371
- Bo Tree, 61, 63, 159, 162 *n*, 170, 175, 192, 233, 238, 241, 245, 254, 292, 293, 308, 327, 365; of Ceylon, 170, 364, [B10c; 17, 36a, c, 196, *383, *471c]
- bracket figures, 241, 290, 293, 295, [*13, 15, 22, 48, 49, 128–31, 166, 193a, *230]
- Brahmā, 11, 13, 44, 78–79, 86, 89, 95–97, 118, 127, 141, 145, 148, 156–57, 166–68, 169, 175, 177, 205, 229, 240, 242, 249, 290, 322, 324, 358, 383, [*c12, *c16a; *256, 509a, 562a]; angels of, 193; as four-headed god, 11, 166–67, 209, 371, [562a]; as Īśvara, 96 *n*; shrines of, 312; *see also* Brahman; Brāhmanism / Hinduism *s.v.* pantheon and trinity
- Brahmācāri, [*c16d]
- Brahmadatta, 242–43, 370 *n*
- Brahmagupta, 355
- brahmā-kānta, 324
- Brahmaloka, 242
- Brahman, 67, 96 *n*, 97 *n*, 107–10, 132, 156, 168 *n*, 271, 287
- Brāhman, 4–5, 16, 29, 33–34, 37–39, 41, 65, 70, 74, 75, 77, 120–21, 166, 209, 210, 218, 223, 239, 242, 280–81, 283, 288–90, 299, 305, 314, 323, 324, 327, 348, 369, 370 *n*, 371, 383
- Brāhmaṇas*, 4, 5 *n*
- Brāhmanism / Hinduism, 4, 210, 218–21, 223, 237, 280, 325, 373, 378; Buddhism reabsorbed by, 5 *n*, 152–53, 249–51, 291; cosmology of, 216–17, 270–71; cults of, 21, 22, 210, 289; deities of, *see* pantheon and trinity below; dual of, 145, and *see also* coincidence of opposites; excavated shrines of, 289–91, 294–98; five subtle elements of, *see* Sāṅkhya doctrine; four-faced demiurge of, 11, 166–68; Laws of Manu, *see* *Manava Dharmaśāstra*; offering / sacrifice, 236, 276, 314, 318–20, 321; pantheon of, 47, 86, 96 *n*, 109, 135, 153, 156, 181, 195, 210, 219, 353; plants in, 164–65; polyandry in, 167; philosophy of, 5 *n*, 70, 105, 107–9, 152, 166, 168, 276–77, 286–87, 321, 386; polarity of male-female forces in, 22, 145, 179, 291, 298, [*256, *258]; rituals of, 37–41, 47, 70–71, 120 *n*, 320; sacred thread of, 120, 120 *n*, 185, 292 *n*, 320, [462]; sacred sites of, 257–59, 283–85; sects in, 220; sin of slaughter in, 209–10, theologians of, 168; trinity of, 12, 23, 40, 95, 96 *n*, 97 *n*, 109, 137, 141, 145, 168–69, 195, 209, 229, 299, 322; worship in, 22, 70–71, 205, 283, 352, 362; *see also* Āryan-Dravidian synthesis; Brahman; Brāhman; liṅgam; Śivaite Hinduism; Tāntric system; Vaiṣṇava Hinduism
- brahmās, 79, 240

* See the description of the plate indicated.

- Brahmavaivarta Purāṇa*, 117 *n*, 128 *n*
 Brāhmī script, 49, 201, [*B10a; *71]
 Bramante, Donato d'Agnolo, 262
 Brazen Palace / Lohapāsādā Cloister, Ceylon, 364
 Bṛhadiśvarasvāmin Temple, Tanjore, 280
 Brindaban / Vṛndāvana [map 1, 3C], 217, 357, [*c12]
 British, in India, 101, 166, 363 *n*, 368
 Broach, *see* Bhurakacha
 Brown, Percy, 399, 407
 Brown, W. Norman, 385 *n*, 386 *n*
 bStan-ma, [*606]
 Buck, Peter H., 316 *n*
 Buddha, Gautama (Śākyamuni; Siddhārtha; Tathāgata), 5 *n*, 7, 61, 65, 107, 169, 182, 183, 189–90, 196, 205, 206, 293, 363; as avatār of Viṣṇu, 16; as Bodhisattva, 61, 77, 80, 138–39, 163, 175–77, 192, 193, 239, 242, 306–8, 347, 351; as elephant or nāga, 161–62, 238, 354; footprints of, *esp.* 6, 336, *but passim*, [*32a, 556]; images of, *see* Buddhism *s.v.*; invisible in early art, 6, 8, 60–62, 77, 79, 162, 194, 238, 240, 241, 255, 326, 327, 335–36, 361; legends about, 6, 48–49, 59–66, 72–74, 136–40, 161, 163, 173, 175–77, 189–93, 203, 210, 238–44, 255, 301–11, 326–27, 340, 347–49, 350–52; as nāga, *see* elephant above; quoted, 190; rendered symbolically in art, 6, 77, 159, 162, 164, 240–42; second birth of, 242; as Prince Siddhārtha / Śākyamuni, 138, 163, 169, 175–77, 192, 193, 238, 301, 304, 306–7, 352; veneration of, 233, 243, 308, 336–37, 365–66, 367 *n*, [*11a, 32, *36a, 94, 95]; *see also* Buddhism
 Buddhaghoṣa, 231, 232, 326 *n*
 Buddhavani, 121
 Buddhism / True Law: architecture and art, 5–7, 26–27, 55, 56, 70–82, 113, 121–22, 124, 142, 162–64, 169–77, 180–206, 210–12, 230, 231–57, 289–94, 296, 297, 300–13, 325–56, 361–67, 369, 372–79; Bodhisattvas, 55, 75, 140, 144, 163, 170, 172, 195 *n*, 197, 293, 305, 347, *and see also* Dhyāni Bodhisattvas below and Avalokiteśvara (Bodhisattva) in main entries; buddha-dharma-saṅgha, 27; Buddhahood, 61, 67, 73, 74, 75, 77, 140, 141, 143, 174, 180, 182, 184, 199, 204, 206, 301, 304, 345; Buddha-things, 67; commandment of ahiṃsa, 31, 57; Dharma, 27, 241, 355; Dhyāni Bodhisattvas, 181, 198–200, 204, 217, 294, 302, 304–9; Dhyāni Buddhas, 195–200, 204, 210, 250, 252, 294, 302, 310–11, [491a, 493, 494, 608]; duad, *see* coincidence of opposites; early literature, 339; gospel, 5 *n*, 46, 60, 73–74, 79, 120, 170, 174–75, 183–84, 190, 194–97, 230, 231, 232–34, 237, 245, 248–49, 254, 294, 301–5, 309–12, 326, 327, 333–34, 339–40, 344, 367; heavens, 242, 249, *and see also* Trayastriṃśat *s.v.* heaven and Tuṣita heaven; holy triad, 27; images, 7, 26, 61–67, 112–14, 141–44, 152–54, 163, 169–73, 175, 177, 202–4, 210, 240, 248–51, 292–93, 301–2, 304–11, 338–40, 342–47, 350–54, 365–67, 372–79, [B6a; 62, 63, 64a, 65–67, 69, 71–73, *84, 86b, c, 92, 93, *96, 100–103, 156, 160, 162, *174, 177, *186, 191, 196, 197, *199, 201, 376, 377, 379–381, 383, 384, 456, 457, 464, 465a, 466, 470, 482–486, 510, 555–561, 581a, 586–593, 595, 596, 612], *and see* Dhyāni Buddhas above and Mānuṣa Buddhas below; manuscript illustration, 197; Mānuṣa Buddhas, seven, 239, 241, 293, [169, 200, 201]; missionaries, 8 *n*, 154, 170, 197, 231; monasteries / sanctuaries, 6, 72, 136, 142, 186, 201, 211–12, 240, 246, 246 *n*, 251–57, 289–90, 291–94, 300–11, 347; monks, 6, 27, 29, 59, 154, 173–74, 202, 231, 232, 249, 347, 353; nirvāṇa, *see* main entry; offerings / gifts, 73, 202, 204, 334–35; objects of veneration, 233, *and see also* Bo Tree *s.v.* Ceylon; parinirvāṇa, *see* main entry; pilgrims, 186, 211, 231, 302, 355, *and see* China *s.v.* Buddhist pilgrims; prañidhāna, *see* main entry; reabsorption, into Brahmanical Hinduism, 5 *n*, 152–53, 249–51, 291; saints of, 244; saṅgha, *see* main entry; saviors, *see* Bodhisattvas above; sects of, 173–74, 197, 205, 247; spread of, in Asia, 5 *n*, 6, 26, 48, 113, 142, 170, 190–91, 201, 252, 299–300, 311–12, 314, 352, *and see also* Aśoka; stūpas of, *see* main entry; symbols of doctrine, 26–27, 60–61, 233, 241, 246, 255; transcendental idealism of, 46, 141, 310, 345, 361–62; Western Paradise / Pure Land, 205, 206; Wheel of the Law / dharma-cakra, 6, 60, 61, 142, 162, 203, 231–32, 235, 238, 241, 242, 245, 246, 246 *n*, 255, 293, 304, 323, 326, 328, 336, 349, 351, [*4, *36c, *96, *102, *177, 470]; *see also* Hīnayāna Buddhism; Jātakas; Mahāyāna Buddhism; Tāntric system
 buffalo, 19, 27, 96; *see also* Mahiṣa
 Bulis, 239
 bull, 19, 19 *n*, 32, 43, 44, 45, 167, 200, 253, 255, 256, 276, [*c3a, *2f, g]; -capital, 232, [B7b]; *see also* Nandi; Yamāntaka
 Bundelkhaṇḍ [map 1, 3C], 181, 273, 386, [321]
 Burma, 5 *n*, 8 *n*, 9, 190–94, 211, 253, 280, 335, 347, 370, 373 *n*, [469–472]
 C
 Caesar, Claudius, 367
 Caesars, Empire of, 355

[Plate references are in brackets.]

- caitya / cave-temple, 6, 10, 72, 232, 246–53, 254, 270–71, 289–98, [39–58, 78–85]; -cūḍāmaṇi, 233; entrance motif of, from Toda hut, 247; sites of, *see* Bedṣā, Kandāṇe, Kaṇherī, Kārli, Mānmoda; caitya-vihāra, *see* Bhājā, Nadsūr, Nāsik; *see also* cave; vihāras
- cakra, 60, 73, 162, 233, 245–46, [*37]; *see also* Buddhism *s.v.* Wheel of the Law
- Cakrapuruṣa, [*108b]; *see also* puruṣa
- Cakravāka Nāga, 44, [35a]
- Cakravartin / Universal Monarch, 78, 234, 245–46, 256, 306, 349 *n*, [37, 86a]
- cala-mūrti, 111; *see also* images
- Calend, Willem, 40 *n*
- Callatebus, Lydia, 241 *n*
- Cālukya dynasty, architecture and art of, 9, 84–87, 94, 131, 221, 225, 249, 275, 278–79, 290–91, 294, 356–57; temple of, at Bādāmī, 10, [*141]
- Cam people, 151; *see also* Campā / Annam
- Cambodia, 9, 17, 45–46, 64, 66–67, 100, 113, 144–51, 156, 208–10, 226, 228, 297, 312, 313 *n*, 347, 369–72, 375–79, [512–585]; synthesis of Malayo-Polynesian and Hindu-Buddhist elements in, 369, 372; *see also* Añkor; Añkor Thom; Añkor Wāt; Bakong; Banteay Kedei; Banteay Srei; Bayon; Kompong Svay; Kroh-krien; Mahā Rosei; Phnom Bok; Popel; Prah Khan; Prasāt Andet; Ta Som
- Campā / Annam [map III, 2E], 151–53, [510, 511]; Chinese element in, 370; synthesis of Malayo-Polynesian and Hindu-Buddhist elements in, 369–70; *see also* Binh-dinh; Mi-so'n; Thap-mam; Tra-Kiew
- Cāmundā, 276
- Caṇḍī / Durgā, 102–3
- Caṇḍi Bima, Dieng Plateau, Java, [475]
- Caṇḍi Borobudur, *see* Borobudur
- Caṇḍi Loro Joṅgrang, Prambanam, Java, 312, [495–497]
- Caṇḍi Mendut, Java [map III, 7F], [473]
- Caṇḍi Puntadewa, Dieng Plateau, Java, [474]
- Caṇḍi Sangariti, Java, 313
- Caṇḍi Siṅgasāri, Java, [499–504]
- Caṇḍi Sumber Nanas, Java, 313
- Candragupta I, 354–55
- Candragupta II, 355
- Candragupta Maurya, 341, 354 *n*
- Candrā Yakṣi, 72 *n*, [346]
- caṅkrama, 242
- caryatid, 244, 250, 347, [554, 583]; *see also* elephant *s.v.*
- caste system, 4, 16, 283, 321–23, 325
- Castor and Pollux, 167
- cat, 31, 330–31, [31c, *276, *277]
- Catholic Church: art of, 259, 321, 379; Inquisition of, in India, 285, 367
- catrāvalī, 365; *see also* umbrella
- caturmukha, 323
- catur-mūrti-dāna, 112
- cave, *see* Ajaṇṭā; Bādāmī; Barābar Hills; Bedṣā; Bhājā; Elurā; Kandāṇe; Kaṇherī; Kārli; Māmalapuram; Mānmoda; Nadsūr; Nāsik; cave-chapel, -hall, -temple, *see* caitya; cave-monastery, *see* vihāras
- Ceilaō = Ceylon, 367
- Central Asia: Buddhism in, 252; trade routes of, 201, 347, 355; *see also* Chinese Turkistan
- Ceylon, 5 *n*, 8 *n*, 9, 17, 111, 114, 120–22, 169–74, 186 *n*, 191, 215, 231, 244, 246, 250, 254, 255, 256–57, 279, 302, 339, 347, 352, 355, 363–68, 384 *n*, [Fig. 8, p. 255; 456–468]; variant names for, 363, 367; *see also* Laṅkā
- Ceylonese Pāli canon, *see* Pāli canon
- Chaitra = March-April, 283
- Chambal River [map I, 3C], 355
- Chamdo, Khams Province, East Tibet, [*610]
- Chandaka / Channa, 192, 238
- Chanhu-daro [map I, 3A], 9, 18, [A6]
- Channa, *see* Chandaka
- chariot, 11, 20 *n*, 44, 53, 57–58, 99, 239, 256, 274, 322 *n*, 326; *see also* processional car; ratha; vimāṇa
- charioteer, 7, 11, 53, 57–58, 192, 215, 223, 225, 307, 326, 350, [*A12a, *A15; *40–41, *212, *372, 373]; Aruṇa as, 53; Kṛṣṇa as, 167; Rāvaṇa as, 215, 226–27; of Śākyamuni, *see* Chandaka; Sūrya as, 223, 224, 246
- Chatterji, Bankim, 101
- chatra, 234
- chess, 20 *n*
- Chiangmai, Thailand [map III, 2C], 374, [587, 592, 593a]
- Ch'ien Lung, Emperor, [*B11a; *610]
- China, 316, 355, 363, 367, 370, 372; Buddhist art of, 5 *n*, 8 *n*, 48, 181, 186, 201–4, 252, 286, 325, 347, [B11a; 614]; Buddhist pilgrims from, 136, 186, 201, 240, 347, 355; Manchu dynasty of, 252; Mongol dynasty of, 372; stone inscriptions in south, 30; Sung dynasty of, 372, [*614]; T'ang dynasty of, 186, 201, 203, 372; *see also* Chinese Turkistan
- Chindwin River, 190
- Chinese Turkistan, 17, 186, 201–4, 342, 347, [612, 613]
- Chitor / Citaurgarh, Mewar [map I, 3B], 268, [394]
- chorus girls, 150; *see also* apsaras; dancers

* See the description of the plate indicated.

- Choṭa Hāthī Gumphā, Khaṇḍagiri-Udayagiri, Or-
issā, 224 *n*, [58*b*]
chowry bearer, 26, 82, 163, 179, 180, 223, 292, 326,
[5, *66, *71, 105, *160, *181, *221*b*, 426, 453];
see also fly-wisp
Christ, 25, 174
Christian elements: art, 147, 189, 285; orthodox re-
jection of docetism, 174; unicorn, as emblem of
Christ, 25; *see also* Catholic Church
chunam, 298
Chunār [map 1, 3*D*], sandstone from, 353, [**B6b*,
**B7b*; *4, 5, 102]
Churning of the Milky Ocean, 160, 208–9, 228–29,
[548–551]
Cidambaram [map 1, 7*D*], 9, 10, 280, 281 *n*, [446];
Cidambaramrahasya Temple at, *see* Śiva Nate-
śvara Temple
cintāmaṇi, [*37]
circumambulation, 77, 84, 203, 211–12, 233, 234,
237, 240, 246 *n*, 248, 255, 263, 269, 274, 286,
291, 295, 297, 301, 302, 304, 326, [**B10a*; *36*c*]
cire-perdue bronze casting, 110–14, 371 *n*, 376, 378,
[*103]
Citaūrgarh, *see* Chitor
citra, 213
Citragupta Temple, Khajurāho, [311, 316, 318]
citra kaṇṭha kaṇa, 324
Citrakṣaṇa, 383
citrāṅga, 324
citra-śālās, 384
citra stambha, 324
citrus trees, 282
cobra, 26, 89, 94, 178, 297, [412]; *see also* nāga;
serpent
Cochin [map 1, 7*C*], [A1*a*]
cock, 330–31, [31*c*]
Coedès, George, 355 *n*, 371 *n*
coincidence of opposites, 148–49, 152, 195–96, 230,
286, 291, 354, 360, 372; *see also* pairs-of-oppo-
sites; Yab-Yum
coins, 334–35, 341–42, 355
coition, *see* maithuna
Comorin, Cape [map 1, 8*C*], 246
Coḷa dynasty, architecture and art of, 9, 14, 100, 122,
172, 275, 279–80, 302, 364, 366, 369; *see also*
Tamil
columns: Aśoka's, 231–32, 245, 330; Greco-Roman
orders of, 324 *n*; Roman, 237 *n*
Conjeeveram, *see* Kāñcīpuram
Coomaraswamy, Dr. Ananda K., 83 *n*, 111 *n*, 124 *n*,
136, 185, 191 *n*, 268 *n*, 270, 271, 274 *n*, 277 *n*,
278, 282 *n*, 289–90, 294, 295, 301, 312, 353 *n*,
365, 368, 385, 386, 399, 405, 407, 413, 419
Coral Rémusat, Gilberte de, 209 *n*, 372 *n*, 399, 423,
424
Corinthian capital, Jamālgaṛhi, Gandhāra, 347,
[*B13d*]
Cornford, F. M., 230 *n*
corps de ballet: divine, 35, 71, 193; Khmer royal, 151;
see also apsaras; dancers
Cosmas Indicopleustes, 367
Cosmic Egg, 47, 217; *see also* aṇḍa
Cosmic Sea, *see* Cosmic Waters
Cosmic Snake, 208–9
Cosmic Waters, 165, 166, 168, 208, 290, 357,
[*109, *282]
Cousens, Henry, 268
cow, deification of, 218–21, 256 *n*; *see also* Govar-
dhana; Kāma-duh
cowherds, 218–21, 258, [**c13*; *435]
Cow's Ear / Gokaṇa [map 1, 6*B*], 89
craft manual, *see* Śilpāśāstras
craftsmen, *see* artist-craftsmen
cranes, [*27]
Crassus, Marcus Licinius, 341
creation-destruction, 51, 94, 97 *n*, 122, 137, 145–49
“creeping vine” tree embrace, *see* latāveṣṭitaka
Crete, 41
cūḍā, 193, 233, 336 *n*
Cūlakammavibhaṅga: *Majjhima Nikāya*, 303 *n*
Cūlakokā Devatā, 72 *n*, [33*b*]
Cunningham, Gen. Sir Alexander, 240, 244, 327 *n*,
336 *n*, 352 *n*
cymbal player, [362]

D

- dāgaba, 170, 255, 364–65, [456]
Daitya Hiranyākṣa, 290
Dākinī, Lion-faced, 200, [602*a*, *606]
dakṣiṇa, 24, 296; -mūrti, 14
dakṣiṇāgni, 38
Dalai Lama, of Tibet, 184 *n*
Damcan rdo-legs, [*606]
Daṇaka Forest, 323
dāna-pāramitā, 74, 161; *see also* deva *s.v.* dāna
dance, of Śiva, *see* Śiva *s.v.* Gajāśurasambhāra-mūrti;
King of Dancers; Naṭarāja; Naṭeśvara; Nṛtya-mūrti
dance hall, 273, 274; *see also* Naṭa Mandir
dancers, 28, 29, 35, 71, 76, 80, 84, 99, 123, 150–51,
152, 186, 193, 200, 210, 223, 225, 240, 243, 254,
285, 287, 325, 336, 359, 361, 366, 372, [**c9a*;
3*c*, *e*, *32*a*, *36, *55, *123, *365, 409*b*, *443*b*,
*479*c*, 511*a*, 563, 580]; *see also* apsaras; *corps*
de ballet; devadāsī
daṇḍaka, 323
Danube Valley, Austria, 70, [A9*b*]

[Plate references are in brackets.]

