THE ORIGIN OF THE BUDDHA IMAGE.

BY ANANDA K. COOMARASWAMY

"Nothing beyond taket is self-developed in the brain of a race is personnelly galand, or will survive the changes of time."

—Transport Parent, in Social Life in Ancient Egypt

INTERODUCTION.

HE question of the origin of the Buddha image is, of course, but a part of the general problem of the origin of Indian iconography and plastic types. In view of the thoroughly Indian character of mediaeval works it was natural in the first place to suppose that these types had been created and developed on Indian soil, and by Indian sculptors. This might well have seemed most obvious in the case of the Buddha figure, representing as it does, a conception of spiritual attainment altogether foreign to European psychology, and a formula quite un-European in its indifference to natural fact.

But it was soon realized, on the one hand, that the Buddha (Gautama, Sakya-Muni), in early Indian art, say before the first century A. D., is never represented in human form but only by symbols; and, on the other hand, that the Graeco-Buddhist or Indo-Hellenistic art of Gandbära in the period insmediately following presents us with an innumerable series of anthropomorphic images, certainly with some peculiarities of their own, but resembling in a general way the later Gupta and mediaeval images of India proper, not to speak of those of Farther India and the Far East. At once it was taken for granted that the idea of making such images had been suggested to the Indian mind from this outside source, and that Greek or at any rate Eurasian craftsmen had created the first images of the Buddha for Indian patrons on the foundation of a Hellenistic Apollo; and that the later images were not so much Indian as Indianized versions of the Hellenistic or, as it was more loosely expressed. Greek prototypes. This view was put forward, as M. Foucher himself admits, in a manner best calculated to flatter the prejudices of European students and to offend the susceptibilities of Indians: the creative genius of Greece had provided a model which had later been barbarized and degraded by races devoid of true artistic instincts, to whom nothing deserving the name of fine art could be credited.

From the standpoint of orthodox European scholarship the question was regarded as settled, and all that remained was to work out the details, a study which was undertaken by the founder of the theory in his already classic L'art gréco-bouddhigue du Guedèara, and continued by Grünwedel and others, with this result at least, that the art of Gandhāra is now very thoroughly known. When, a little later, doubts were expressed from various quarters external to the circle of orthodox scholarship, doubts suggested rather by stylistic and a priori psychological considerations, than by purely archaeological evidence, M. Foucher, the author most committed to the Greek theory, did not besitate to suggest in

[&]quot;In order to get a large amount of comparative material together on the plates, short and incomplete captions have

Origin Of The Buddha Image

Lars Fogelin

Origin Of The Buddha Image:

The Buddha Image Yuvraj Krishan, 1996 Illustrations 247 b willustrations Description This book deals with crucial though controversial questions in Buddhist art the origin of the Buddha image and the iconography of the Buddha images The earliest Buddhist art of Sanchi and Bharhut is aniconic The Buddha is represented in symbols only In the later Buddhist art of Gandhara and Mathura the Buddha is represented in human form he is the principal subject of sculptural art The book seeks to explore the geographical area in which the image of the Buddha first emerged and whether the Buddhist doctrines Hinayana or Mahayana had anything to do with this transformation The Buddha image as developed eventually at Sarnath became the model for the Buddha images in whole of Asia south east central and eastern Asia The iconographic features of the Buddha image are superficially an aberration being in apparent conflict with the doctrine The Buddha had cut off his hair at the time of his renunciation the rules of the order enjoin that a monk must be tonsured and must discard and eschew all riches However in his images the Buddha has hair on his head later he is also endowed with a crown and jewels After an exhaustive examination of the views of various scholars the book answers these questions and resolves the controversies on the basis of literary numismatic and epigraphic sources More importantly it makes use of the valuable evidence from the contemporaneous Jaina art Aniconism of early Jaina art and the iconographic features of Jaina images The implications of this study are also important Does India owe idolatry to Buddhism Was this of foreign inspiration Was the Buddha image fashioned after the Vedic Brahma and whether the Buddha's usnisa and Buddhist art motifs are rooted in the Vedic tradition The book is profusely illustrated and provides rich and stimulating fare to students of Indian art in general and of Buddhist **The Origin of the Buddha Image** Ananda Kentish Coomaraswamy,1972 art in particular The Origin of the Buddha Image & Elements of Buddhist Iconography Ananda Kentish Coomaraswamy, 2006 Two foundational texts enhanced by a third The Nature of Buddhist Art are concerned not only with providing a language for reading the artistic and linguistic symbols for Buddhism but also show how these symbols are conducive to self realization which is the aim of all sacred art Providing a schema of what is of the utmost value in all the world's great spiritual traditions as they pertain to transforming the understanding life and the spiritual process clear expositions on the significance of the most profound Buddhist symbols are offered including the poses the Lotus the ground of manifestation the Bodhi Tree the Tree of Life synonymous with all existence and the Wheel the operation of principles The portrayal of the Kingdom of Heaven Within in Buddhist etymology iconography and metaphysics is explored and this whole cosmology which would appear to be outward is revealed to be located within the human heart itself This work demonstrates that art is not solely for instruction or visual mental pleasure but intends to liberate the beholder from the restless activity that obscures reality and inhibits inner peace Image Problems Robert Daniel DeCaroli, 2015-03-01 This deft and lively study by Robert DeCaroli explores the questions