- Darjeeling [*map* 1, 3F], 211, [609]; *see also* mTshorten Stūpa
- Daśaratha, 321 *n*
- Daśāvatāra Temple, Deogaṛh, Bihār, 167, [110, 111]
- Das Avatāra Temple, Elūrā, *see* Elūrā *s.v.* Cave XV dāsi, 35
- Daumier, Honoré, 214
- Dawn, variant names for, 53
- Deccan [*map* 1, 6C], 10, 49, 60, 84, 123, 148, 224–26, 249, 258, 275–77, 290, 357, 362, [*c9]
- Dedes, Queen, 144, 149, 316, [499–501]
- deer, 215, 239–40, [278a, *410]; winged, 223
- Deer Park, Benares, 60, 142, 203, 238, 293, 304, 326–28, 351, [*2, *92, *102, *177, 201]
- Degas, Hilaire Germain Edgar, 214
- deities: flying, 86, 89, 90, 92, 132, 254, 296, 350, 356; genesis of local, 257–58; as sanctuary guardians, *esp.* 6, 47–48, 190, 254, 330; winged, 158–59; *and passim*
- Demaḷa Mahā Seya Temple, Poḷonnāruva, Ceylon, [468b]
- Demetrius I, 7, 341
- demon, *see* asura
- Deogaṛh, Bihār [*map* 1, 3E], 167, 356, [110, 111]; *see also* Daśāvatāra Temple
- Descent of the Ganges relief, Māmallapuram, 88–90, 95 *n*, 132, 214, 276, 299, 366, 372
- deva, 35, 95, 96 *n*, 193, 233, 240, 260, 296, 309, [*550]; -dāna, 111; -dāsi, 35, 193; -loka, 242; -putra, 202; -rājas, 245
- Devadaha, 78
- Devadatta, 242, 351
- Devakī, 82–83, [*c12]
- Devaloka, 242
- deval-vāra = Dilwāra, 266
- Devanāgarī alphabet, 123
- Devānampīya Tissa, 170, 364
- Devapāla, 385, [*379]
- Deva Rāya II, 282
- devarūp / kula-devatā, 371
- devatā, [68]; kula-, 370; *see also* Rātrī-devatās
- devatā kotuwa / harmikā, 365
- Devī, 22, 35, 45, 91, 130, 141, 146, 160, 207, 222, [*221, *415]; Śrī, [*606]; variant names for, 22, 141; *see also* Goddess
- Devī-Kālī-Pārvatī, 220, 222
- Devī Māhātmya, 91, 94, 96, 98 *n*, 102, 108
- Dhammapada, 326
- Dhananjaya, 283
- dhara, 194
- Dhara, King, 266
- Dharaṇendra, 58–59, 66, [Fig. 6, p. 66; *B2c; *247]
- Dharanindravarman II, 209
- Dharma, *see* Buddhism *s.v.*; incarnation of, in Yudhisthira, 167; sad-, 193 *n*
- dharmacakra, *see* Buddhism *s.v.* Wheel of the Law; -mudrā, 144, [*491a]; -pravartana, 304
- Dharmapāla, 385
- Dharmapuram / Borobudur, 301
- Dharmarāja Ratha, *see* Māmallapuram *s.v.* Ratha No. 4
- Dharmavaṃśa, 313
- Dharmocaya Palace, 305
- Dhauri [*map* 1, 5E], Aśoka rock-edict and elephant at, 232, [B7c]
- Dhīmān, 385
- Dholka [*map* 1, 4B], 267
- dhṛṣṭi, 40, [*B1g]
- Dhṛtarāṣṭra, 47, 329, [*B8]
- Dhruva, King, 275
- dhruva-mūrti, 111
- Dhumar Leṇā, *see* Elūrā, *s.v.* Cave XXIX
- dhvaja, 324; -stambha, 254, 288, 291, 297, 324, [*205–207, *406]
- dhyāna, 112, 181, 195; mudrā, 173, 306, [*66, *457]; *see also* Buddhism *s.v.* Dhyāni
- Dhyāni Bodhisattvas, *see* Buddhism *s.v.*
- Dhyāni Buddhas, *see* Buddhism *s.v.*; *see also* Ak-ṣobhya; Amitābha; Amoghasiddhi; Raṇasambhava; Vairocana; Vajradhara
- Didargañj, 163, [5]
- Dieng Plateau, Java [*map* 11, 7E], 299, 300, [474, 475]; *see also* Caṇḍi Bima; Caṇḍi Puntadewa
- dig, 56; -gaja, 160, 241, 250
- Digambara, Jaina sect, 56
- Dilwāra / Mount Ābū [*map* 1, 3A], 267, [390–393]
- Diodotos, 341
- Dionysos, 341, [B13b]
- Dīpavaṃśa, 363 *n*
- divinities, *see* deities
- docetic Buddhism, *see* Mahāyāna Buddhism
- docetism rejected: by orthodox Christianity, 174; by Hīnayāna Buddhism, 173
- dog, 19, [*A7]
- dolmen, prehistoric, 295
- dolphin-elephants, 264
- donor figures, 70–74, 76, 79, 86, 90, 93, 145, 207, 250, [*36b, *81, 82–83, *84, 85, 269, 280b, 300, 301, *432]
- door-guardian, *see* dvārapāla
- Dorovati, Java, 299
- dPal-Idan dmag-gzor-ma, [*606]
- Draupadī, wife of five Pāṇḍava princes, 167, 276
- Draupadī Ratha, *see* Māmallapuram *s.v.* Ratha No. 1
- Dravidian elements: architecture and art, 115–17,

* See the description of the plate indicated.

Dravidian elements (*cont.*):

- 122, 123, 277, 278–89, 291, 293, 366; artist-craftsmen, 321–22, 353; cosmology, 47–48, 226; civilization, 4, 5 *n*, 9, 49, 123, 247; cult-objects, 49, 283–84, 287–88, 353, 358, [B2a]; deities, in Buddhism, 47, 163, 205; dynasties, 9, 370, and *see also* Cālukya, Coḷa, Hoysāla, Pallava, Pāṇḍya, Rāṣṭrakūṭa dynasties; linguistic affinity, 123; mother goddesses, in later Hinduism, 68–69, 94, 100–1, 107–10, 114, 166, 257; plant associations, in religion, 164–65; religion, 5 *n*, 21, 26, 37, 49, 59, 70, 94, 120, 166, 205, 219–21, 329; śikhara, style of, 278, 291, 295, [*303]; yogī dancers, 287; *see also* Āryan-Dravidian synthesis
- drum beaters, 98, 179, 360, [363]
- dryads, 71, 76, 80, 164, 232, 239, 254, 295, [15, 22, *76b, *322, *332, 343, 365, 369, 409]; *see also* vrkṣadevatā; vrkṣakā; yakṣī
- Duladeo Temple, Khajurāho, [312–313]
- Durgā, 22, 43, 90–94, 96–107, 117, 181, 184, 207, 276, 295, [128, *221a, 285]; as Caṇḍī, 102–3; as Īśvara, 96 *n*; as Mahiṣāsura-mardini, 91–94, 96–105, 106–7, 357, [B4a; 117, 210, 234, 284, 288, 326, 434, 502, 503]; as Tripura-sundarī, 91; variant names for, in South India, 276
- Durgā of Leiden (*from* Singasāri, Java), 103–5, 106–7, [502, 503]
- Durgā Temple, Aihole, 84, 249, 270, 272, [116–120]
- dūta, 38
- Dutch: conquerors of Bali, 154; in Ceylon, 367
- Duṭthagāmaṇi, 170, 364–65, [456b]
- dvārapāla / door-guardian, 23, 44, 47, 87, 126, 242, 288, 292, 296, 297, 315, [53, 54, 140, 187, 192, *193b, *218, *227, 228, 230, *244, *246, 263, *269, 283, *289, *302, *505, 511b, 526–527, *572, 573]
- Dvāravati / Ayuthiā, Thailand, 373; *see also* Doro-vati, Java
- dvīpa, 245, 298, 300, 367
- dwarf, 16, 122, 187, 238, 295, [*c16d; *221b, 305, 412]; *see also* Apasmāra puruṣa; Vāmana
- Dyaus pitar, 37, 50, 52

E

- Ea / Enki, 54, [*Fig. 5]
- eagle, 49–52, 117 *n*; *see also* Garuḍa
- Earth, 22, 50–53, 68, 87, 96, 101, 160, 177, 218, 290, 357, [*c16d; 109, 138, 282]
- Easter Island, 316 *n*; undeciphered script of, 30
- Eddas: gods *vs.* giants of, compared to devas and suras *vs.* asuras, 95
- Eells, Charles P., 342 *n*

- Egypt, 7, 19, 22, 31, 32–34, 36, 41, 42, 66, 231, 237, 262, 325, 342, 369, [A9d–e, A12, A13, A16b]; pyramids of, compared to Ceylonese dāgabas, 365
- E-ka-dza-ti / Ekajaṭā, [*606]
- ekāmraṇa, 271
- Elala, 364
- Elam, 19, 36
- Elders of the Left and Right Hand, 245
- elements, five, of Hinduism, *see* Sāṅkhya doctrine
- elephant, 19–20, 27, 46, 74 *n*, 99, 102, 132, 159–62, 176, 207, 220, 221, 229 *n*, 232, 235, 238, 239, 241, 250, 253, 256, 274, 276, 291, 296, 306, 327, 330, 333, 334, 354, 356, 359–61, 362, [B7c, *c3a; *2c, *27, *33b, *35b, *36c, *41, *44, 86b, 110, *205, 206–207, 209, *218, *235, 241, *242, *270, 271, *280b, 375, 461]; albino, 74, 77, 160–61, 334; –capital, 232; as caryatid, 159, 160–61, 239, 241, 250, 291, [13, 206–207, 209]; as cousins of the clouds, 160; as nāgas, 161; with wings, 161; *see also* Airāvata; Ganeśa; *Hastyāyur-veda*
- Elephanta [map 1, 5B], 9, 23, 34, 86, 90, 131, 132, 295, 296, 297–98, 361, 362, [248–265]; *see also* Śiva Temples *s.v.*
- elephant-horse-lion, *see* yālī
- “Elephant Stables,” Vijayanagar, 282, [437]
- El Greco, 321
- Elūrā / Verūl [map 1, 4B], 9, 10, 11, 15, 22, 45, 84, 92, 93, 128, 131, 160, 215, 221, 222, 223, 225, 250, 269, 291–98, 316, 361, [187–247]; Cave I, 292, [188–189]; Cave II, 292, [187, 190, 191]; Cave VII, 292 *n*, [192, 193]; Cave X / Viśvakarman, 292, [194–197]; Cave XII / Tin Thāl, 292–93, [198–201]; Cave XV / Das Avatāra, 294, [202, 203]; Cave XVI / Kailāsanātha Temple, 93, 128, 160, 213, 215–16, 222, 250, 290–91, 295 *n*, 297–98, [204–226]; Cave XXI / Rāmeśvara, 92–93, 295–96, [227–234]; Cave XXIX / Dhumar Leṇā, 295–96, [235–239]; Cave XXXIII / Indra Sabhā, 131–33, 297, [240–247]; Laṅkeśvara Cave, [218, 222–225]; Nandigrha, [*214, 216, *217]; Yajñasālā, [*221]; *see also* Śiva Temples *s.v.*
- Endless, 12–13; *see also* Ananta
- Enki / Ea, 54, [*Fig. 5]
- Eos, 53
- Ephthalite / White Huns, 9, 201, 347, 356
- “Erakapatta nāgarājā,” legend from *Dhammapada*, 326 *n*; *see also* Erāpata
- Erāpata, 326–27, [*36c]
- Erechtheion, Athens, 160
- Erlaṅga, 154, 313–16; as Viṣṇu, 314, [498]
- Eros, 126

[Plate references are in brackets.]

Eshnunna, Akkad, 19 *n*
 Eskimos, masks made by, 258–59
 essence, transcendental / divine, 5 *n*, 8–9, 13–14, 24, 67, 96, 109, 122, 145, 168–69, 175, 359; in art, 10–14, 23–24, 112, 169
 Etah District, [323]
 Euratides, 7
 Euphrates River [*map* 11, 2D], 4, 35, 48
 Euripides, 341
 European / Western art, 207, 214, 216–17, 222, 227–28, 325, 330, 347; aesthetics in criticism of, 116, 130–31, 135, 147, 262–63, 265, 326, 343; influence of, on art of India, 62 *n*, 285–86, 337–47, 349–52; non-individualism in, 321; of Renaissance, 188 *n*, 213–14, 217, 263, 347

F

Fabri, C. L., 42
 Fa Hsien, 240, 353, 355
 fairy, 200, [*602*b*, *604, *606]
 falcon, 31
 Father Heaven, variant names for, 50
 fauna, *see* animal symbolism
 female-female, 126 *n*
 female principle, 24, 51, 100, 117, 121, 155, 166, 195; *see also* coincidence of opposites; male principle; maternal principle; pairs-of-opposites
 feminine beauty, Indian ideals of, 69–157, 328, 337
 fertility demons, 245
 fig tree, [*584, *585]; *see also* *aśvattha*
 figures: in the round, 169, 213; multi-armed, 28, 89, 92, 96, 178, 372, [*563]
 figurines, 3–4, 21–22, 69–70, [A1*b*, A8, A9; *1, 3]; African, 116; Balinese woodcut, 157, [509]; from Mohenjo-daro, 35, [*3*c*]
 Firdausi, Abul Quasim Mansur, 125–26
 Five Pāṇḍava Cave, Māmallapuram, 260, 276, [290–293]; *see also* Kṛṣṇa Cave
 flag, *see* *dhvaja* and *taṅka*; flagpole, *see* *dhvaja-stambha*
 flora of India: pre-Āryan association of, with gods, 164–65; *see also* flowers; trees
 flowers, 70–71, 72–73, 75, 78, 79, 94, 166, 176, 177, 179, 219, 220, 236, 238, 240, 241, 245, 254, 262, 283, 284, 293, 296, 305, 306, 307, 308, 314, 319–20, 362, 365, 384, [*c3*b*, *c8; *71, 540]; *see also* lotus; pūjā; puṣpāñjali
 fly-wisp / chowry, 82, 179, 223, 238, 240, 243; *see also* chowry bearer
 Forest Philosophers, 5 *n*
 “Forgetfulness,” *see* *Apasmāra*
 Foucher, Alfred, 162, 164, 235 *n*, 243 *n*, 244 *n*, 340 *n*, 346 *n*

four-headed Brahmā, 11, 166–67, 209, 371
 France, 70, 135; invasion of India and Ceylon by, 166, 368
 Frankfort, H., 19 *n*
 Frazer, R. W., 287 *n*
 frescoes, 16, 185–90, 201–4, 213, 226, 251, 308, 356, 365, [147–160, *165, 168–175, 458, 459, *612, 613]; technique of painting, at Ajañā, 186
 Friar Bala, *see* Bala, Friar
 Frobenius, Leo, 91 *n*
 Funan = Mon-Khmers, 370
 Further India, 355–56, 363; art of, 100, 369–79; fusion of opposites in art of, 152; *see also* Burma; Cambodia; Cāmpa; Ceylon; Indic civilizations; Java; Thailand; *etc.*
 Future Buddha, *see* Maitreya; Mañjuśrī

G

ga, 90
 gaja hasta, 122
 Gaja-Lakṣmī / Lotus, [280]
 Gaṇāsurasamhāra-mūrti, 359–61, 362, [408, 445*b*]
 Gal Vihāra, Poḷonnāruva, Ceylon, 172, [466, 467]
 gaṇa, 46, 89, 178
 Gandhakūṭi, 335
 Gandhāra [*map* 1, 1A], 7, 8, 9, 81, 175, 186, 231, 278, 337–52, 354, 356, 357, [B13; 62–70]; school of art in, 7–8, 29, 62, 63, 135, 171, 197, 204, 337–52, 361; *see also* Peshawar; Puṣkālavatī; Sāhri-Bahlol; Takht-i-Bāhi; Taxila
 gandharva, 47, 84, 103, 186, 187, 242, 254, 273, 274, 292, 293, 320, 329, 356, 378, [*B8, *c3*a*; *71, 118, 119, 152, 159, 166, *168, *491*a*]; *see also* Dhṛtarāṣṭra; Jikoku-ten
 gandharva-mukha, 194, 249, 273; *see also* window, horseshoe
Gandharva Tantra, 318
Gaṇḍavyūha, 308–10, [488–490]
 Gaṇeśa, 46–47, 178, 179, 200 *n*, 296, 315, 360 *n*, 372, [B12*a*, *b*; *231, 319, 409*a*, 426, 504, 562*b*]; temples of, 288; Vighneśvara manifestation of, 46, 315
 Gaṇeśa Gumphā, Khaṇḍagiri-Udayagiri, 224 *n*, [47, 49–51]
 Gaṅgā, goddess, 22, 83, 88, 125–27, 137, 269, [105*c*, *218, *219, *227, 228, *257, 385]; as Devī, [*105*c*]; *see also* Ganges
 Gaṅgā-dvāra, Hardwar [*map* 1, 2C], 88–89, 119, 258; *also called* Gate of the Ganges
 Gaṅgā dynasty, 274
 Ganges / Gaṅgā River [*map* 1, 2C, 4F], 83, 88, 89, 119, 125–28, 210, 242, 258, 283, 327, 355, 383; *see also* Descent of the Ganges relief; Gaṅgā

* See the description of the plate indicated.

- Ganges Valley, 4, 9, 37, 170, 224, 270, 280, 354, 385
 Gangoly, Ordhendra Coomar, 111 *n*, 274 *n*
 Gañs-c'en mc'ed lña, [*606]
 garbha, 233; -grha, 111, 269, 278, 288, 295
 gargoyle, [*351, 478]
 gārhapatyāgni, 37–38
 Gaṛhwāl [*map* 1, 2C], 386, [*c11]
 Garonne Valley, France, 69–70, [A9a]
 Garuḍa, 44, 45, 46, 50, 53, 117 *n*, 157, 159, 160, 180, 288, 314, 324, 356–58, [*256, 425, 453, 498, 509b, 564, 583, *606]; Indra as, 308
 garuḍa-stambha, 324
 Gate of the Ganges, *see* Gaṅgā-dvāra, Hardwar
 Gaur [*map* 1, 3F], 281
 Gautama, *see* Buddha
 Gayā [*map* 1, 3E], 247
 gazelles, [*27]
 Gensha, *see* Hsüan-sha
 Germany, 135
 Ghantaśāla, [88]
 Ghanvantari, 229
 ghora, 24, 296, 359, 361
 ghoṣa, 198
 Gilgamesh, 32, [A14]
 Giotto di Bondone, 321
 Girnar, Mount [*map* 1, 4A], 267
 Glasenapp, Helmuth von, 266 *n*, 272 *n*, 279 *n*, 281 *n*, 284 *n*, 285 *n*
 glyptic arts, 36
 gnomes, 47; *see also* Virūḍhaka; Zōchō-ten
 Gnosis, 66
 go, 217
 Goa [*map* 1, 6B], 285, 367
 goats, [*A11a]
 Gobi Desert, 201
 goblet of King Gudea, 49–54, [Fig. 2, *p.* 50]
 God, 122–23, 296, 311, 322, 379; *see also* Brahman; Īśvara
 Godāvarī River [*map* 1, 5C], 278; delta of, 275
 Goddess, The, 22, 43, 44, 90–110, 114–30, 137, 155, 195, 200, 205, 210, 238 *n*, 258, 288, 294, 295, 360, 387 *n*, [A8, A9, A10, A11, B3; 287, 386, 387]; as Īśvara, 96 *n*; her variant names in India, 22; *see also* Devī; Durgā; Earth; Gaṅgā; Hārītī; Indrāṇī; Kālī; Lakṣmī; Mother Goddess; Pārvatī; Prajñāpāramitā; Sarasvatī; Satī; Sītā; Umā; Universal Mother; Yamunā
 godhūli belā, [*c13]
 Gokarna [*map* 1, 6B], 89
 Gold Dust Pagoda, Anurādhapura, Ceylon, *see* Ruanweli Dāgaba
 Golkonda, 281
 Goloubew, Victor, 124 *n*
 Gommaṭa, 297, [245]
 Gompoda, Ceylon [*map* 1, 8D], 368
 goose, ruddy, *see* Cakravāka Nāga
 Gopā, 306–7, 309, [482b]
 Gopāla, 385
 gopis, [*c13; *407]
 gopuras, 277, 278, 285–89, 361, [400–405, *409a, 438, 446, *448a]; *see also* Ammani Amman
 Gopura; Jambukeśvara Gopura; Katte Gopura; Killi Gopura
 Govardhana, Mount, 218–21, 283 *n*, [c6; 76a]; *see also* Kṛṣṇa *s.v.* cult
 Govinda III, 276
 Graveyard Vision, of Śākyamuni Buddha, 139, 304, [482c]
 Great Bath, Mohenjo-daro, 21, [A5a]
 Great Departure, of Śākyamuni Buddha, 7, 74, 138, 192, 238, 241, 350, [91, *92]
 Great God, 24, 47, 95; *and see variously* Brahmā; Indra; Śiva; Viṣṇu
 Great Mother, *see* Mother Goddess
 Great Stūpa, Sāñci, *see* Sāñci *s.v.* Stūpa No. 1
 Great Temple, Madura, *see* Mināksi-Sundareśvara Temple
 Great Temple of the Sun, Tell el 'Amarna, Egypt, [*A12a]
 Greco, El, *see* El Greco
 Greece, 41, 51, 53, 259, 347; *see also* Hellenism
 grhapati, 37–38, [*37]
 griffin, 53, 243
 grīva, 271
 Grünwedel, Albert, 203 *n*, [*612]
 gśin-rje gśed, *see* Yamāntaka
 Gudea, King of Lagash, goblet of, 49–54, [Fig. 2, *p.* 50]
 Guha, 148–49
 Guhyapati, 195, 311; *see also* Vajrasattva
 Gujarāt [*map* 1, 4A], 134, 265–66, [c4, c5]; Jaina manuscript of, 385–86 [c3]
 Gujarātī painting, *see* Gujarāt
 Gulbarga [*map* 1, 5C], 282
 Guṇakalī Rāgiṇī, 387, [*c9d]
 Guṇavarman, 355
 Gunung Gañsir, Java, 313
 Gupta dynasty, architecture and art of, 8, 9, 15, 81, 83, 84, 86, 94, 100, 104–5, 121, 127–28, 131, 134, 138, 142, 152–53, 166, 168, 170, 184–85, 189, 248, 259, 270, 289–90, 295–96, 300, 338, 339, 344, 346, 353, 354–56, 357, 361–62, 372, 373, 376, 377
 guru, 120 *n*, 129, 156, 198; female, 109, [*489a]; -magician, 197; oral authority of, 34; of Tibet, [*606]

[Plate references are in brackets.]

Gu-ru drag-dmar, [*606]
Gwāliar [*map* 1, 3C], 15, [395]

H

Haccappya's Temple, Aihole, [122, 123]
Haḍḍa, Afghanistan [*map* 11, 3F], [68, 69]
Haimavati, *see* Umā Haimavati
Halebid [*map* 1, 6C], 9, 10, 264, 281; Hoyśaleśvara Temple, 264, [428–433]
Hall of a Thousand Columns, Śrīrāṅgam, [447]
halo, 26, 54, 61, 63, 142, 143, 202, 350, 360; *see also* deva *s.v.* -putra
Hampi, *see* Vijayanagar
haṁsa, 156, 264, 365, [509a]
Hanuman, 227, 282, 288, [*c16d]
Happy Gods, *see* Tuṣiṭa heaven
Hara, 146; *see also* Hari *s.v.*
Harappā [*map* 1, 2A], 3, 9, 18, 19 n, 34, 123, 219, 362, [2, 3]
Hardwar [*map* 1, 2C], 88, 258
Hari, 146; -Hara, 146–50, [515, 517–519]; *see also* coincidence of opposites; hermaphrodite; Kāla and Kālī; pairs-of-opposites
Hari-Hara I and II, Hindu princes, 281
Hari-Hara, Mysore, 148
Hārītī, 135–38, [64, 154, 155, 473]
harivallabhā, viṣṇupatnī, 160; *see also* Lakṣmī *s.v.* consort-śakti
harmikā, 233–34, 365
Harṣa, 352
hasta, 122
hastinādapramodinī, 160
Hastings, James, 287 n
hastiratna, [*37]
hasty, 20
Hastyāyur-veda, 20, 359
Havell, Ernest B., 124 n, 282 n
Hayam Wuruk, *see* Rājāsanaṅgara
Hayaśirṣa-pañcarātra, 318
Heaven of Happy Gods, *see* Tuṣiṭa heaven
Heaven of the Thirty-three Gods, *see* Trayastriṁśat *s.v.* heaven
Hegel, Georg Wilhelm Friedrich, 148
Heine-Geldern, Robert von, 30 n
Helen of Troy, 51
Hell, Lord of, [*606]
Hellenism in Asia, 6–7, 8, 29, 42, 62, 125–26, 147, 171, 180, 213, 221, 228, 230, 243–44, 337–47, 354, 357; astronomy and mathematics of, 355; Roman influences, within, 42, 62, 201, 337, 342, 346–47, 355, 357; titans in mythology from, 95, 222, 230

Helmand [*map* 11, 3F], neolithic culture in valley of, 35
Henry, Victor, 40 n
Heraclitus, 230
Herat, Afghanistan [*map* 11, 3F], 201
hermaphrodite, 88 n, 125–26 n, 146, 181, 185, 298; *see also* Hari-Hara; Śiva *s.v.* Ardhanārī
Herodotus, 241 n
Hevajra, 372, [563]
Hevesy, Guillaume de, 30
hieroglyphic figures in art: of Egypt, 31, 33, 330; of Further India, 144, 374, 376; of Greece, 330; of India, 69, 114, 207, 237, 256, 332, 345; of Mesopotamia, 31, 33, 44, 330
hima, 257 n
Himālaya, King, 35, 86, 108, 117–19, 257, 266, 285, [*232]
Himālayas [*map* 1], 88 n, 89, 258, 265, 266, 280, 297, 355, 372, 383, 386; etymology of, 257 n
Himavat, 98
Hinayāna Buddhism, 8 n, 73, 122–23, 169–72, 173, 191, 205, 209, 231, 250, 251, 300, 303 n, 339, 373
Hinduism, *see* Brāhmanism / Hinduism
Hindu poetics, 324
Hiranyakaśipu, 294, [*c16d; 203]
Hiranyavarna / Śvetavarna, 280
Hittite art, 42–43, [Fig. 1, p. 43]
Holi festival, [*440]
homa, 71, 86
Homer, 51–52
horse, 8, 11, 19, 20 n, 99, 192, 202, 223, 225, 238, 255, 256, 307, 326, 350, 366, 370, [A12a; *37, *41, *172, *173, 355, 357, *372, 450–451, *460]; fish-tailed, 72, [*34b]; *see also* Kaṇṭhaka
Horus / Hawk-god, [A13b]; -Harpocrates (“Taxila puer”), 342, [B13a]
Hōryūji Monastery, Nara, Japan, 26, 47, 204, [*B8, *B9b, B11b]
Hour of Cowdust, The, 386, [C13]
household: gods of, 4, 126, 370–71; shrines in, 21, 165, 180
housewife, Hindu, 121, 128, 166–67
Hoyśala dynasty, architecture and art of, 9, 263, 264, 269, 281, 357
Hoyśaleśvara Temple, Halebid, *see* Halebid *s.v.*
Hrozny, Friedrich, 30 n, 43
Hsüan-sha, 219
Hsüan Tsang, 275, 347, 352–53
Hucchimalligudi Temple, Aihole, 270 n, 272, [113]
Hultzsch, Eugen, 234 n
Hūm, [*606]
Humayun, 386 n

* See the description of the plate indicated.

- Huns, *see* Ephthalite Huns
 hunting, 32, 41, 223, 238–39, 243, 256, 332–33, [A15, C14; *441, *443b, *479a]
 hut, primitive, in structural art, 6, 10, 247, 256–57, 276, 277, [A3a]
 Hyderabad, 185–86, 297; *see also* Ajañṭā
- I**
- iḍā-pātra, 40, [*B1a]
 Ilbaba, 19 *n*
Iliad, 51, 226
 image, 3, 14, 21, 110–14, 155, 210, 260, 287, 361–62, 373–79; ancestral, 150; anthropomorphic, 288; Buddhist, *see* Buddhism *s.v.* image; fixed, 14, 111–12; household, 126, 165, 180, 371; processional, 14, 111, 126, 371; *see also* acala-mūrti; cala-mūrti; dhruva-mūrti
 Imbelloni, Jose, 30 *n*
 Imperial Palace Garden, Jehol, China, 252, [B11a]
 India, Archaeological Survey of, 18; *see also* *Index of Picture Sources*
 Indians of America, masks made by, 258–59
 Indic civilizations, survival of Indian art and religion in, 5 *n*, 8 *n*, 9, 17, 104, 225–26, 252, 314, 344, 347, 352, 355–56, 363–73, 376, 377
 Indo-Āryans, *see* Vedic-Āryan factors
 Indo-China, 5 *n*, 151, 356; *see also* Cambodia; Campā; Indic civilizations; Laos; Siam; Thailand
 Indo-European elements: deities, 50, 53; family of languages, 4
 Indonesia, 5 *n*, 17, 30, 114, 145, 151–53, 235, 252, 316, 338, 355–56, 363, 368–69; art of, 104, 147, 149, 151–53, 226, 301 *n*, 338, 365 *n*; race of, 154; *see also* Bali; Java; Sumatra
 Indra / Śakra, 11, 40, 47, 75, 80, 95, 97, 109, 118, 131–33, 164, 167, 191–92, 202, 211, 218–20, 223, 225, 229, 238, 240, 242, 243, 245, 246, 283 *n*, 284, 297, 308, 322, [*C3d; 41, 42, 242, *244]
 Indrāṇī / Śacī, 132–33, 167, 192, 297, [243, *244, 246]
 Indra Sabhā Cave, *see* Elūrā *s.v.* Cave XXXIII
 Indravarman, 369
 Indus River [map 1, 2A], 9, 20, 35; valley of, 7, 341
 Indus Valley civilization, 3–4, 5 *n*, 9, 18–36; art of, 3–4, 18–19, 21–22, 24–36, 256, [A5, A6, A7, A8; 1–3]; cities of, *see* Chanhu-daro, Harappā, Mohenjo-daro; script of, 29–30, 33
 Indy, Count, Egyptian stele of, [*A12b]
 Inquisition, Christian, in India, 285, 367
 Iran, 42, 125, 236
 Irrawaddy River [map 111, 2B], 190
 iśa, 46, 178
 Ishtar, 69, 165
 Isi-singa, 239
 Islam, *see* Muslims; Moghul empire
 Īsurumuniya Vihāra, Anurādhapura, Ceylon [map 1, 7D], 364, 366, [460, 461]
 Īśvara / Absolute, 46, 96 *n*, 97 *n*, 182, 271
 Italy, 41
 Ī-tsing, 136, 355
- J**
- Jabadieu = Java, 298
 jack tree, 282
 Jacobi, Hermann, 384 *n*
 Jagadambi Temple, Khajurāho, [311]
 Jagannātha: Kṛṣṇa as, 258, [*C16c, e]; Temple of, at Purī, 258, [C16c, d; 324–325]
 Jaggayyapeta, Orissā [map 1, 5D], 349, [37]
 Jahangir, 386 *n*
 Jaina Tower / Pillar of Fame, Chitor, 268, [394b]
 Jainism: architecture and art of, 14–15, 26, 54–59, 65–66, 131–34, 265–68, 269, 274, 289–91, 296–97, [B2b, c, *C3a, d, e; 244, 245, 247, 389–393, 394b, 395]; ascetic-materialistic doctrine of, 15, 120, 132; commandment of ahimsā in, 57, 136; doctrine of, 55, 58, 333; Jinas, 15, 27, 59, 134, 352; legends of, 27, 56–59, 65, 66, 223, 333, 384; manuscripts of, 385; monastic orders within, 6, 15, 29, 56–57; saviors / Tirthankaras, 15, 27, 54–60, 65–66, 133–34, 266–68, 297, 352–53, [72]; sects of, 56, 266; sources of, 15, 134, 226
 Jaipur, [*C16d]
 Jālandhar Hill States, 386
 Jamālgaṛhi, [B13d]
 Jamālpur Mound, Mathurā, [100, 101]
 Jambhuliṅga Temple, Paṭṭadakal, [308]
 Jambukeśvara Gopura, 280
 Jami Masjid, Bijāpur, 282
 Jammū [map 1, 1B], 386
 Janamejaya, 341
 japa, 112
 Japan, 47, 352, 363; Buddhist art of, 5 *n*, 8 *n*, 181, 183, 184, 196, 204, 252, 347; *see also* Nara
Jātakas, 48–49, 74–75, 78–79, 161, 191–93, 223, 241–44, 304, 329–33, 339, 341, 370 *n*, [13, 31, 480]; of cat and cock, 330–31, [31]; of monkey king, 242–43, [31b]; of two monkeys, [480e, f]; of tortoise, [480a–d]; *see also s.v.* *Alambusā-*; *Kuruṅga-miga-*; *Mahā-kapi-*; *Śaḍdanta-*; *Sujāto-gahuta-*; *Śyāma-*; *Vessantara-*
 Jaṭāyu, 215, [*212]
 Jauliān Monastery, Taxila, Gandhāra, [66]

[Plate references are in brackets.]

- Java, 9, 16–17, 100, 103–4, 134–45, 153–54, 156, 157, 226, 347, 368, 369, 373, 376; aboriginal influences in art of, 299; architecture and art of, 103, 104, 127, 134–45, 199–200, 212, 252, 298–317, 367, [*Fig. 7, p. 199; B12a, b; 473–507*]; Hinduization of, 103–4, 178, 298–300, 302, 312–13, 314, 315, 355; historical names for, 298–99; inscriptions on archaeological remains in, 299; literary language developed in, 316; Malayo-Polynesian elements in culture of, 298, 314–15, 316, 369; Muslim iconoclasm in, 316, 369; poetry of, 299; *see also* Indic civilizations
- Jayabhaya, 316
- jaya-stambha, 254
- Jayavarman VII, 209–10, 371
- Jehol, China [*map II, 2K*], 252, [*B11a*]
- Jeta, Prince, 334–35
- Jetavana cloister garden, of Buddha legend, 240, 309, 334–35, [**31e*]
- Jetavana Monastery, Poḷonnāruva, Ceylon, [*464*]
- jewels: seven, of Cakravartin, 349, [**37*]; three, of Buddhism, 27, 241
- jewel-sand-paintings, 197
- jihva, 39
- Jikoku-ten, 47, [**B8*]
- Jinas, *see* Jainism *s.v.*
- jīva, 271
- Jiyasattu, 384
- jñāna, 14
- John Bull, 101
- Joshu, 197
- Jouveau-Dubreuil, Gabriel, 278 *n*, 279 *n*, 287 *n*
- Juggernaut / Jagannāth Temple, Purī, 258, [**c16c, d; 324–325*]; *see also* Jagannātha
- juhomi, 39
- juhoti, 39
- juhū, 39, [**B1k*]
- juhvā, 39
- Jujaka, 75
- Jumna / Yamunā River [*map I, 2C*], 83, 125, 217, 258, 342, 355, 357; valley of, 9
- Jung, C. G., xvi, 24 *n*
- Juppiter, 50, 52
- Justinian, 367
- K**
- Kabul, Afghanistan [*map II, 3F*], 201, 356
- Kadrū / Earth, 52–53
- Kafur, Malik, 281
- Kailāsa, Mount, 45, 222, 257, 265, 281, [**211, 239*]
- Kailāsanātha Temple: at Elūrā, *see* Elūrā *s.v.* Cave XVI; at Kāñcīpuram, 275, 277 *n*
- kaivalya, 56
- Kāla, 94, 97, [**221a*]; *see also* Aiôn
- Kalahasti, 281 *n*
- Kalakuta, 228
- Kālanemi, [**545, 547*]
- kalaśa, 234 *n*, 271, 273
- Kalasan [*map III, 7F*], Java, Buddhist Temple at, 154
- Kalchas, 51
- Kālī, 22, 94, 97 *n*, 117, 121, 141, 200, 236, 276, 349, [*422, 424*]; temples of, 288, 323; *see also* Devī-Kālī-Pārvatī; Kālā
- Kālidāsa, 355
- Kālikā Purāṇa, 387
- Kaliṅga / Orissā [*map I, 4E*], 224, 279, 349
- Kāliya, 357, [*c10; *407, *423*]
- Kali Yuga, 71 *n*
- Kalki, avatār of Viṣṇu, 16, [**c16d*]
- Kalpa Sūtra, paper manuscript of, [**c3*]
- kalpa-vṛkṣa, 132, [**242, *243, *479c*]
- Kāma, [*129*]; *see also* Kāma-Māra
- Kāma-duh, 265
- kamala, 158, 165
- Kamalā, *see* Lakṣmī / Lotus
- Kāma-Māra, 162, 308; *see also* Māra
- Kāmbuja = Cambodia, 370
- Karṇa, 82–83, 217–18; in palace of, [**c12*]
- Kanakamuni Buddha, 293; *see also* Buddhism *s.v.* Mānuṣa Buddhas
- Kanayamañjarī, 384
- Kāñcīpuram / Conjeeveram [*map I, 6D*], 275, 277 *n*, 279, 281 *n*
- Kandāṇe, caitya at, 246
- Kaṇḍārya Mahādeva Temple, Khajurāho, 273, 286 *n*, [*309, 310, 315, 317*]
- Kandy, Ceylon [*map I, 8D*], 368
- Kāṇḍrā [*map I, 2C*], 386, [*c10, c12, c13, c16a*]
- Kaṇherī [*map I, 4B*], caitya at, 9, 72, 145, 224 *n*, 246, 250, [*84, 85*]
- Kaniṣka, 163, 287, 338, 342, 347, [*61*]
- Kaṇkāli Tilā, Mathurā, [**B2c*]
- Kansu Province, China, 201, [*608*]
- kānta, 324
- Kaṇṭhaka, 192, 238, 350
- Kapila, 366, [*460*]
- Kapilavastu [*map I, 3D*], 78, 234, 239, 240, 241, 242, 307, [**9, *11b*]
- Karaikal Ammai, saint, [*422*]
- Kārli [*map I, 5B*], caitya at, 6, 9, 72, 224 *n*, 246–47, 250–51, [*78–83*]
- karma, 62, 71, 127, 301, 303, 345, 383; *see also* yoga *s.v.*
- kārmuka, 323
- Kartika / November–December, 281

* See the description of the plate indicated.