<u>Image Problems</u> Robert Daniel DeCaroli,2015-03-01 This deft and lively study by Robert DeCaroli explores the questions of how and why the earliest verifiable images of the historical Buddha were created In so doing DeCaroli steps away from old

questions of where and when to present the history of Buddhism's relationship with figural art as an ongoing set of negotiations within the Buddhist community and in society at large By comparing innovations in Brahmanical Jain and royal artistic practice DeCaroli examines why no image of the Buddha was made until approximately five hundred years after his death and what changed in the centuries surrounding the start of the Common Era to suddenly make those images desirable and acceptable The textual and archaeological sources reveal that figural likenesses held special importance in South Asia and were seen as having a significant amount of agency and power Anxiety over image use extended well beyond the Buddhists helping to explain why images of Vedic gods Jain teachers and political elites also are absent from the material record of the centuries BCE DeCaroli shows how the emergence of powerful dynasties and rulers who benefited from novel modes of visual authority was at the root of the changes in attitude toward figural images However as DeCaroli demonstrates a strain of unease with figural art persisted even after a tradition of images of the Buddha had become established The Origin of the Buddha Image Ananda K. Coomaraswamy, 1972 **Origin of the Buddha Image** Ananda Kentish The Origin of the Buddha Image. With plates. Ananda Kentish Coomaraswamy, 1927 Coomaraswamy, 1970 The **Origin of the Buddha Image** Coomaraswamy Ananda,1972 History of Early Stone Sculpture at Mathura Sonya Rhie Quintanilla, 2007 This volume provides the first comprehensive chronology of the earliest known stone sculptures from the north Indian city of Mathura It includes new evidence for the reattribution of objects emergence of the anthropomorphic Buddha image and predominance of a heterodox sect of Jainism Ganges Sudipta Sen, 2019-01-08 A sweeping interdisciplinary history of the world's third largest river a potent symbol across South Asia and the Hindu diaspora Originating in the Himalayas and flowing into the Bay of Bengal the Ganges is India s most important and sacred river In this unprecedented work historian Sudipta Sen tells the story of the Ganges from the communities that arose on its banks to the merchants that navigated its waters and the way it came to occupy center stage in the history and culture of the subcontinent Sen begins his chronicle in prehistoric India tracing the river's first settlers its myths of origin in the Hindu tradition and its significance during the ascendancy of popular Buddhism In the following centuries Indian empires Central Asian regimes European merchants the British Empire and the Indian nation state all shaped the identity and ecology of the river Weaving together geography environmental politics and religious history Sen offers in this lavishly illustrated volume a remarkable portrait of one of the world's largest and most densely populated river basins **In Search of the Sacred** Seyyed Hossein Nasr, Ramin Jahanbegloo, 2010-07-14 In this book a series of interviews offers an accessible revealing human and intellectual biography of leading Islamic scholar Seyyed Hossein Nasr Seyyed Hossein Nasr is one of the preeminent philosophers writing today Sure to be a key resource for decades to come In Search of the Sacred A Conversation with Seyyed Hossein Nasr on His Life and Thought illuminates Nasr's experiences and shares his insights on topics from religion and philosophy to science and the arts Based on a series of interviews the book combines traditional autobiography with an exploration of