- Kārttikeya / Subrahmanya, [*406]
 Kashgar [*map* II, 3G], 201
 Kashmir [*map* I, 1C], 231, 280, 347, 355
 Kassapa I, 363 *n*, 365
 Kaśyapa / Tortoise Man, 52; *see also* Kūrma
 Kaśyapa Buddha, 293, 326; *see also* Buddhism *s.v.* Mānuṣa Buddhas
 Kāśyapa family, 242
 Kaṭak District, Orissā, [B7c]
 Kathiawar / Surāṣṭra, 355
 Kāthmaṇḍu, Nepal [*map* I, 2E], 323, [596, 597]; *see also* Nepalese stūpa
 Katrā Mound, Mathurā, [*71]
 Katte Gopura, Aruṇācalaśvara Temple, Tiruvannāmalai, [*404]
 Kaundinya, 369
 Kaurava princes, of *Mahābhārata*, 167, 226
 Kaustubha, 229
 Kawi: alphabet, 154; literary language of Java, 316
 kāyotsarga, 133, [*245]
 Kedarakṣetra [*map* I, 6C], 281
 Kediri, Java [*map* III, 7F], 315, [B12a, b]
 Keḍu plain, Java, 301
 Ken Arok / Rājasa Sang Anurvadhumi, 144, 316
Kena Upaniṣad, 108–9
 Keśāri dynasty, art of, 271
 Kesava Dasa, [*c7]
 Keśava Temple, Somnāthpur, 263–64, [427]
 kevala, 133
 Keynes, Geoffrey, 259 *n*
 Khajurāho [*map* I, 3D], 134, 273–74, [309–318]; *see also* Citragupta Temple; Jagadambi Temple; Kaṇḍārya Mahādeva Temple; Śiva Temple
 Khaṇḍagiri-Udayagiri, Orissā [*map* I, 4E], 9, 223–24, [46–58]; *see also* Ananta Gumphā; Choṭā Hāthī Gumphā; Gaṇeśa Gumphā; Rānī Gumphā
 Khandalavala, K., xviii
 Kharoṣṭhī inscription, [B10b]
 Khmers: art of, 64, 113, 145–46, 150–51, 165, 209, 212, 371–78; dynasty of, 46; *see also* Cambodia; Mons; Mon-Khmers; Siam; Thailand
 Khosrau, Malik, 281
 Khosrau Anushirvan, 356
 Khosrau Parvez, 356, [*172]
 Khotan [*map* II, 3G], 201
 ki-lin / unicorn, 25
 Killi Gopura, Aruṇācalaśvara Temple, Tiruvannāmalai, [405]
 kinnaras, 187, 240–41, 243, [*168, 479, *491a]
 kīrti, 160; -stambha, 268, 324, *and see also* Jaina *and* Vaiṣṇava Towers of Fame, Chitor
 Kirttimukha / Banaspati, 179, 286, 315
 Kish [*map* II, 2D], 19 *n*
 Kiśkindha mountain, 227, 282, [497d]
 Kistna River [*map* I, 5D], 121, 278; delta of, 275
 Klings, Malayan race, 370
 kLu-i bu-mo, [*606]
 Koh Ker style of sculpture, [*522]
 Koliyas, 239
 Kōmoku-ten, 47, [*B8]
 Kompong Svay, Sambor, Cambodia, [*520, *557, *561]
 Konākamana Buddha, 234
 Koṇārak [*map* I, 5E], 10, 180, 258, 274, 358, 362, [348–375]; *see also* Naṭa Maṇḍir; Sūrya Deul
 Koraṅganātha, 280
 Korea, 5 *n*, 8 *n*, 47, 363; *see also* Indic civilizations
 Kosala, 334
 Kosambihuti, 335
 Kotte, Ceylon [*map* I, 8D], 368
 Krakucchanda Buddha, 293
 Kramrisch, Dr. Stella, 385 *n*, [*423]
 Kroh-krien, Sambor, Cambodia, [*512, *513]
 Krom, N. J., 65 *n*, 139 *n*, 140 *n*, 175 *n*, 301, 306 *n*, 307 *n*, 309 *n*
 Kṛṣṇa, 82–83, 97, 117 *n*, 125, 128, 357–58, [c4, c5, c7, c9a, c12, *c13, c15, c16d, e; *407, 435]; cult of, 217–21, 273, 283 *n*, 386–87; Govardhana, [c6; 76a, 290–293]; as Jagannātha, 258, [*c16c]; Kāliyadamana, 357, [c10; *407, 423]; as teacher of *Bhagavad Gītā*, 16, 167; as Viṣṇu, 16, 128, 167, 219–21, 258, 312, 324, 357
 Kṛṣṇa II, 290
 Kṛṣṇa Cave, Māmallapuram, 32; *see also* Five Pāṇḍava Cave
 Kṛṣṇa Deva I, 281–82, [*437]
 Kṛtanāgara, 154
 Kṛttikās, 137
 kṣama devī, 160
 kṣatriya caste, 4, 5, 16, 40, 143, 314
 Kubera (Yakṣa) / Kuvera (Vaiśravaṇa), 44, 47, 96, 98, 115, 187, 241, 257, 276, 329, [*B8; 34a]
 Kublai Khan, 154, 372
 Kucha [*map* II, 2H], 201, 203, [612]
 kula-devatā, 370
 Kulaśekhara, 283, 284
 Kumārabhūta, 198–99
 Kumārajīva, 355
 Kumbakonam [*map* I, 7D], 280
 kumbha, 271, 329; -aṇḍa, *see* kumbhāṇḍa; -stambha, 324
 kumbhāṇḍa, 329
 Kumbha Rāṇa, [*394ā]
 Kumrāhār, Patna, [B10b]
 Kunāla, 341
 Kunlun mountains, 201

[Plate references are in brackets.]

- “Kupiro Yakkho,” 44, 47, [*34a]; *see also* Kubera (Yakṣa)
- Kurara, 235
- Kurkihar, 240
- Kūrma / Tortoise, 16, 52, [*16d; *550]; as avatār of Viṣṇu, 16, 208, [c16d]; *Jātaka* of, [*480a-d]
- kūrma-mudrā, 319
- Kurunegala, Ceylon [map 1, 8D], 368
- Kuruṅga-miṅga-jātaka*, 331–33
- kuśa, 38, 320
- Kuśāna dynasty, architecture and art of, 7–8, 62 *n*, 81, 115, 170, 338–39, 342, 346, 349, 351, 354; king depicted in, [60]
- Kuśinagara / Kasia [map 1, 3D], 189, 203, 239, 240, 243
- Kuvera Vaiśravaṇa, 329; *see also* Kubera (Yakṣa)
- Kwannon / Kwan-yin, 181, 183, 199, [b9; 614]; *see also* Avalokiteśvara
- Kwazan, 197
- K’yab-ajug Rā-hu-la, [*606]
- L**
- Lād Khān Temple, Aihole, [114, 115]
- La Fontaine, Jean de, 332, 333
- Lagash [map 11, 3D], 49, 53
- Lahore [map 1, 2B], 386
- Lakṣmaṇa, 321 *n*, [*c16d]
- Lakṣmī / Lotus, 13, 16, 22, 59, 110, 141–42, 158–80, 184, 204, 206–8, 229, 230, 235, 238, 276, 288, 314, 323, 329, [*c3a, c16a; *27, *44, 280b, 281, 388, 425, 453, 564]; as consort / śakti of Viṣṇu, 13, 16, 141, 158, 160, 165–68, 180, 200, 207, 229, 323, 358, 361 *n*, [c16a; 281, 432, 453]; as Hindu housewife, 166–67; in temples, 288, 323; variant names for, 159–60, 184
- Lakṣmī-Nārāyaṇa, 360 *n*; *see also* Lakṣmī / Lotus *s.v.* consort and temple
- Lalitavistara*, 64–65, 138–40, 173, 175–77, 304–8
- Lamas, of Tibet, 197, 200–1; art of, 127, 195, 197–99, 200–1; gilt-copper figures made by, 200–1; and witchcraft, 200
- Lamphun, Thailand [map 111, 2C], 373, 374
- Laṅkā / Ceylon, 215, 367, [*529]
- Laṅkatilaka, Poḷonnāruva, Ceylon, [464]
- Laṅkeśvara Cave, *see* Elūrā *s.v.*
- Laos [map 111, 2D], 373
- Last Supper* (Leonardo da Vinci), 227, 337
- latāveṣṭitaka, [*33, *34]
- Laud Rāgmālā miniatures, *see* Rāgmālā
- Lauriyā-Nandangarh [map 1, 3E], 68–69, 158; Aśoka column at, 232, [b7a]; Goddess on plaque from 68–69, [b3a]
- Laws of Manu, *see* *Manava Dharmaśāstra*
- Lefmann, S., 306 *n*–8 *n*
- Leonardo da Vinci, 227, 337
- “Leper King,” Añkor Thom, [582]; *see also* Hiraṇyavarna
- Leto, 130
- Lhasa, Tibet [map 1, 2F], 184 *n*
- Licchavi family, 189, 239, 354
- life-force: animal, 32, 51, 90, 133, 168, 316; divine, 32, 51, 71, 77, 84, 97, 101, 105–10, 116, 121, 125, 129, 137, 145, 152, 175, 296, 320, 329, 353–54, 361; magical, of Bali, 153; *see also* ātman; Brahman; Self
- life-monad, 58, 78, 122, 333–34
- life-process, 22, 122, 132, 137, 145, 149, 329; *see also* creation-destruction; saṃsāra
- līla-mūrti, 359
- liṅgam, 22–25, 87, 111–12, 179, 210, 210 *n*, 280–81, 281 *n*, 283, 288, 291, 297, 299, 315, 324, 353, 359, [A8; *208, 262, 289, 566]; Ākāśa, 280; Bhoga, 280, 281 *n*; element-, 280–81, 281 *n*; Mokṣa, 281 *n*; mukha-, 209; Mukti, 280, 281 *n*; -towers, 209–10; Vara, 281, 281 *n*; Yoga, 280, 281 *n*; -yoni motif, 22–25, 178–79, 273, 296, 368
- Liṅgarāja Temple, Bhuvaneśvara, 271–72, 273, [328, 329]
- liṅga-stambha, 324 *n*
- lion, 32, 43, 44, 45, 91, 93, 98, 99, 102, 163, 164, 169, 177, 178, 181, 184, 188, 235, 236, 239, 243, 256, 296, 364, [*Fig. 3, p. 54; A14, *A15, *B7a, *c3a; 4, 18, *27, 62b, 71, *96, *221a, *235, *243, *270–271, 285, 296, 297, *311, 321, 347, 535, 572]; capitals, 231–32, 236, 256, [4]; -head, [602a]; -killer motif, [*30]; posture, 297; rampant, 177, 330, [18, 381], with wings, 236, 239, 241, 243, 244; throne, 169, 172, 292, 305, 306, 313, 338, 342, [*60, 62b, 71, 246, *380]; *see also* Narasimha
- Lion Rock, *see* Sigiriya, Ceylon
- Lohapāsāda Cloister, Anurādhapura, Ceylon, 364
- loka, 77, 174, 210, 372; -pāla, 47
- Lokeśa Buddha, 141
- lokottara, 77, 174–75, 339
- Lokottara Buddha, 251
- Lomas R̥ṣi Cave, Barābar Hills, 247, [A3b]
- Loṇāśobhikā’s plaque, Nigathānām Arahatāyalana, Mathurā, 253, [B10a]
- Longimanus, 377 *n*
- Lopburi, Thailand [map 111, 3D], 373–76, [586a, 588a, b, 589c]
- Lord of the World, *see* Viṣṇu *s.v.*
- “lost wax” process, *see* cire-perdue bronze casting
- lotus: blossom tossed as symbol, 72–73, 75, 194,

* See the description of the plate indicated.

lotus (*cont.*):

250, 251; as fertility symbol, 284; as motif in art and religion, 143, 158–230, 235, 250, 270, 271 *n*, 329, 371, [*B3b, *C3a, *C16a; *27, *44b, 64a, 74–75b, c, 92a, *219, *221a, *256, *372, *461]; posture, in yoga, 143
Lotus, *see* Lakṣmī / Lotus
Lumbinī Grove / Paderia [*map* 1, 3D], 78, 164, 203, 307, [*481]

M

Macedonians, 341
Mackay, Ernest J. H., 18
madhūcchiṣṭa-vidānam, 110–11; *see also* cire-perdue bronze casting
Madhu-mādhavi Rāgini, [c8]
Mādhyaṃika school of Mahāyāna Buddhism, 309, 310 *n*
Madhyadeśa school of Pāla art, 385
Madhyāntika, 231
Madonna, 22
Madras, state of, 280
Madura [*map* 1, 7C], 9, 115, 256, 261, 277, 279, 281, 283–86, 287, 299, 366, [A1b, B12b; 448, 449]; in Java, 299; *see also* Minākṣi-Sundareśvara Temple; Palace of King Tirumala Nāyyak; Puḍu Maṇḍapa
Madurā-sthala Purāṇa, 284 *n*
Magadhā / Bihār, 136, 163, 239, 309, 348, 385
māhā, 91
mahābāhu, 377 *n*
Mahābhārata, 16 *n*, 25, 52 *n*, 88 *n*, 167, 212, 226–28, 264–65, 276, 341, 387, [542–543]; *Vanaparvan*, 88 *n*
Mahābodhi Temple, Bodhgayā, 244, 329, 352 *n*, [B10b; 99]
Mahākālā / Eternity, 94; *see also* Aiṭh
Mahākapi-jātaka, 242–43
Mahākarmavibhaṅga, 303–4
mahā-lakṣaṇa, 67
Mahāmogalānasa, relic casket of, 244–45
Mahānāman, 363 *n*
Mahānirvāṇa Tantra, 260; *see also* *Tantras*
mahā-niṣkramaṇa, 238; *see also* Great Departure
mahāpadma, 270
mahāpuruṣa, 163; *see also* puruṣa
Mahā Rosei, Cambodia [*map* III, 3E], [514, 515]
Mahā-saccaka-sutta: *Majjhima Nikāya*, 347
mahā-saṅgha, 173–74
Mahāsāṅghikas Lokottaravādins, 174; *see also* *Mahāvastu*
mahā-saṅgīti, 173
Mahāsenā, 363 *n*

mahat, 8 *n*, 133
māhātmya, 91
Mahāvagga, 59 *n*, 63 *n*
Mahāvamsa, 363, 365
Mahāvastu, 174, 182 *n*
Mahā-vihāra, Poḷonnaruva, Ceylon, 364
Mahāvīra Vardhamāna, 15, 55, 83, 133–34, 297, [*C3a, d, e; 244]
Mahāyāna Buddhism, 8, 64, 67, 73, 140–41, 148, 154, 171, 173–75, 180, 181, 184, 187, 194, 199, 200, 204, 205, 209, 210, 230, 248, 249, 250, 251, 252, 300, 303, 304, 306, 308, 309, 311, 312, 317, 339–40, 342, 372, 373; pantheon of, 140, 204; saviors of, *see* Buddhism *s.v.* Dhyāni Buddhas; schools of, *see* Mādhyaṃika and Yogācāra; Tāntric form of, 154, 155; *see also* Mahāsāṅghikas Lokottaravādins
Mahāyāna Monastery, Anurādhapura, Ceylon, 122
Mahendra, 170, 364
Mahendravarman I, 86, 87, 275, [280a]
Mahintale, Ceylon, 364
Mahiṣa / Titan Buffalo, 91–94, 96–100, 102–3, 104–6, 295, [*B4a; 234, 288, 502, 503]; *see also* Durgā Mahiṣāsura-mardinī
Mahiṣa / Yamapuri Maṇḍapa, Māmallapuram, [284–287]
Mahiṣāsura-mardinī, *see* Durgā *s.v.*
Mahmud of Ghazni, 266
Mahoba District, Bundelkhaṇḍ, [*321]
maithuna, 274 *n*, [114–115, 120, 121, 213, 224, 318]
Maitreya / Future Buddha, 190, 204, 249, 292–93, 301, 305, 309–10, [*B9; *161, 169, 179, *187, 192, 193b, 196, *480e, f, 489b, 490b]
Majapahit, Java, 154, 316; Javanese dynasty of, 154
Majumdar, N. G., 18, 235 *n*
makara, 71, 84, 264, [*33c, 105c, *219, *385, 478]
Makran [*map* II, 3F], coast of, 48
Makrochier, 377 *n*
mālā-baddha, 270
Malacca, state of, 316; Straits, 300
Malayadvaja, 285
Malayo-Polynesian elements, *see* Polynesian elements
Malay Peninsula, 300, 370
male-female, 126 *n*, 145
Mālegitta Śivālaya / Suvaṭi Temple, Bādāmī, 278, [141]
male-male, 126 *n*
male principle, 87, 195
Malik, Kafur and Khosrau, 281
Malitamma, 264 *n*
Malkaus Rāga / Rāga Rāja, [c9c]
Malkhed [*map* 1, 5B], 290

[Plate references are in brackets.]

- Mallas, 239, 240, 243
 Mallikārjuna Temple, Paṭṭadakal, [299–302]
 Mālwa [map 1, 4C], 282, 355
 Māmallapuram [map 1, 6D], 9, 10, 11, 13, 23, 86–87, 89, 131, 211, 249, 256, 260, 269, 275–79, 297, 299, 357, 361, 366, 372, [266–298]; *Ratha* No. 1 / *Draupadi*, 276, [266, 268]; *Ratha* No. 2 / *Arjuna*, 277, [266, 268, 269]; *Ratha* No. 3 / *Bhīma*, 278, [266, 268, 270–271]; *Ratha* No. 4 / *Dharmarāja*, 10, 277, [266, 267]; *Ratha* No. 5 / *Sahadeva*, [270–271]; *see also* *Ādi Varāha Cave*; *Descent of the Ganges relief*; *Five Pāṇḍava Cave*; *Kṛṣṇa Cave*; *Mahiṣa Maṇḍapa*; *Shore Temple*; *Trimūrti Cave*
Mānasāra Śilpaśāstra, 320, 322, 323–324
Manava Dharmaśāstra / *Brāhmanical Laws of Manu*, 321
 man-bird, 53; *see also* *Garuḍa*; *kinnaras*
 Manchu dynasty, *see* *China s.v.*
 maṇḍala, 212, 220, 245, 271, 277, 297, [608]; *prabhā*, 122
 maṇḍapa, 269, 272, 273, 274, 279, 285, 291
 Mandara, Mount, 228, [550]
 Mandārava, [*606]
 mango tree, 164, 236, 240, 271, 272, 282, 335, 384, [*243]
 Manichaeic culture of Asian silk routes, 201
 Māṇikka Vāchakar, 287
 Mañiyār Maṭha Temple, Rājagrha, 81, [105b]
 mañju, 198
 Mañjuśoṣa, *see* *Mañjuśrī*
 Mañjuśrī / Mañjuśoṣa Bodhisattva, 198–200, 220, 301, 308–10, 323, [Fig. 7, p. 199; 488a, *605]; *see also* *Future Buddha*
 Man-Lion, *see* *Narasimha*
 Mānmoda [map 1, 5B], 9, 224 n, 246; *caitya* at, [44b]
 mantra, 38, 49, 112, 314, 319, 320
 Manu, *Brāhmanical Laws of*, *see* *Manava Dharmaśāstra*
 Manu family of architects, 322
 Mānuṣa Buddhas, *see* *Buddhism s.v.*
 manuscripts, 20, 47, 232; *illustration of*, 197, [c1, c2, c3]
 Māra, 58, 162, 162 n, 176–77, 193, 203, 241, 254, [88, *96]; *daughters / hosts of*, 162, 193, 203, 244, 351, [*92b, *96, 486a]; *see also* *Kāma-Māra*
 Marco Polo, 367
 Marcus column, 237 n
 mardīnī, 91
Mārkaṇḍeya Purāṇa, 94, 96–99, 102–3
 Marshall, Sir John H., 18, 30, 162 n, 235 n, 243 n, 244, 346 n
 Māruta, 97
 maternal principle, 69–70, 87, 93, 97, 100, 144, 155, 206–7, 298; *negative aspect of*, 94; *see also* *God-
 dess*; *Mother Goddess*; *Universal Mother*
 Mathurā [map 1, 3C], 7, 8, 9, 81, 125, 206, 218, 221, 224, 253–54, [B2c, B3c, B6a, B10a, c; 59–61, 71–77, 100, 101, 104, 106]; *school of art at*, 7, 56, 62, 63, 64, 65, 115, 163, 169, 197, 337–39, 342, 351, 361; *see also* *Jamālpur Mound*; *Kaṅkālī Tilā*; *Katrā Mound*; *Loṇāśobhikā's plaque*; *Nigathānām Arahātāyalana*
 Matsya, as *avatār* of *Viṣṇu*, 16, 208, [*c16d]
Matsya Purāṇa, 284 n, 321
 Mauryan dynasty, *art of*, 5, 18, 32, 36, 48, 68, 159, 170, 231–44, 247, 255, 330, 341, 354 n; *see also* *Aśoka*
 Maya, legendary tyrant, 11
 Maya family of architects, 322
 mājyā, 11 n, 105–7, 129, 132, 362, 372
 Mājyā, Queen, 77–80, 82, 164, 203, 243, 307, 309, 333–34, [31d, *90, 481]
 Mājyā Cave, Qyzyl, Chinese Turkistan, [*612]
 medallions, 159, 330–31, 333–35, [B10c; *27, 28, 29, *31, 86b, 94, 95a, b, 132–136, 360, 361]; *see also* *tondo*
 medhi, 233
 Mediterranean sphere: *art motifs from*, 7; *migration into*, 41; *mother goddess of*, 21–22
 Megabazos, 377 n
 Megha Rāga, [c9a]
 Meing River [map III, 2D], 372
 Mekong River [map III, 4E], *delta of*, 370
 mekṣaṇa, 40, [*B1f]
 Menam River [map III, 2D], 372, 374; *delta of*, 370
 Menander / Milinda, 341
 mendicant: *Buddhist*, 347, 351; *Śivaite*, *see* *Śivaite Hinduism*; *see also* *bhikṣu*
 Menton, France, 70, [A9c]
 Meping River [map III, 2C], 372
 Meru, 315; *see also* *Sumeru*, *Mount*
 Mesopotamia, 3–5, 7, 19, 21, 49, 66, 165; *art of*, 31, 33, 244, 325; *images of the Goddess from*, [A10]; *influence of, upon art of India*, 35–36, 42, 46–67, 68, 69, 159, 241, 349
 Métraux, Alfred, 30 n
 Mewar [map 1, 3B], 268, [394]
 mGon-po ma-nin, [*606]
 mice, [*276, 277]
 Michelangelo, 186, 227
 Middle Ages, in *Europe*, 25
 Middle Asia, *see* *Central Asia*
 Mihintale Dāgaba, Ceylon, 364
 Mihirakula, 347

* See the description of the plate indicated.

- Milky Ocean, 97, 158, 160–61, 208–9, 228–29, [**c3a*; 548–551]
 Minākṣī, 115, 284–85
 Minākṣī-Sundareśvara Temple, Madura, 115, 256, 277, 285, [448]
 Mingalazedi Pagoda, Pagān, Burma, 211–12, 252, [472]
 Miriswetīya Dāgaba, Anurādhapura, Ceylon, 364–65
 Mi-so'n [*map* III, 2E], art style of, [**510*, 511]
 Miśrakeśī, 71
 Mitra, 37
 mK'a-gro seṅ-gdoñ-ma, 200
 Moghul Empire, 9; art of, 384, 386–87 *n*, [c6, c7]
 Mohammedans, *see* Muslims
 Mohenjo-daro [*map* I, 3A], 3, 9, 18–21, 24, 26–33, 35, 69, 116, 120 *n*, 219, [A5, A8; 1, 2a, b, d, e, g, 3b–d]
 mokṣa, 5 *n*, 133; -liṅgam, 281 *n*
 mokṣadā, 127
 Mola Rām, [**c11*]
 monasteries, *see* vihāras; *see also* Buddhism *s.v.* monasteries
 Mongol dynasty, *see* China *s.v.*
 Mongolian elements, 7, 201, 337, 338, 342, 349, 370, 372, 376; *see also* Kuṣāna; Yueh-chi
 monkey, 89, 187, 188, 227, 241, 242–43, [3d, 11a, 31b, 278b, *333, *367, *383, *444, *480e, f, 496–497b, 530]
 Monkey Kings, *see* Bālin; Sugrīva
 Mon-Khmers: art of, 113, 149, 227–28, 370–75; language of, 370; superseded by Thai, 372; *see also* Cambodia; Khmers; Siam; Thailand
 Mons, 370; *see also* Khmers; Mon-Khmers
 Moon, god, 96, [546]
 “moonstone” dāgaba step, Anurādhapura, Ceylon, 255–56, [Fig. 8, p. 255]
 mortuary art, 369
 mosque, 382, [**437*]
 Mother, Serpent, *see* Mudāmā
 mother and child, 81–82, [105a, *174, 175, 344]
 Mother Earth, *see* Earth; Mother Goddess
 Mother Goddess / Great Mother, 21–22, 35, 53, 68–70, 94, 101, 107–10, 127, 135, 137–38, 140–42, 155, 157, 207, [A8, A9, A10, A11, B3; 473]; archetypal function of, 137; as guru of male gods, 109; various Indian deities as, 22; *see also* bhūdevī; Goddess; Hārītī; maternal principle; Mother *entries below*
 mother goddesses, seven, *see* Mothers, Seven
 Mother India, 101
 Mother of Universe, 22, 69, 70, 105, 137, 140, 142; *see also* maternal principle; Mother Goddess
 Mothers, Seven, 135, 257, [B4c; *221b, 230, 231]
 mTshorten, Darjeeling, 211, [609]
 Mucalinda Buddha, 63–66, [557–559, 561, 581a]
 Mucalinda nāga, 63–67, 232 *n*, 243
 Mudāmā, 49, [**436*]
 mudrā / gesture, 68, 70–72, 94, 124–25, 142, 144, 165, 176–77, 358, [**36a*, *71, *379–384, *590, *591b]
 mukha, 194, 249; -liṅgam, 209; sirṅha-, 289; *see also* gandharva-mukha
 Mukteśvara Temple, Bhuvaneśvara, 271–73, [330–335]
 Mukti-liṅgam, 280, 281 *n*
 mūlasthāna, 288; *see also* garbhagrha
 mulavigraha, 359
 Müller, C., 367 *n*
 multi-armed figures, *see* figures *s.v.*
 Mundas, 153
 Munieśwaram, [452]
 mūrti-dāna, 111
 musala, [**B1d*]
 music, 387
 musicians, 71, 179, 186, 240, 241, 243, 296, 305, 306, 325, 329, 357, [**A12a*; *32a, *36a, 55, *231, *232, 362, 363, *370, *398–399, *410, 433, *435, *606]; *see also* dance; dancers; gandharva
 Muslims, 4, 5 *n*, 9, 23, 134, 154, 166, 201, 246, 264, 266, 270, 271 *n*, 274, 281–83, 285, 287, 316–17, 386; *see also* Moghul Empire
 Muralaka, 122
 myrobalan / āmalaka tree, 165
 Mysore, 16, 49, 148, 263, [388]

N

- Nadsūr, caitya-vihāra at, 9, 224 *n*, 246, 250, [44a]
 nāga, 26–27, 43–44, 47, 49, 56, 59–61, 62–65, 77, 80, 81, 89–90, 140, 161–62, 164, 168, 206, 210, 228, 290, 297, 306, 327, 345, 350, 353–54, 356–57, 372, 385, [A16a, B2; *44a, *94, 95a, 97, 181, *247, *276, 368, 423, *498, 534, 567, 570, *571, *606]; cult, 353; flying, 350; *see also* Ananta; cobra; Cosmic Snake; Dharapendra; Kāliya; nāgini; serpent; Viṣṇu *s.v.* Anantaśayin
 nāgakal, 49, [B2a]
 Nāgapatam [*map* I, 7D], 299
 Nāgarāja, [77, *181]
 Nāgarī alphabet, 154
 Nāgārjuna, 60, 354
 Nāgas, Ceylonese aborigines, 364
 nāgini, 81, 290, 354, 369, [105b, 181, *332]
 Nagnajit, *see* Bhāyajit
 nagna-pretas, 383

[Plate references are in brackets.]

- Nahapāna Vihāra, [45b]
 Nail Lake, Mount Ābū, 266
 Nairañjanā River / Lilajan River [map 1, 4E], 63,
 77, 140, 242, 308, 350, [94, 485]
 Nakula and Sahadeva, 167; *see also* twins
 Nālandā [map 1, 3E], 26, 299, [A16a; 376–380];
 Vihāra No. 3 / Stūpa No. 3 at, [A16a; 378]
 nāman, 112
 Nand, [*c12, *c13]
 Nandi, 11, 22–23, 44–45, 158, 200, 288, 291, 294,
 296, [*c11; 202, *208, 404]; *see also* bull;
 Yamāntaka
 Nandigrha, *see* Elūrā s.v.
 Nandika, 139
 Nandivardhana, 265–66
 Nandivarma, 275
 Nanking, China [map 11, 3K], 355
 Nara, Japan [map 11, 2M], 26, 204, [B8, B9, B11b];
 see also Hōryūji Monastery
 Nara / Man, 383; *see also* Viṣṇu s.v. Nārāyaṇa
 Nārada, 272, 327
 Narasimha, 16, 200, 294, 362, [*c16d; *203, 358–
 359, 445a]; temples of, 323; *see also* Viṣṇu, as
 Narasimha
 Narasimha III, 263
 Narasimha Deva, 274
 Narasimhavarman I, 275, 279
 Nara-vāhana / Kubera, 44
 Nārāyaṇa, *see* Viṣṇu s.v.
 Narbadā River [map 1, 4B], 355
 Na-ro mK'a-spyod-ma, 200, [*602b, *604]; *see also*
 Sarva-buddha dākinī
 Nāsik [map 1, 5B], 6, 9, 224 n, 246, 248, 249, [45];
 Caves XVIII and XX, [45a]; Cave X / Nahap-
 āna Vihāra, [45b]
 naṭa, 28
 Naṭa Mandir, Koṇārak, [348–353, 355]
 Naṭa Rāgiṇī, [c9b]
 nātha, 55
 Nāyyak dynasty, *see* Tirumala
 Near East: cult of mother-goddess in, 22; sculpture
 of, 31; *see also* Akkad; Babylonia; Egypt; Meso-
 potamia; Persia; Sumer; Syria; Turkey
 Nectanebos, [*A13b]
 Neit, [A13a]
 nelli fruit, 321 n
 Neminātha / Ariṣṭanemi, 267, [392, 393]
 Neminātha Temple, Mount Ābū, 267, [392, 393]
 neolithic period: art, 22, 35, 41, 70, 85–86, 90, 94,
 101, 116, 124, 257, 362; cults, 283; mother god-
 desses, 68, 70, 101, 328
 Nepal [map 1, 2E], 16, 17, 281, 311, 323, 385,
 [c2; 596–601, *602b]; art of, 113, 127, 185,
 195, 200–201; Buddhism in, 5 n, 8 n, 195, 201;
 manuscript from, [c2]; *see also* Indic civilizations
 Nepalese Stūpa, [596]
 Nestorian Christian culture of Asian silk routes, 201
 Netherworld, 366
 New India, 101
 New Testament, 227
 Nidānakathā, 335
 Nietzsche, Friedrich Wilhelm, 52; quoted, 190
 Nigālī Sāgar tank, Bastī, 234
 Nigathānām Arāhatāyalana, Mathurā, [B10a]
 Nikhilānanda, Swāmī, 97 n
 Nilakanṭha, 228–29
 nilāśaila, 272
 Nile [map 11, 3B], neolithic culture of, 36
 Nilgiri Hills [map 1, 7C], 247, [A3a]; *see also* Toda
 huts
 Ningishzida, 53
 Niobe, *Daughter of*, in Museo delle Terme, Rome,
 130, [B15]
 nirdvandva, 356
 Nirgrantha Saints, [*B10a]
 nirvāṇa, 5 n, 15, 61, 63, 73, 140, 173, 180, 182–83,
 190, 196–97, 199, 230, 233, 236–37, 248, 249–
 50, 251, 254, 294, 329, 336, 340, 343, 361,
 372, 379
 Nizam of Hyderabad, 186
 Nokhas [map 1, 3C], 269, [323]
 non-Āryan and non-Vedic elements, *usually see*
 Dravidian elements
 noose / lasso, 97, 102, 360
 Northern Temple, Poḷonnāruva, Ceylon, [468b]
 Nude Goddess, 22, 68, 207, [A9, A10a, A11b]
 nudity in art, 22, 188–89, [*A10a, *A11b]
 numba tree, 49
 nymphs, [*94]; *see also* dryads

O

- Occidental elements, *see* European / Western art
 Ocean, god, 98
 Oceania, 123, 153, 370; *see also* Polynesian elements
 Ocean of Milk, *see* Milky Ocean
 offering / sacrifice, 5 n, 37–41, 70–71, 73, 77, 108,
 163, 179, 202, 204, 218–21, 236, 243, 276, 314,
 318–20, [B1]; *see also* pūjā; soma; and *see*
 Brāhmanism and Buddhism s.v.
 Olympians vs. Titans, compared to devas and suras
 vs. asuras, 95
 Olympic games, 131, 147
 Olympus, Mount: counterpart in Indian religion, *see*
 Meru; Sumeru, Mount
 OM / AUM, 119, 123
 One Mango Forest, 272

* See the description of the plate indicated.

- Ootacamund [*map* 1, 7C], 247
 opposites, *see* coincidence of opposites; pairs-of-opposites
- Oriental Institute, University of Chicago, 19 *n*
 Orissā [*map* 1, 4E], 6, 9, 10, 93, 134, 224, 225, 258, 271, 273, 275, 286, [46–58, 327–375, 386–387]; *see also* Kalinga / Orissā
 ox, 256, 333, 334, [*A7; 31c]
 Oxus River [*map* 11, 2F], 342, 355
 Ozēnē, *see* Ujjain
- P**
- padma, 158, 165, 323; -dalāyatākṣī, 160; -garbha, 168; -hastā, 160; -ja, 168; -jata, 168; -kanta, 324; -priyā, 160; -ūrū, 160; -varṇā, 159; -sambhavā, 159; -yoni, 168
 Padmā, *see* Lakṣmī / Lotus
 padmākṣī, 160
 padmānanā, 160
 Padmapāṇi, *see* Avalokiteśvara-Padmapāṇi
 Padmasambhava, 197, [*606]
 padmāsana, 143, 371
 Padmāvatī, 71
 padmeṣṭhitā, 159
 padmiṇī, 159
 Paes, Domingo, 282
 Pagān, Burma [*map* 111, 1C], 190–91, 193, 194, 211–12, 252, 333 *n*, [469–472]; *see also* Ānanda Temple; Mingalazedi Pagoda
 pagoda, 48, 252–53, 286; parasol-, 211; *see also* dāgaba
 Pahārī school of Rājput painting, 386–87, [c10, c11, c12, c13, c16a]; *see also* Gaṛhwāl; Jammu; Kāngra
 painting, Indian, 16–17, 110, 172, 185–86, 197, 213, 383–87; *see also* frescoes
 pairs-of-opposites, in art and religion, 29, 51, 147, 152, 196, 236, 304, 354, 356–57, 361, 377; *see also* coincidence of opposites
 pāla, 23
 Pāla dynasty, architecture and art of, 15, 16, 127, 128 *n*, 134, 175, 177, 185, 300, 339, 385, 386 *n*
 Pāla palm-leaf manuscript, [c1]
 Palace Brāhman Temple, Bangkok, Thailand, 371
 Palace of King Tirumala Nāyyak, Madura, 285, [B12b]
 Palembang, Sumatra [*map* 111, 6D], 300
 paleolithic period, 41, 362; mother goddesses of, 69–70, 101, 328, [A9a–c]
 Palestine, 22
 Palibothra, *see* Pāṭaliputra
 Pāli canon, 8, 33, 63–64, 170, 173, 174, 303 *n*, 330–35, 339–40, 347, 364; *see also* Hīnayāna Buddhism
 pālikā-stambha, 324
 Palisaemundus = Ceylon, 367
 Palladio, Andrea, 262
 Pallas Athene, 347, [B13c]
 Pallava dynasty, architecture and art of, 9–10, 23, 32, 86–94, 99–100, 102, 104–5, 122, 131, 133, 134, 138, 146, 150, 151, 154, 171, 207, 214–15, 221, 222, 225, 227, 249, 259, 260, 275–79, 296, 299, 300, 357, 366, 369
 palm-leaf manuscript, 367, 385, [c1; *463]
 palm tree, 241; areca, 282
 Pamirs [*map* 11, 3G], 201
 Pampāspati Temple, Vijayanagar, [438a]
 Paṇamalai, 277 *n*
 Panataran, Java [*map* 111, 7F], 315, 316, [506]
 pañca-kriyā, 122
 pañcaloha, 111
 Pañcapana, 154
 pañcaram, 288
 Pāñcika, 135, [64b]; *see also* Hāritī
 Pāṇḍava princes, of *Mahābhārata*, 167, 226, 276
 Pāṇḍukābhaya, 364
 Pāṇḍya dynasty, art of, 9, 100, 279–81, 284
 pāṇi, 363 *n*
 Pānigrahaṇa ceremony, 86, 87, 296, 298, [237, 257, *259]
 Pāpanātha Temple, Paṭṭadakal, [303]
 Parākrama Bāhu I, 172, 366, 367, [463]
 Paramāra family, 266
 Paramārtha, 355
 Parama-Viṣṇu-loka, 210
 Parameśvaravarman, 275
 pāramitā, 8 *n*, 140
 Parāntaka I, 279
 parasol, *see* umbrella
 Paraśurāma / Rāma of the Ax, 16, [*c16d]
 Paraśurāmeśvara Temple, Bhuvaneśvara, 270, 271, 272, [327]
 Parel / north Bombay City [*map* 1, 5B], 353, [B16]
 Pargiter, F. Eden, 94 *n*, 97 *n*, 98 *n*, 99 *n*, 103 *n*
 Paribhogika, 233
 Parīkṣit, 341
 parinayaka, [*37]
 parinirvāṇa, 61, 162, 172–73, 189–90, 203, 238, 240, 245, 340, 363, [10, *92b, 184–185, *383, *467, 612]
 Paris, Trojan hero, 51
 Parker, Henry, 364–65
 Parkham [*map* 1, 3C], 163, [B5b]
 parṇi, 363 *n*

[Plate references are in brackets.]