the intellectual and spiritual trajectories of the author's thought during key periods of his life In doing so it presents a fascinating panorama not only of the life and ideas of one man but also of major events ranging from intellectual life in Iran during the Pahlavi period and the Iranian Revolution to some of the major religious and intellectual debates between Islam and modernism Nasr writes that his whole life has been a guest for the sacred This work connects that guest with some of the most important issues of the day in encounters between Islam and the West Orientalia Rheno-traiectina Hendrik **Journal of the American Oriental Society** ,1925 List of members in each volume Willem Obbink.1949 Buddhism Kurt Behrendt, Pia Brancaccio, 2011-11-01 The ancient region of Gandhara with its prominent Buddhist heritage has long fascinated scholars of art history archaeology and textual studies Discoveries of inscriptions text fragments sites and artworks in the last decade have added new pieces to the Gandharan puzzle redefining how we understand the region and its cultural complexity The essays in this volume reassess Gandharan Buddhism in light of these findings utilizing a multidisciplinary approach that illuminates the complex historical and cultural dynamics of the region By integrating archaeology art history numismatics epigraphy and textual sources the contributors articulate the nature of Gandharan Buddhism and its practices along with the significance of the relic tradition Contributions by several giants in the field including Shoshin Kuwayama John Rosenfield and the late Maurizio Taddei set the geographical historical and archaeological parameters for the collection The result is a productive interdisciplinary conversation on the enigmatic nature of Gandharan Buddhism that joins together a number of significant pieces in a complex cultural mosaic It will appeal to a large and diverse readership including those interested in the early Buddhist religious tradition of Asia and its art as well as specialists in the study of South and Central Asian Buddhist art archaeology and texts A Buddha Dharma Kyokai Foundation Book on Buddhism and Comparative Religion Collected Papers on Buddhist Studies Padmanabh S. Jaini, 2001 In this volume a companion to the author's Collected Papers on Jaina Studies twenty nine of his articles encompassing some forty years of research on various facets of Buddhism have been brought together for the first time They cover a wide range of topics including comparative studies with Jainism points of controversy within Abhidharma the Bodhisattva career of Maitreya based on narratives from the Jatakas and Mahayana Sutras and selections from Buddhist ritual texts Thai Art with Indian Influences Promsak Jermsawatdi, 1979 The Present Book Thai Art With Indian Influences Studies The Subject In Its Different Spheres As A Major Pioneering Scholar In The Field Dr Promsak Jermsawatdi Possesses An Extraordinary Background In Art History Aesthetics And Asian History And Philosophy This Fascinating Study Is One Of His Finest Works Which Will Continue To Be Regarded As One Of The Most Significant Contributions To Our Understanding Of Thai And Indian Art For A Long Time To Come Divided Into Five Chapters The Book Takes Into Account Material From The Earliest Archaeological Finds Through The Bangkok Period Including The Early Art And Craft Works Most Of The Study Deals With Thai Art But India And The Peripheries Of South East Asia Are Covered Where They Reflect Indian Influences The Focus Of

This Study Is Upon Architecture Sculpture And Iconography However It Also Encompasses Other Aspects Of Art And Crafts Background Information On The History And Geography Of The Area Is Also Provided Along With Philosophical Religious And Social Insights That Are Significantly Valuable To Readers In General And Those Of South East Asia And India In Particular As A Student Of Ancient History And Art In India Dr Promsak Jermsawatdi Was Deeply Sensitive To The Beauty Of Thai And Indian Art Works As A Result The Illustrations He Had Selected Are Unusually Pertinent And Fitting Comprising Some Of The Most Impressive Examples Of Thai Art Students Of The History Of Oriental Art Could Ask For No Finer Exposition Of The History And Aesthetics Of Thai And Indian Art The Author S Penetrating Cultural Insights Make It An Indispensable Text For All Who Plan Further Study In The Field This Is Also A Book Which General Readers Will Read With Great Interest And Pleasure

An Archaeological History of Indian Buddhism Lars Fogelin, 2015 Examines Indian Buddhism from its origins in c 500 BCE through its ascendance in the first millennium CE and subsequent decline in mainland South Asia by c 1400 CE Provided by publisher

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