- Pārśvanātha, Tirthaṅkara, 54–55, 56–59, 60, 62, 63, 65–66, 80, 177, 242, 297, 353, [B2b, c; 247]
 Parthian dynasty, 342
 Parvatarāja / Himālaya, 86
 Pārvaṭī, 22, 35, 86, 87, 108, 110, 115–17, 222, 257, 273, 281, 284, 288, 291, 296, 298, 387, [C11, c16b; 208, 211, *231, *232, 237, 257, 259, 415–421, 462a]; marriage of, *see* Pāṇigrahaṇa ceremony; as Mīnākṣī, 284–85; temples of, 288, 291; variant names for, 117
 paryaṅka, 26, [1b]; *see also* padmāsana
 paśupati, 14, 27, [*2a]
 Pāṭāliputra / Patna [map 1, 3E], 231, 235, 328, 354; variant names for, 328
 Patan, Nepal [map 1, 3E], 323
 Paṭhārī [map 1, 4C], [105a]
 pati, 37
 Patna / Pāṭāliputra [map 1, 3E], 163, 353, [B6b; *105b]; variant names for, 329
 Paṭṭadakal [map 1, 6B], 9, 278, [299–308]; *see also* Jambhuliṅga Temple; Mallikārjuna Temple; Pāpanātha Temple; Virūpākṣa Temple
 paṭṭikā, 270
 Paṭṭini Devī, 114, [462b]
 peacock, 49, 167, 187, 235, 307, 384, [*c8; *74–75c, 137]
 Pegu, Burma [map 11, 2C], 279, 370
 Penanggungan mountain, Java [map 11, 7F], 314
 Pergamon [map 11, 1B], 228
Periplus of the Erythraean Sea, 367
 Persepolis [map 11, 3E], [*30]
 Persia, 7, 33, 123, 125–26, 201, 341, 347, 356, 377 *n*; influence of, on Indian art and religion, 4–6, 42, 48, 231, 330; mythology of, 125–26; Sassanid art of, 204
 Persian-Christian angels with wings, 159
 Perumal Maṇḍapa, Aruṇācaleśvara Temple, Tiruvannāmalai, 361, [407–409]
 Perumbudur, Śrī, *see* Śrī Perumbudur
 Perūr [map 1, 7C], Śiva Temple at, 359–60, [445b]
 Peshawar [map 1, 1B], 7, 341; *see also* Gandhāra
 phalīkaraṇa-pātra, 40, [*B1b]
 phallus worship, *see* liṅgam; śiśnadeva
 Pharaoh's head, in Egyptian sculpture, 31
 Phoenician model for Brahmi script, 49
 Picasso, Pablo, 116
 Pichai Ilayanur Maṇḍapa, Aruṇācaleśvara Temple, Tiruvannāmalai, [404]
 pig, 19; *see also* boar
 Piggott, Stuart, 18 *n*
 pilgrims, 12–14, 234, 258, 283, 287; *see also* China *s.v. and* Buddhism *s.v.*
 pillars: brackets of, 293, 295, [49, 228]; figures on, [74–75, 228, 229]; inscriptions on, 371, *and also see* Aśoka *s.v.* columns; supporting, 248–53, 260–64, 292–93, 297–98, 324, 365; of victory / jaya-stambha, 253–57
 Pināka, 97
 pippala tree: *Ficus religiosa*, 49, [2e]
 piṭha, 220, 369
 Pitsanulok, Thailand [map 11, 2D], 373
 plane tree, of Xerxes, 241 *n*
 plantain trees, 78
 Plato, 125–26
 Pleiades, five goddesses of, 137
 Pliny, the Elder, 367
 Pnom Bok, Siem Reap, Cambodia, [522]
 Pnompenh, Cambodia [map 11, 3E], 371 *n*
 Polo, Marco, *see* Marco Polo
 Poḷonnāruva, Ceylon [map 1, 8D], 366–68, [463–468]; *see also* Demaḷa Mahā Seya; Gal Vihāra; Jetavana Monastery; Laṅkatilaka; Northern Temple; Sun Temple; Thūpārāma Vihāra; Waṭa-dā-gē
 polyandry, 167, 247
 Polynesian elements: in art and religion of Bali, 314–15, 368–69; in art of Java, 300, 369; languages, 370; sea migrations, 316 *n*
 Pondicherry [map 1, 7D], 275
 Poona, 39, [*B1]
 Popel, Ramduol, Cambodia, [516]
 Porada, Edith, xxi
 Portuguese, 166, 317, 367; *see also* Goa
 Porus, 341
 Potala, 184 *n*
 pottery, 21, [A6]
 prabhā maṇḍala, 122; *see also* maṇḍala
 pradakṣiṇā, 269
 Praḥ Khān, Añkor, Cambodia [map 11, 3D], [557, 561, 571–73, 585]
 Prahlāda, [*c16d]
 prajāṇām bhavasī mātā, 160
 Prajāpati, 52, 96, 97
 prajñā, 8 *n*, 140; -pāramitā, 8 *n*, 140–41, 182–83
 Prajñāpāramitā: Buddhist counterpart of Śrī Lakṣmī, 141–44, 184; Queen Dedes as, 144, 149, [499–501]; Śakti of Ādi Buddha, 141, 144, [610, 611]; texts, 8 *n*, 141, 196, 340, 342
 prākāra, 269
 prakṛiti, 122–23
 prakṛti, 214–17
 Prambanam, Java [map 11, 7F], 312, [495–497]; plain, 154; *see also* Caṇḍi Loro Joṅgrang
 prāṇā(yāma), 319

* See the description of the plate indicated.

- prāṅs, of Cambodia, 312
 prapīdhāna / prapīdhi, 73, 202, [*64c, 613]
 prapīdhicarya, 201–4
 prapītā-praṇayana, 40, [*B1J]
 Prapathom, Thailand [*map* III, 3B], 374, [589b]
 Prasāt Andet, Cambodia [*map* III, 3E], [517–519]
 Prasenajit, King, 326; pillar of, at Bhārhut Stūpa, [36]
 prāśitra-haraṇa, 40–41, [*B17]
 pratimā, 23, 296, 319
 pratītya-samutpāda, 142
 Prayāg / Allahabad [*map* I, 3D], 125, 258, 355
 pre-Āryan elements, *usually see* Dravidian elements
 pre-Dravidian mythology, 329
 Prei Khmeng, art style of, [*517]
 priests, 4, 12, 29, 37, 38, 39, 40, 86, 181 *n*, [*A12a]; *see also* Brāhman
 primitive / folk art, 15, 31–32, 56, 116, 121–22, 154–56, 163, 180, 258–59, 358–59, 362, 368–69
 Priyadarśin, 234
 processional cars, 3, 282, [A2; 439]; *see also* ratha; vimāṇa
 Procopius, 367
 Pṛthivi, 37
 Ptolemy, 298, 329 *n*, 367
 Puḍu / Vasanta Maṇḍapa, Madura, 261, 285, [449]
 pūjā, 70–71, 75, 86, 250, [*36b, *597]
 Pulakśin II, 275, 278–79, 356, [*172]
 Punjab [*map* I, 2B], 7, 386, [*B10b]
 punyaśālā, 326
Purāṇas, 94, 117 *n*, 187, 264, 272 *n*, 321; *see also s.v. Agni; Bhāgavata; Brahmavaivarta; Kālikā; Madurā-sthala; Mārkaṇḍeya; Matsya; Skanda; Viṣṇu*
 Pure Land / Western Paradise, 205, 206
 Purī [*map* I, 5E], 180, 258, 362, [c16c, *d; 324–325]; *see also* Juggernaut Temple; Koṇārak; Vaitāl Deul
 Pūrnavarman, 299
 puruṣa, 214, 216; Cakra-, [*108b]; mahā, 163
 Puṣkālavatī, Gandhāra [*map* I, 1B], 341
 Pushkar, [*A4]
 puṣpāñjali, 72, 276, 319
- Rāhu, 229, [374]
 rain-vase, *see* kalaśa; varṣa-sthala
 rāja, 28, 133, 313, 341, 367
 Rājagṛha, Bihār [*map* I, 3E], 81, 136, 242, [105b]; *see also* Maniyār Maṭha Temple
 rājalilā, 26, 120, 183, 366, [*321]
 Rājārāja I / Rājārāja-deva the Great, 279–80
 Rājārājeśvara Temple, Tanjore, 279, [396–397]
 rajas, 156–57
 Rājasa, *see* Rājasa Sang Anurvadhumi
 Rājasanāgara / Hayam Wuruk, 154, 316
 Rājasa Sang Anurvadhumi / Ken Arok, 144, 316
 Rājasimha, King, [*294–295]; style of temple architecture of, 277
 Rājasimhavarman, 275, 277 *n*
 Rājasthān [*map* I, 3B], [c4, c5, c7, c8, c16b]
 Rājasthānī school of Rājput painting, 386–87
 Rājendra I and II, 279
 Rājputāna [*map* I, 3B], 134, 265, 386, [*A4; 319, 389]
 Rājput art, 386–87; drawing, [c12]; miniatures, paintings, [c4–16]; schools of painting, *see* Basohli; Pahārī; Rājasthānī
 Rājranī Temple, Bhuvaneśvara, 271–73, 277, [336–343]
 rākṣas, 40
 rākṣasa, [505, 507, *606]
 Rāma, 16, 215, 222, 227, 282, 312–14, 321 *n*, 387, [c16d; *444, 496–497c, 529]; of the Ax, Viṣṇu as, 16; Indic kings as, 314; *see also* Paraśurāma
 Rāma I, [*595]
 Rāmagrāma, stūpa at, 238, 239, 350
 Rāmakrishna, Śrī, 97 *n*
 Ramaṇa Maharṣi, Śrī, 24; Āśrama of, [*B4b; *454–455]
 Rāmānuja, Śrī, 279
Rāmayāṇa, 16, 88 *n*, 212, 215, 221, 239, 264, 298, 312, 320–21, 340, 387, [207, 307, 496–497, *530]
 Ramduol, Cambodia, [516]
 Rāmeśvara Cave, Elūrā, *see* Elūrā, *s.v.* Cave XXI
 Rāmpurvā, Tirhūt, Nepal [*map* I, 3E], Aśokan column at, 232, [B7b]
 raṇa-stambha, 324
 Rānī Gumphā, Khaṇḍagiri, 224 *n*, 357, [52–58a]
 Ranjit Singh, 386
 Raphael Santi, 227, 321
 rasa, 360 *n*, 376
Rasikapriya, page from a manuscript of, [*c7]
 Ras Shamra, Syria [*map* II, 2C], 22, [A11]
 Rāṣṭrakūṭa dynasty, 9, 10, 23, 45, 86, 94, 128, 133, 221, 225, 275, 278, 279, 290, 291, 296, 297, 357; sanctuary of, at Elephanta, 296

[Plate references are in brackets.]

Q

- Qyzyl, Kucha, Chinese Turkistan [*map* II, 2H], 203; Māyā Cave at, [612]

R

- Rādhā, 117, 387, [c4, c5, c7, c15]
 Rāga Rāja, [*c9c]
 Rāgmālā Miniatures, Bodleian Library, Oxford, 387, [c9]

- rat, 46–47, 178, 333, [426]; *see also* Gaṇeśa
 ratha, 269, 275–78, [*141, 266–271]; *see also*
 chariot; Māmallapuram *s.v.*; vimāna
 Rati, [129, 508]
 Raṭṭasambhava, 195; *see also* Buddhism *s.v.* Dhyanī
 Buddhas
 Rātrī-devatās, 309; *see also* devatā
 Rāvaṇa, 215, 222, 227, 282, [*208, 211, *212, 239]
Razmnamah, illustration from a manuscript of, [*c6]
 relief, in Indian sculpture, *see s.v.* abhāsaṅga;
 ardhaśrīrāṅga; śrīrāṅga
 Remainder, *see* Ananta
 Rémusat, Gilberte de Coral, *see* Coral Rémusat
 Renaissance, *see* European / Western art
 Renoir, Pierre Auguste, 214
Ṛg-veda, 5 *n*, 24, 39, 159, 218, 225 *n*, 284
 rhinoceroses, 19, 27, [2]
 riddhi, 160
 river-goddesses, 83, 85, 125, 126, 291, 295; [*218–
 220]; *see also* Gaṅgā; Sarasvatī; Yamunā
 Rodin, François Auguste René, 103 *n*, 123–24 *n*
 Roman Catholic Church, *see* Catholic Church
 Romans, 19, 342, 367; *see also* Hellenism *s.v.* Ro-
 manism
 Rome, 53, 201, 282, 355, 367
 Rongemaille, 333
 rosary, 178, 292, 320
 rose-apple tree, 348
 Rowland, Benjamin, 399, 423
 ṛṣabha, 55
 Ṛṣabhanātha / Ādinātha, 55, 266–67, [389]; Jaina
 Tower of Fame, at Chitor, dedicated to, 268,
 [*394b]; temple dedicated to, at Mount Ābū,
 267–68, [390, 391]
 Ṛṣyamūka, Mount, 282
 Ṛṣya-Śrṅga, 239
 Ruanweli Dāgaba, Anurādhapura, Ceylon, 170,
 364–65, [456]
 Rubens, Peter Paul, 321
 Rudra, 144
 rudra-kānta, 324
 Rukmiṇī, 128, [323]
 Ruluos, Cambodia, [521]
 rūpa, 112
- S**
- Śacī, *see* Indrāṇī
 sacrifice, *see* offering / sacrifice
Śaḍdanta-jataka, 162, 238–39, 241, 242
 sad-dharma, 193 *n*
 Sadhā Tissa, 364–65
 Sāgara, 327
 Sāgara, King, 366, [*460]
 Sahadeva, *see* Nakula and Sahadeva; Ratha, *see*
 Māmallapuram *s.v.* Ratha No. 5
 Sahni, Rai Bahadur Daya Ram, 18
 Sāhri-Bahlol, Gandhāra [map 1, 1A], [*64b]
 Śailendra dynasty, architecture and art of, 104, 300,
 312, 314, 369; in Bali, 153–54; in Java, 104, 300–
 14, 369; in Sumatra, 369
 Śaivism, *see* Śivaite Hinduism
 Śaka dynasty, 7, 342, 355, [*45b]
 Sakka / Indra, 75, 191, 240
 Śakra / Indra, 191, [*c3d]
 śakti, 97 *n*, 129–30, 141, 144, 164, 180, 195, 197,
 200, 274 *n*, [382, 610]; *see also* life-force *s.v.*
 divine; Śiva *s.v.*
 Śakuntalā, [*306]
 Śākya family, 7, 163, 164, 169, 239, 306–7; *see also*
 Buddha, Gautama
 Śākyamuni Buddha, *see* Buddha, Gautama
 Śākyavardhana Yakṣa, [*90]
 sālābhañjikā, 80
 Salai = Ceylonee, 367
 Salike = Ceylon, 367
 sāl tree, 78, 80, 203, 337, [32b]; *see also* Lumbini
 Grove
 samanta, 302
 Samantabhadra Bodhisattva / Final Buddha, 302,
 308–10, [490a, *491a]
 Samarkand [map 11, 3F], 201
Sāma-veda, 5 *n*
 Sambor, Cambodia [map 111, 3E], art style of, [*512,
 *513, *515, *520]
 saṃhāra, 122, 359, 361
 sāmīpya, 144
 saṃsāra, 32, 60, 182–83, 196–97, 230, 236, 303, 304,
 372
 Samudragupta I, 355
 Saṃvara, 57–59, 177
 Sāñcī [map 1, 4C], 6, 7, 8, 9, 162–63, 207, 211, 221,
 223, 224, 230, 232–46, 253, 256, 274, 278, 293,
 308, 333 *n*, 336, 337, 339–40, 361 *n*, 365, [6–30,
 112, 377, 382]; Stūpa No. 1 / Great Stūpa, 27,
 74–76, 80, 159–62, 211, 235–46, [6–24]; Stūpa
 No. 2, 244–45, [26–30]; Stūpa No. 3, 244–45,
 [25]; Temple XVII, 270, [112a]; Temple
 XVIII, [112b]
 saṅgha, 174, 241, 372
 Saṅghamittā, 170
 saṅgīta, 14
 Sañjaya, 154, 299
 Śaṅkara, 280
 Sāṅkhya doctrine, 218–19, 366 *n*; five subtle ele-
 ments of Hinduism in, 216–17
 Saṅkisa [map 1, 3C], 232, 353

* See the description of the plate indicated.

- Sanskrit, 4, 8 *n*, 82 *n*, 95, 123 *n*, 158, 161, 299, 321, 369; medical encyclopedia for elephants, *see Hastiāyur-veda*
- Sapta Mata shrines, [B4c]; *see also* Mothers, Seven
- sarasijanilayā, 160
- Sarasvatī, goddess, 22, 83, 141, 266, [*218, *219, 230]; as queen of Viṣṇu, 16; *see also* Vāc-Sarasvatī
- Saraswatī / Sarasvatī River [map 1, 2B], 22, 83
- Sarayu = Serayu, Java, 299
- Sardis, Lydia, 241 *n*
- śārdūla, 264
- Sargon I, 19
- Sargon II, palace of, 33, [*A14]
- Sāriputasa, relic casket of, 244–45
- Sāriputra / Sāriputta, 111, 309
- Saririka, 233
- Sārnāth [map 1, 3D], 144, 163, 172, 231, 232, 333, [B6a; 4, 102, 108a]; Aśoka column at, 256, [4]; Deer Park at, 142
- sārūpya, 144
- Sarva-buddha-ādhipa, 195, 311; *see also* Ādi Buddha
- Sarva-buddha dākini, 200, [602a, 604]
- sarvatobhadra, 323
- śāstra, 14, 110, 321
- Śātakarṇi, Śrī, 235
- Satī, 22, 117, 118; *see also* Goddess
- Śātruṅjaya, Mount and River, [map 1, 4A], 267
- sattva, 156, 194
- savior, *see esp.* Buddha; Jainism *s.v.*; Kṛṣṇa; Viṣṇu
- savior-serpent motif, 56–67
- Sāvitrī / Sarasvatī, 141
- Sawankhalok, Thailand [map 111, 2D], 372, 373, 377, [590]
- Scheftelowitz, J., 159 *n*
- Schiefner, F. A. von, 385 *n*
- sculpture, discussed, 3, 8–16, 30–34, 110, 125, 150, 153, 157, 213–26, 247–49, 251–52, 254–55, 261–65, 267–68, 299–300, 302–3, 306, 314–15, 318–79; as counterbalance to architecture, 236
- Scythians, *see* Śaka dynasty
- seals, 3, 18–20, 24–27, 29–32, 36, 120; Akkadian, [Fig. 5, p. 55]; Babylonian, [Fig. 6, p. 66]; Indus Valley, [1b, 2]; Sumerian, [Fig. 4, p. 54]; Syrian, [Fig. 3, p. 54]
- Seishi / Maitreya, [B9]
- Seleucid Empire, 341
- Self, 5 *n*, 67, 91, 106–7, 121, 168; *see also* ātman; Brahman
- Semarang, Java, 299
- Sena dynasty, art of, 15, 125, 127–28, 362
- Seṅ-gdon-ma, [*606]
- seraglio, 77, 138–39, 304, [482c]
- Serendib = Ceylon, 367
- Serinda = Ceylon, 367
- serpent, 27, 48–67, 121, 161, 162, 208–9, 243, 326, 350, 353–54, 356, 357, [Fig. 6, p. 66; B2; 1b, 95a, *247, *471d]; *see also* Arbuda; Ananta; cobra; Cosmic Snake; Kālīya; nāga; nāgini; Vāsuki
- serpent worship, 25, 49, 353; *see also* Mudāmā
- Śeṣa, *see* Ananta
- Seven Jewels, 349, [*37]
- Seven Mothers, *see* Mothers, Seven
- Seven Pagodas, 276
- Sewell, Robert, 282 *n*
- sexual symbols, 22, 50, 384; *see also* liṅgam; nāgakaḥ; yoni
- shadow play, of Bali, 157
- shaft, *see* column; kānta; pillar; stambha
- Shah Jahan, 386 *n*
- Shah Namah, 125–26
- Shan tribes, 190
- sheep, 19
- Sher Singh, 386
- Shore Temple, Māmallapuram, 277, [294–298]
- Siam, 9, 17, 64, 113, 165, 313 *n*, 347, 371; *see also* Indic civilizations; Thailand
- Siamese, 111 *n*, 190, 372–73, 378; *see also* Thai
- Siddhārtha, King, [*c9b]; Prince, *see* Buddha, Gautama
- Siddhaśilā, [*c9f]
- Sielediba = Ceylon, 367
- Siem Reap, Cambodia, [522]
- Siḡiriya, Ceylon, 365, [458–459]
- śikhara, 10, 134, 270–71, 273–74, 278, 286, 291, 295, [*303, *308, *329, *334–335, *337–339, *343, *358–359]
- Śikhin Buddha, 293; *see also* Buddhism *s.v.* Mānuṣa Buddhas
- Sikh painting, 386, [*c16d]
- śilpa, 110, 321
- Śilpaśāstras, 110–11, 213, 320–24, 383–84
- śilpī, 322–23
- Simha, 364
- Simhaladvipa = Ceylon, 367
- Simhalese, 364, 367
- simhamukha, 289
- Simhamukhī, [*602a]
- simha-nāda, 169
- Simhanāda Avalokiteśvara, *see* Avalokiteśvara *s.v.*
- simhāsana, 169, 297; *see also* lion throne
- Simhavaktra, [*606]
- Simhaviṣṇu, 275
- Simla, 386
- Sindok, 313

[Plate references are in brackets.]

- Siṅgasāri, Java [*map* III, 7F], 104, 144, 316, [499–504]
- Singh, Ranjit *and* Sher, 386
- Sino-Tibetan background of Mon-Khmers, 370
- Sippara [*map* II, 2D], 54
- śirīṣa, 327
- Sirkap, [*B13a]
- Sirunathur, [450–452]
- śiśnadeva, 24, 284
- Sistine Chapel, 186
- Sitā, 22, 215, 222, 227, 282, 291, 312–13, 321 *n*, 387, [C16d; 212, *444, 496–497a]
- Śitalā, 137
- Śiva, 14, 22–24, 27, 44–45, 67, 71 *n*, 86, 88–89, 94, 95, 96, 97, 115, 127–28, 130, 141, 158, 167, 178–79, 200, 207, 209–10, 222, 228–30, 265–66, 359, [C11, *C12; 124, 128, 208, *211, 217, 223, 231, 232, 237, 238, 257, 261, 264, *276, *289, 386, 387, 408, 445b, 522, 568, 575]; Ardhanārī, 88 *n*, 185, 298, [139, 256, 258]; in Brāhmanical duad, 145–46, 179; dwelling of, 258, 271–72, 297; four-faced, 209, 322; as Gajāsurasamhāra-mērti, 359–61, 362, [*408, 445b]; and Ganges in hair, 88 *n*, 283–84, [*C16b]; and Goddess, *see* Goddess; as Hara, *see* Hari-Hara; as Īśvara, 96 *n*; King of Dancers, 122–24, 280, 285, 295, *and see* Natarāja *and* Nāteśvara *below*; Mahādeva, 117–19, 121, 178, 283, 284; Mahākāla, 94; Maheśvara, 298, [253–255]; marriage of, to Pārvatī, *see* Pāṇigrahaṇa ceremony; Natarāja, 28, 88 *n*, 122–24, [223, 232, 260, 261, 411–414]; Nāteśvara, 280, 288, 295, [*446]; in Nṛtya-mūrti manifestation, 122, [411–414]; Rudra as aspect of, 144; -Śakti, 97 *n*, 130, 145–46, 167, 178, 195–96, 200, 311, 360 *n*, [387]; as Sundara Pāṇḍya, 284–85; symbols of, 14, 27, 178, 181, 184, 256 *n*, 273, 296, 360; as Tribhuvaneśvara, 272; in trinity, 12, 33, 40, 95, 96 *n*, 97 *n*, 137, 141, 145, 168–69, 195, 229, 299, 322; Tripurāntaka, 11, 216, 224, [226]; worship of, *see* Śivaite Hinduism; Viṇādhara, 14, [410]; as yakṣa, 353 *n*; as yogī archetype, 117–19, 146, 178, 360; *see also* Goddess; liṅgam-yoni motif; Śiva Temples; Śiva Trinity and Host
- Śiva-Gaṅgā Pond, Tanjore, 280
- Śiva Guru / Agastya, 299
- Śivaite Hinduism, 14, 22, 23, 24, 25, 122–23, 155, 165, 178, 195, 200, 209, 232, 264, 271–72, 274, 279–81, 283–85, 294–96, 297, 300, 321, 322 *n*, 324, 387; of Bali, 314; of Java, 301, 315; manuscripts of, 385 *n*; mendicants of, 27, 178, 275, [A4]; mythology of, 14, 209; poetry of, 287 *n*; texts of, *see* Āgamas *and* Mānasāra Śilpaśāstra
- Śiva kānta, 324 *n*
- Śiva-Śakti, *see* Śiva *s.v.*
- Śiva Temples, 323; in Cambodia, [521]; at Benares, 258; at Bhuvaneśvara, 271; at Cidambaram, 280, [446]; at Elephanta, 23, 86, 87, 132, 295–96, 297, [248–265]; at Elūrā, 10, 11, 15, 22, 222, 291, 294, 297–98, [204, 226]; at Halebid, *see* Hoysalesvara Temple; in Java, 299, 312; at Khajurāho, 273, [309, 310, 314, 315, 317]; at Madura, 115, 284; at Māmallapuram, 23; at Perūr, 359–60, [445b]; in South India, 288
- Śiva Trinity and Host, 353, [B16]
- skanda-kānta, 324
- Skanda Kārttikeya, 96, 167, 179, 284, 324, [137]; temples of, 288
- Skanda Purāṇa*, 315 *n*
- Smaller Prajñāpāramitā Hṛdaya Sūtra*, 141
- Smith, Vincent A., 355 *n*
- sNags-pa Hum-mdzad me-abar, [*606]
- snake, *see* cobra; nāga; serpent
- snake divinities, *see* nāga; nāginī
- soma, 37, 39–40, 164; as King Moon, 164
- Somnāth [*map* I, 4A], 266
- Somnātha, 264
- Somnāthpur, 264, [427]
- Sonuttara, 239
- sopānas, 233
- Sophia / Divine Wisdom, 143–44
- Sophocles*, statue in Lateran Museum, Rome, 345, [B14a]
- sphya, 40, [*B1e]
- Spilbergen, Admiral Joris van, 367
- Spink, Walter, 224 *n*, 235 *n*; *see also* *Index of Picture Sources*
- Śrāvastī [*map* I, 3D], 240, 309, 334, [*383]
- śrī, 198
- Śrī, figure of, 314
- Śrī Bashyagar Swāmī Temple, Śrī Perumbudur, [398–399]
- Śrīgarbha, 305
- Śrī-Lakṣmī, *see* Lakṣmī
- Śrīṅgeri [*map* I, 6B], 280
- Śrīnivasanalūr Temple, Koraṅganātha, 280
- Śrī Perumbudur, Madras [*map* I, 6D], [398–399]
- Śrī Ramaṇa Maharṣi, *see* Ramaṇa Maharṣi
- Śrī Rāmānuja, *see* Rāmānuja, Śrī
- Śrīrāṅgam [*map* I, 7C], 263, 281 *n*, [447]
- sr̥ṣṭi, 122
- Śrī-sūkta, 159
- Śrīvijaya, Sumatra [*map* III, 6D], 300
- Śrutuvarman, 369
- sruva, 39, [*B1c]

* See the description of the plate indicated.

- stambha, 233, 254, 288, [*96]; *see also s.v.* citra;
dhvaja; garuḍa; jaya; kīrtti; kumbha; liṅga;
pālikā; raṇa
- Stern, Philippe, 399, 423
- Sthala-māhātmya*, 21
- sthapati, 322
- sthāvarā, 177
- sthiti, 122
- sthūla, 85, 216
- stirrup, 225,
- Stone Age, *see* neolithic period; paleolithic period
- Stooke, H. J., xviii
- strīratna, [*37]
- Stuck, Franz von, 214
- stūpa, 5, 6, 7, 47–48, 60–61, 159, 162, 164, 173, 203,
231–46, 249–57, 270, 271, 289, 292, 297, 300–1,
302–4, 310–11, 314, 327 *n.*, 339; archetypal
model of, 257, [B4c]; architecture of, 5, 6, 211–
12, 233–34, 254–56; indoors, or as object of
worship, 6, 234–35, 245, 246, 253, 292, 350, 361,
[39, 95a, 97]; pedagogical function of, 234, 331;
as symbol of seven Mānuṣa Buddhas, 162, 239,
241, 293; *and see* Amarāvati; Batanmārā;
Bhārhut; Jaggayyapeṭa; mTshorten; Nepalese
Stūpa; Rāmagrāma; Sāñci; *see also* dāgaba
- stūpi, 271
- Subhadrā, 71, 259, [*c16e]
- Subrahmaṇya / Kārttikeya, [*406]
- Subrahmaṇya Temple, Tanjore, 280
- sūcis, 233
- Sudarśanā Yakṣī, 71, [33c]
- Śuddhodana, 78, 240–41, 306
- Sudhana, 301–2, 309, [488–490]
- Sugrīva, 227, 282, [496–497, *530]; *see also* Bālin
- Suiyuan Province, Inner Mongolia, 201
- Sujāta, boyish incarnation of Buddha, 333
- Sujātā, maiden of Buddha legend, 139, 308, [484]
- Sujāto-gaḥuta-jātaka*, 333 *n.*, [31c]
- sukha, 373
- sukhadā, 127
- Sukhothai, Thailand [map III, 2C], 372, 373, 377,
[591]
- Sukranītisāra*, 320 *n.*, 321 *n.*
- sūkṣma, 85, 90, 216
- Sukthankar, V. S., 341 *n.*
- Sultāṅgañj [map I, 3E], [103]
- Sumatra, 153, 226, 300, 313, 314, 316, 369; *see also*
Indic civilizations
- Sumer, Babylonia, 33, 49–54, [Fig. 2, p. 50; Fig. 4,
p. 54]; sun-god of, 54, [Fig. 4, p. 54]
- Sumeru = Sumeru, Java, 299
- Sumeru, Mount, 11, 47–48, 100, 164, 176, 204, 211,
245, 256, 271, 308, 315, 329
- Sumitā, [*489b]
- Sun, god, 96, 97
- sun-bird, 217; *see also* bird-serpent motif; Garuḍa
- Sundaramurtisvāmin, 287
- Sundara Pāṇḍya, *see* Śiva *s.v.*
- sundarī, 91
- Sung dynasty, *see* China *s.v.*
- Śuṅga dynasty, art of, 245
- sun-god, *see* Sumer *s.v.*; Sun; Sūrya
- Sun Temple / Sūrya Deul, Koṇārak, 10, 229 *n.*, 274,
[348–375]
- śūnyam, 340
- suparṇa, 45, 50
- Suparṇādhyāya*, 52
- Supavasū Yakṣa, 43, [35]
- sura, 95; *see also* asura; deva
- Surāṣṭra [map I, 4A], 355
- Sūrya, 95, 96, 223, 224–25, 246, [*40, *41, 371,
372]; chariot of, [*41, *372, 373]
- Sūrya Deul, *see* Sun Temple, Koṇārak
- Sūryavarman II, 209, 210, [552]
- Susa [map II, 3D], 19
- Suśruta, 137
- Sutlaj River [map I, 2B], 355
- sūtra, 141, 173, 197, 308, 322
- sūtragrāhin, 322
- Sutta Nipāta*, 61–62, 339–40
- suvarṇadvīpa = Sumatra, 300
- suvarṇakāra-maṇḍita, 298
- Suzuki, Daisetz Teitaro, 197 *n.*, 219 *n.*
- svastika / swastika, 323
- Śvetāmbara, Jaina sect, 266
- Śvetavarna, *see* Hiraṇyavarna
- swan, 44, 77; *see also* haṁsa
- Śyāma-jātaka*, 243
- Symposium* (Plato), 125–26
- Syria, 7, 22, 41, 341, [Fig. 3, p. 54; A11]

T

- Tagore, Sir Rabindranāth, 101
- Tai-Shan school of art, Chiengmai, Thailand, [*587,
*593a]
- Taj Mahal, 271 *n.*
- Takht-i-Bāhi, Gandhāra [map I, 1A], [62b]
- Takla Makan, 201
- Takṣa, 340–41
- takṣaka, 322 *n.*
- Takṣaśilā = Taxila, 340
- Talaings, Burmese race, 370
- Talikota [map I, 5C], 281, 282, 285
- tamas, 156–57
- Tambapaṇṇi = Ceylon, 363

[Plate references are in brackets.]

- Tamil factors: conquest, 172, 364, 366; ethnic area, 278–80; “Holy Sayings,” 287 *n*; inscriptions, 279; language, 122; *see also* Coḷa dynasty
- tāmraparna: *Rubia munjista*, 364 *n*
- tāmraparṇi, 363
- T’ang dynasty, *see* China *s.v.*
- Tanjan, 279 *n*
- Tanjavur = Tanjore, 279 *n*
- Tanjore [*map* 1, 7C], 9, 275, 279–80, 366, [A2; 396–397]; *see also* Br̥hadiśvarasvāmin Temple; Rājaraṣeśvara Temple; Śiva-Gaṅgā Pond; Subrahmaṇya Temple
- tank, 21, 110, 280, 284, 286, 287, 321, 322, 323, 366, [*446, 448, 454–455, 597]
- T’an-lha, [*606]
- Tantras, 130 *n*, 260, 274, 318–19
- Tāntric system, 129–31, 274; in Buddhism, 129; in Buddhist art, 141, 155, 181 *n*, 197, 200, 232, 313, 372; in Hinduism, 71 *n*, 124–31, 141, 200, 220, 313; in art of Hinduism, 125, 197, 200, 274, 360 *n*; and plant life in Hinduism, 125
- tapas, 95, 117
- tapasvin, 95
- Tārā, 154, [382, *462b]
- Tāraka, 117–18, 137, 167
- Tāranātha, 385–86
- Tāraṇi, [565]
- Ta Som, [584]
- Tathāgata, *see* Buddha
- tathātā, 175
- Taxila, Gandhāra [*map* 1, 1B], 340–42, 347, [B13a, b; 62a, 66]
- “Taxila puer,” *see* Horus-Harpocrates
- Teachings of the Left-hand Road, *see* vāma-mārga
- Tejāhpāla, 267; temple of, at Mount Ābū, *see* Neminātha Temple
- Telinga, Dravidian race, 370
- Tell Asmar, 19 *n*
- Tell el ‘Amarna, Egypt [*map* 11, 2B], [A12a]
- temples: archetypal models of, 211, 247, 252, 260, 276–77, 295, 366, 368; architecture of, 3–11, 45, 213–17, 231–98, 301, 312, 315; banners of, *see s.v.*; compounds of, 288–89, 372; sites of early Indian, 3, 9–10; styles of Indian, 5–11
- “Ten Avatārs of Viṣṇu,” [c16d]; *see also* Daśāvatāra and Das Avatāra Temples
- Thai: art, 190, 371–79; tribes, 190, 371–73; *see also* Siamese
- Thailand, 5 *n*, 8 *n*, 17 *n*, 372, 378–79; *see also* Indic civilizations; Siam
- thañ-kas / temple banner, 197, 200, 212, 260, 306, [604–608]
- Thap-mam, Campā, [*511b]
- Thirty-three Gods, *see* Trayastrimśat Gods
- Thousand-eyed, *see* Indra; Vāsava
- Throne Platform reliefs, Vijayanagar, [440–443]
- thunderbolt, *see* trident; vajra
- Thūpārāma Dāgaba, Anurādhapura, Ceylon, 364
- Thūpārāma Vihāra, Polonnāruva, Ceylon, [468a]
- Thus Spake Zarathustra (Nietzsche), 52
- Tibet, 5 *n*, 8 *n*, 16, 17, 82 *n*, 112, 127, 184, 187, 211–12, 230, 254, 297, 311, 363, 385, [602–608, 610, 611]; Buddhism of, 194–201; stūpa style of, *see* mTshorten, Darjeeling; Tāntric Lamaistic doctrine of, 181 *n*, 200
- Tien Shan, 201
- tiger, 19, 27
- Tigris River [*map* 11, 2D], 4, 35, 48
- Time, *see* Aion
- Tinnevely [*map* 1, 7C], 280
- Tin Thāl, Elūrā, *see* Elūrā *s.v.* Cave XII
- tirobhāva, 122
- Tirthaṅkaras, *see* Jainism *s.v.* saviors
- Tirumala, 283, 285, [*B12b; *449]
- Tiru Murai, 287 *n*
- Tiruvannāmalai [*map* 1, 6C], 9–10, 281, 361, [*B4b; 400–409, 454–455]; *see also* Ammani Amman Gopura; Aruṇācaleśvara Temple; Āśrama of Śrī Ramaṇa Mahārṣi; Katte Gopura; Kille Gopura; Perumal Maṇḍapa; Pichai Ilayanur Maṇḍapa
- Tissa, *see* Devānampiyā Tissa
- Tiṣya, 170
- titanism, 11, 95, 118, 130, 207–8, 210, 216, 222, 228–30; *see also* asuras; Hari-Hara
- Toda huts, in Nilgiri Hills, 247, 257, 277, [A3a]
- tondos, 61, 350; *see also* medallion
- toranas, 235, 254–55, 365
- tortoise, 16, 52, 83, 208, 228, 331–33, [*c16d; *219, *480a–d, *550]; *see also* turtle
- Tortoise, *see* Kaśyapa; Kūrma; Viṣṇu *s.v.* avatārs
- toys, of clay, 21, 28 *n*, [A7]
- Tra-Kiew, Campā [*map* 11, 2E], [511a]
- Trautz, Friedrich, 363 *n*
- Trayastrimśat gods, 233; heaven of, 191–92, 240, 336, [32b]
- tree-goddess, *see* dryad; vṛkṣadevatā; vṛkṣakā; yakṣī
- Tree of Enlightenment, 76, 203; *see also* Bo Tree
- Tree of the Goatherd, 63, 65
- Tree of Mucalinda, 63
- trees, *see* acacia; areca palm; aśvattha; banyan; bilva; Bo; citrus; fig; jack; kalpa-vṛkṣa; mango; myrobalan; numba; palm; pippala; plane; plantain; rose-apple; sāl; wishing; worship of, 25, 49, 61, 124–25, 233, 241 *n*, 246 *n*, 254, 272, 335, and *see also* latāveṣṭitaka

* See the description of the plate indicated.

Treta Yuga, 272
tri-bhaṅga, 185, 189
Trichinopoly [*map* 1, 7C], 275
trident, 27, 28, 89, 93, 97, 99, 103, 147, 178, 181, 184, 200, 272, 273, 360, [A4]; *see also* triśūla; vajra
Trimūrti Cave, Māmallapuram, [289]
tri-mūrti-dāna, 111
trinetra, 28
tripura, 91
Tripura, 216
Tripura-sundarī, *see* Durgā
triratna, 27, 233
Triśalā, [*c3a, b, c]
triśūla, 27, 181, 241; *see also* trident
triśūlin, 28
Troy, in *Iliad*, 51
tryambaka, 28
tulsī / tulasī plant, 164–65
Tuṅgabhadra River [*map* 1, 6B], 281
turaṅga, turaga, 256; *see also* horses
Turanian affinity of Dravidians, 123
Turfan, Chinese Turkistan [*map* 11, 2H], 201, [613]
Turkey, *see* Yazilikaya Sanctuary
Turkistan, *see* Chinese Turkistan
Turks, 201
turtle, [*27, *35a, *479b]; *see also* tortoise
Tuṣṭita heaven, 78, 190, 243, 304–6, 309–10, 334 [*383, *482a]; gods of, 78, 243, 305–6, 334
Tvaṣṭar family of architects, 322
twins, 125–26, 167, 383; *see also* Aśvins; Castor *and* Pollux; Nakula *and* Sahadeva; Nara *and* Nārāyaṇa; Yama *and* Yamī

U

Uccaiṣhravas, 229
udaya, 372
Udayagiri, Bhopāl [*map* 1, 4C], [109]
Udayagiri, Oṛissā [*map* 1, 4E], *see* Khaṇḍagiri-Udayagiri
Udāyana, 316
Uddesika, 233
Ugra, 285
Uigurs, 203
Ujjain / Ozēnē [*map* 1, 4B], 235, 328, 355
ulūkhala, 39, [*B1h]
Umā Haimavatī / Pārvatī, 108, 117–21, 132, 137, 167, 257, [*415]
Umā-Pārvatī-Durgā, *see* Devī
umbrella, 8, 26, 60, 73, 79, 92, 193, 211, 217, 223, 225, 234, 238, 240, 241, 252, 254, 255, 257, 293, 306, 326, 350, [*36b, *37, *38, *78, *87, *201]; wooden, 251, [*78]

unicorn, 25, [*2f]; *see also* ki-lin
union of opposites, *see* coincidence of opposites
Universal Monarch, *see* Cakravartin
Universal Mother, *see* Mother of Universe
Universal Tree, 10
Upaniṣads, 4–5 n, 352
upavīta, 120 n; *see also* Brāhmanism / Hinduism *s.v.* sacred thread
upendra, 220
Ur, Babylonia [*map* 11, 3D], [A9f]
urdhvabāhu, 89
Urubilvā / Bodhgayā, 139
Uruvelā, 347
Urvaśī, 384
Uṣas, 53
uṣṇīṣa, 67, 233, [*590]
utsava-mūrti, 111
uttara, 77, 174
Uttarā, 139
Uttarādhyaṇa Sūtra, 385 n

V

Vāc-Sarasvatī, 34; “Cow” as synonym for, 256 n; *see also* Sarasvatī
vāda, 174
Vaghela family, 267
vāhanas, *esp.* 43–45, 46–47, 165, 181, 254, 260, [*B8; *33, *34, *137, *231, *509]
Vaikuṇṭha, 128, 150
Vairocana, 195; *see also* Buddhism *s.v.* Dhyāni Buddhas
Vaiśālī / Basārḥ [*map* 1, 3E], 173, 189, 239, 241, 355, [*11a, *383]
Vaiṣṇava Hinduism / Viṣṇuism, 13, 16, 165, 208–10, 219, 232, 263–64, 272, 274, 283, 294, 312, 316, 323, 358, 373, 378; manuscripts of, 383, 385 n; temples of, 15, 46, 209, 263, 288, 312, 323; texts of, *see* *Hayaśirṣa-pañcarātra*; Tower of Fame, at Chitor, [*394a]
Vaitāl Deul, Purī, 93, 362, [326]
Vaivasvata, 126 n
vajra, 27, 28, 194, 197, 302
Vajradhara, *see* Vajrasattva
vajrakāya, 197
Vajrapāṇi, Bodhisattva, 202–3, [*66, 147]
Vajrasattva / Vajradhara, 194–97, 302, 311; Prajñā-pāramitā as śakti of, 141, 195–97, 230, [610, 611]; *see also* Buddhism *s.v.* Dhyāni Buddhas; Yab-Yum
Vajrayāna, 195, 311, 314
Vālmiki, 321 n
vāma-mārga, 130; *see also* Tāntric system
Vāmana / Dwarf, [*c16d]; Viṣṇu as, 16

[Plate references are in brackets.]

- vanaspati, 27
 Vara, 165; -liṅgam, 281
 varada-mudrā, 89, 165, 185, 202, [*379]
 Varāha, 16, [*c16d]; Viṣṇu as, *see* Viṣṇu s.v. Ādi Varāha
 vardhaki, 322
 Vardhamāna Mahāvīra, *see* Mahāvīra Vardhamāna
 Vardhamāna Suri, 266
 vardhana, 217
 Varmadeva dynasty, Bali, 154
 -varman, 369
 Varṣakara, 203–4
 varṣa-sthala, 234
 Varuṇa, 37, 96–97; invoked in Vedic rite, 335
 Vasanta Maṇḍapa, Madura, *see* Puḍu Maṇḍapa
 Vāsava, 192
 Vasiṣṭha, 265–66
 Vastupāla, 267
 Vasudeva, 82–83, [*c12]
 Vāsuki, serpent king, 228, 322
 Vāsuki = Besuki, Java, 299
 Vasa, 96
 Vatican, fresco specialists of, 186
 Vāyu, 11, 37, 95–96, 109; incarnation of, in Bhīma, 167
Vedas, 4, 5 n, 33, 53, 107, 120 n, 126, 218, 221, 321, 352; *see also* *Atharva-veda*; *Ṛg-veda*; *Sāma-veda*; *Tajur-veda*
 Vedic-Āryan factors: architecture and art, 213–21, 289–90, 352–53; caste, 4, 5 n, 16, 40, 314; ceremonies, hymns, and rites, 37–41, 107–8, 164, 218, 335; earliest extant art object of Vedic-Āryan people, 68–69, [b3a]; feudal system, 4–5, 40, 226, 256, 314; gods, 37, 40, 68–69, 159, 218, 230, 257, 284; offering / sacrifice, 5 n, 37–41, 71, 108, 164–65, 218–20; pantheon, 94, 100, 109, 159; peoples, 4, 5 n, 9, 16, 24–25, 37–41, 159, 166, 280, 284, 314, 352; religion, 4, 5 n, 24–25, 37, 164, 218–21, 256 n; sacrificial instruments, 38–41, [b1]; spread of, in Asia, *see* Indic civilizations; *see also* Āryan-Dravidian synthesis; Brāhmanism / Hinduism; Sanskrit; *Vedas*
 Vedic India, *see* Vedic-Āryan factors
 Vedic mantras, 38, 49, 314, 319, 320; *see also* mantra
 Vedic Olympus, *see* Sumeru, Mount
 Vedic twins, 167
 vedikā, 233
 vehicle, animal and human, *see* vāhana
 Veṅḡ [map 1, 5D], 275, 278
 Venus, 69
Venus de' Medici, 207, [b14b]
 Venus of Willendorf, 70, [*A9b]
 Verul, *see* Eltrā
 Vessagira Vihāra, Ceylon, 364
 Vessantara, King, 74–75, 161, [7, 12]
Vessantara-jātaka, 74–75, 161, 162, 239, 241, 365
 Vethadīpa, 239
 Vidiśā / Bhilsa [map 1, 4C], ivory carvers of, 235
 vidyā, 383
 vighna, 46
 Vighneśvara / Gaṇeśa, 46, 315
 vihāras, 6, 72, 240, 246–53, 270, [40–44a, 45]; *see also* Bhājā; Nadsūr; Nālandā; Nāsik
 Vijaya, 170, 363
 Vijayanagar / Hampi [map 1, 6C], 9, 10, 280, 281–82, 283, 285, 287, 362, [437–445a]; *see also* Elephant Stables; Pampāspati Temple; Throne Platform reliefs; Viṭṭhalasvāmin Temple
 Vijayanto Paśāde, 193, 233, [*32a]
 Vikrama, 279
 Vikramāditya / Candragupta II, 355
 Vikramāditya I and II, 275, 279
 Vima Kadphises, 338, [59]
 Vimāla Shā, 266; temple built by, *see* Rṣabhanātha Temple
 vimāṇa / car, 10, 45–46, 269, 272, 279, 288, [354, *402–403]; *see also* chariot; ratha
 viṇādhara, 14, [410]
 Vinatā / Heaven, 52–53
Vinaya Piṭaka: Mahāvagga, 59, 63
 Vindhya Mountains [map 1, 4B], 9, 215, 258
 Vindhya-vāsinī, 258
 Vipasyin Buddha, 293; *see also* Buddhism s.v. Mānuṣa Buddhas
 vira, 26, 133
 Viradhavala, 267
 Viranarasimhadeva, 265, [*432]
 Virateśvara Temple, Perūr, 359–60, [445b]
 virgin, and unicorn, 25
 Virūdhaka, 47, 329, [*B8]
 Virūpākṣa, 47, 329, [*B8]; temple of, at Paṭṭadakal, [304–307]
 Viṣṇu, 15, 23, 44–45, 64 n, 95–97, 127–28, 141, 145, 150, 158, 166, 175, 229, 264, 279 n, 283, 322, 324, 359, 370, [*c12, c16a, d; 104, 109, 110, 122, 126, 127, 138, *203, *256, 320, 425, 432, 453, 498, 509b, *545, 564a]; avatārs of, 16, 52, 83, 96, 128, 145, 167, 198, 208, 210, 228, 258, 323, 324, 357, 358, [c16d; *388, *550]; Ādi Varāha, 16, 86–87, 290, 356–57, [109, 138, 280–283]; Anantaśayin, 12–14, 15, 44, 165–68, 187, 208, 353, 357, 366, [111, 122, 127, 286, 597]; in Brāhmanical duad, 145–49; in Brāhmanical trinity, 12, 23, 40, 95, 96 n, 97 n, 137, 141, 145, 168–69, 195, 229, 299, 322; and elephant, 356, [110]; folk deities as manifestations of, 358;

* See the description of the plate indicated.

Viṣṇu (*cont.*):

and Garuḍa, *see* Garuḍa; as Hari, *see* Hari-Hara; Keśava, 264; as Kṛṣṇa, 16, 128, 219–21, 258, 312, 324; -loka, Aṅkor Wāt as, 150–51, 210–11; as Lord of the World, 11, 272, 362; with Lotus consort, *see* Lakṣmī / Lotus; as Matsya, 16, 208, 324, [c16d]; Nārāyaṇa, 358, 360 *n*, 383–84, [*453]; as Narasimha, 16, 200, 294, 323, [*203]; as Preserver of the World, 12–14, 83, 97 *n*, 137, 145, 157; as Tortoise, *see* Kūrma; -of-Three-Strides / Trivikrama, 16, 324, [125, 281, 388]; as Vāmana, 16, [*c16d]; worship of, *see* Vaiṣṇava Hinduism; *see also* Paraśurāma

Viṣṇudharmottara, 383

viṣṇu-kānta, 324

viṣṇu-pada = Viṣṇu's Footprint, 16

Viṣṇu Purāṇa, 16 *n*, 357 *n*

Viṣṇu Temple, Śrīrāṅgam, 263, [447]

Visuddhimagga, 231, 232

Viśvabhū, eastern face of Śiva, 322

Viśvabhū Buddha, 61, 293, 337, [*32b]; *see also*

Buddhism *s.v.* Mānuṣa Buddhas

Viśvakarman, 98, 259, 322 *n*, 383, 384

Viśvakarman Cave, *see* Elūrā *s.v.* Cave X

Viśvakarman family of architects, 322

Viśvanātha Temple, Khajurāho, [314]

viśvāntara, 74 *n*

Viśvasaṣṭar, western face of Śiva, 322

Viśvastha, northern face of Śiva, 322

Viśvavid, southern face of Śiva, 322

Viśveśvara Temple, Benares, 258

vitan, vaitāna, 38

Viṭṭhalasvāmin Temple, Vijayanagar, 282, [438b, 439]

Vivānghvaṇt, 126 *n*

Vivasvant, 126 *n*

Vogel, J. Ph., 91 *n*, 346 *n*

vṛkṣadevatā, 164, 235–36, 254

vṛkṣakā / tree goddess, 71, 76, 80, 124–25, [15, *22, *74a, *76b, *322, *332, *343, *365, *409a]; sālābhāñjikā posture of, 80; *see also* dryads; vṛkṣadevatā; yakṣi

Vṛndāvana / Brindaban [map 1, 3C], 217, 357, [*c12]

Vṛtra, 283

vulture, *see* Jaṭāyu

vyākaraṇa, 73, 202

W

Waghora River, 186

wāhalkaḍa, 365

Warangal [map 1, 5D], 281

Warren, Henry Clarke, 192 *n*, 193 *n*

warriors, [*221a, *443b, 578, 579]

Waṭa-dā-gē, Pojonnāruva, Ceylon, [465]

Wat Po, Bangkok, Thailand, [595]

Wellesz, Emmy, 386 *n*

Western Ghats / Western Hills [map 1, 5B], 39, 72, 76, 223, 224, 246, 254

Western satraps, 342, 355

wheel, *see* cakra; Buddhism *s.v.* Wheel of the Law

White Huns, *see* Ephthalite Huns

wife, Hindu concept of perfection in, 121, 166–67

Willendorf, Venus of, 70, [*A9b]

Wilson, H. H., 16 *n*

window, horseshoe, 194, 246–47, 249, 254; *see also* gandharva-mukha

winged deities, 158–59, [*B3b]

Winged Victory, 159

wishing-tree / kalpa-vṛkṣa, 132, [*242, *243, *479c]

woodcuts, 157

woodpecker, 332

Woodroffe, Sir John / Arthur Avalon, *pseud.*, 260 *n*, 274 *n*

X

Xerxes I, tree worship of, 241 *n*

Y

Yab-Yum, 195, 197, 230, [610]

Yadu clan of Mathurā, 218

Yahweh, 96 *n*

yajña, 70–71

Yajñasālā, *see* Elūrā *s.v.*

Yajur-veda, 5 *n*

Yakkhas / Yakṣas, Ceylonese aborigines, 364

yakṣa, 35, 43–44, 47, 80, 109, 115, 136 *n*, 162–64, 169, 170, 171, 187, 206, 232, 241, 275 *n*, 306, 326, 329, 345, 353–54, 370, [B5b, B6b; *27, 34a, b, *36, *90, 520]; -atlantides, [*36]; -Bodhisattva, 163

Yakṣas, Ceylonese aborigines, 364

yakṣi, 44, 68, 71–72, 115, 136, 163, 370 *n*, [B5a; 15, *22, 33a, c, 34b, *74a, 75d, *76b, 322, *343, *409a]

Yakṣi Candrā, *see* Candrā Yakṣi

Yakubai, [*64a]

yāli / elephant-horse-lion, [365, *438b, *499]

Yama, 96–97, 125–26, 199, 308, 383; *see also* twins; Yamī; Yamāntaka

Yamāntaka / gṣin-rje gṣed, 199, 200, [603, 605]

Yamapurī Maṇḍapa, Māmallapuram, [284–287]

Yamī, 125–26; *see also* Yama

Yamunā / Jumna, goddess, 83–84, 125, 126, [*218–220]

[Plate references are in brackets.]

- Yamunā River, *see* Jumna River
yāna, 8 *n*
YANG, 319
yantra, 197, 220, 234, 277 *n*, 297, 318–20
Yarkand [*map* II, 3G], 201
Yaśodā, [c13]
Yaśovarman, 369
Yavadvīpa = Java, 298
Yavanī / Athene, 347, [B13c]
Yazdani, Ghulam, 186, 188
Yazilikaya Sanctuary, Bogazköy, Turkey [*map* II, 1C], 42–44, [Fig. 1, *p.* 43]
Ye-śes ats'o-rgyal, [*606]
Yima, 125–26; Vivanghusha, 126 *n*
yoga, 5 *n*, 12, 14, 85, 95, 104, 118, 120, 129–30, 131, 133, 147, 156, 161, 169, 205, 219, 228, 257, 274, 321; bhakti-, 219, 362; karma-, 218; -liṅgam, 280, 281 *n*; postures of, 26, 89, 119, 143, 293, 297, 319 *n*, 343, 371, [*1b, *2a]; *see also* asceticism; bhoga; Sāṅkhya doctrine
Yogācāra school of Mahāyāna Buddhism, 309–10
yogī, 24, 26–27, 56, 88–89, 95, 117–18, 143, 146, 152, 171, 178, 200, 251, 258, 343, 360, 361, [*276]
yoni, 19, 22–24, 168, [A8; 208]
Yudhiṣṭhira, Pāṇḍava prince in *Mahābhārata*, 167
Yueh-chi, 7, 62 *n*, 342; *see also* Kušāna dynasty
Yung-yu Ssü, Pagoda of, Jehol, China, 252, [*B11a]
yuvarāja, 198, 220, 313
- Z**
- Zarathustra, 52, 126
Zen Buddhism, 196–97, 219 *n*
Zeus (pater), 50, 52, 125
ziggurats, 19 *n*, 48
Zimmer, Heinrich, 4 *n*, 5 *n*, 8 *n*, 11 *n*, 12 *n*, 15 *n*, 17 *n*, 20 *n*, 24 *n*, 25 *n*, 56 *n*, 58 *n*, 60 *n*, 71 *n*, 74 *n*, 75 *n*, 86 *n*, 88 *n*, 91 *n*, 98 *n*, 101 *n*, 108 *n*, 112 *n*, 117 *n*, 120 *n*, 123 *n*, 129 *n*, 132 *n*, 141 *n*, 156 *n*, 159 *n*, 160 *n*, 161 *n*, 168 *n*, 174 *n*, 179 *n*, 197 *n*, 210 *n*, 212 *n*, 215 *n*, 216 *n*, 218 *n*, 224 *n*, 226 *n*, 245 *n*, 247 *n*, 250 *n*, 274 *n*, 277 *n*, 279 *n*, 283 *n*, 310 *n*, 315 *n*, 319 *n*, 325 *n*, 340 *n*, 341 *n*, 349 *n*, 353 *n*, 356 *n*, 357 *n*, 359 *n*, 366 *n*, 386 *n*, 387 *n*, 399, 411, 416
Zōchō-ten, 47, [*B8]
zodiac, lunar, 170

Index by Hazel L. Bowman

* See the description of the plate indicated.