

The Origin Of The Buddha Image Elements Of Buddhist Iconography

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The Origin Of The Buddha Image Elements Of Buddhist Iconography

Miscellanies about the Buddha Image Association of South Asian Archaeologists in Western Europe. International Conference 2008 Eight papers which take various archaeoligal and art historical approaches to the study of representations of the Buddha, and the changes which took place in the development of his representation.

Elements of Buddhist Iconography Ananda Kentish Coomaraswmy 2009 Introduction, Part 1. Tree of Life, Earth Lotus and Word Wheel; Part II: The Place of the Lotus-Throne; Notes, Plates *Behold the Buddha* James C. Dobbins 2020-03-31 Images of the Buddha are everywhere—not just in temples but also in museums and homes and online—but what these images mean largely depends on the background and circumstance of those viewing them. In Behold the Buddha, James Dobbins invites readers to imagine how premodern Japanese Buddhists understood and experienced icons in temple settings long before the advent of museums and the internet. Although widely portrayed in the last century as visual emblems of great religious truths or as exquisite works of Asian art, Buddhist images were traditionally treated as the very embodiment of the Buddha, his palpable presence among people. Hence, Buddhists approached them as living entities in their own right—that is, as awakened icons with whom they could interact religiously. Dobbins begins by reflecting on art museums, where many non-Buddhists first encounter images of the Buddha, before outlining the complex Western response to them in previous centuries. He next elucidates images as visual representations of the story of the Buddha’s life followed by an overview of the physical attributes and symbolic gestures found in Buddhist iconography. A variety of Buddhas, Bodhisattvas, and other divinities commonly depicted in Japanese Buddhism is introduced, and their “living” quality discussed in the context of traditional temples and Buddhist rituals. Finally, other religious objects in Japanese Buddhism—relics, scriptures, inscriptions, portraits of masters, and sacred sites—are explained using the Buddhist icon as a model. Dobbins concludes by contemplating art museums further as potential sites for discerning the religious character of Buddhist images. Those interested in Buddhism generally who would like to learn more about its rich iconography—whether encountered in temples or museums—will find much in this concise, well-illustrated volume to help them “behold the Buddha.”

Gonkar Gyatso Simon Wright 2012

The Art of South and Southeast Asia Steven Kossak 2001 Presents works of art selected from the South and Southeast Asian and Islamic collection of The Metropolitan Museum of Art, lessons plans, and classroom activities.

The Image of the City Kevin Lynch 1964-06-15 The classic work on the evaluation of city form. What does the city’s form actually mean to the people who live there? What can the city planner do to make the city’s image more vivid and memorable to the city dweller? To answer these questions, Mr. Lynch, supported by studies of Los Angeles, Boston, and Jersey City, formulates a new criterion—imageability—and shows its potential value as a guide for the building and rebuilding of cities. The wide scope of this study leads to an original and vital method for the evaluation of city form. The architect, the planner, and certainly the city dweller will all want to read this book.

The Buddha in Lanna Angela S. Chiu 2017-03-31 For centuries, wherever Thai Buddhists have made their homes, statues of the Buddha have provided striking testament to the role of Buddhism in the lives of the people. The Buddha in Lanna offers the first in-depth historical study of the Thai tradition of donation of Buddha statues. Drawing on palm-leaf manuscripts and inscriptions, many never previously translated into English, the book reveals the key roles that Thai Buddha images have played in the social and economic worlds of their makers and devotees from the fifteenth to twentieth centuries. Author Angela Chiu introduces stories from chronicles, histories, and legends written by monks in Lanna, a region centered in today’s northern Thailand. By examining the stories’ themes, structures, and motifs, she illuminates the complex conceptual and material aspects of Buddha images that influenced their functions in Lanna society. Buddha images were depicted as social agents and mediators, the focal points of pan-regional political-religious lineages and rivalries, indeed, as the very generators of history itself. In the chronicles, Buddha images also unified the Buddha with the northern Thai landscape, thereby integrating Buddhist and local conceptions of place. By comparing Thai Buddha statues with other representations of the Buddha, the author underscores the contribution of the Thai evidence to a broader understanding of how different types of Buddha representations were understood to mediate the “presence” of the Buddha. The Buddha in Lanna focuses on the Thai Buddha image as a part of the wider society and history of its creators and worshippers beyond monastery walls, shedding much needed light on the Buddha image in history. With its impressive range of primary sources, this book will appeal to students and scholars of Buddhism and Buddhist art history, Thai studies, and Southeast Asian religious studies.

Records, Recoveries, Remnants and Inter-Asian Interconnections Anjana Sharma 2018-02-28 Records, Recoveries, Remnants and Inter-Asian Interconnections: Decoding Cultural Heritage has its conceptual core the inter-regional networks of Nalanda Mahavihara and its unique place in the Asian imaginary. The revival of Nalanda university in 2010 as a symbol of a shared inter-Asian heritage is this collection’s core narrative. The multidisciplinary essays interrogate ways in which ideas, objects, texts, and travellers have shaped — and in turn have been shaped by — changing global politics and the historical imperative that underpins them. The question of what constitutes cultural authenticity and heritage valuation is inscribed from positions that support, negate, or reframe existing discourses with reference to Southeast and East Asia. The essays in this collection offer critical, scholarly, and nuanced views on the vexed questions of regional and inter-regional dynamics, of racial politics and their flattening hegemonic discourses in relation to the rich tangible and intangible heritage that defines an interconnected Asia.

Absence of the Buddha Image in Early Buddhist Art Kanoko Tanaka 1998 Dr. Tanaka, For The First Time Ever, Explores The Absence Of The Buddha-Image In Early Buddhist Art. Applying The Motif Of The Empty Throne , She Undertakes A Comparative Study Of Buddhism And Other Religions.

The Buddhist Swastika and Hitler’s Cross T. K. Nakagaki 2018-09-25 The swastika has been used for over three thousand years by billions of people in many cultures and religions—including Buddhism, Jainism and Hinduism—as an auspicious symbol of the sun and good fortune. However, beginning with its hijacking and misappropriation by Nazi Germany, it has also been used, and continues to be used, as a symbol of hate in the Western World. Hitler’s device is in fact a “hooked cross.” Rev. Nakagaki’s book explains how and why these symbols got confused, and offers a path to peace, understanding, and reconciliation. Please note: Photographs in the digital edition of the books are in color. Photographs in the print edition are in black and white.

Elements of Hindu Iconography T. A. Gopinatha Rao 1985 This treatise is an early attempt for a diligent search into the origin, descriptions, symbols, mythological background, meaning and moral aims of Hindu images. The book is in two volumes, each volume again in two parts. Vol. I, Part I contains a long Introduction discussing among other things the origin of Hindu image worship in India, explanatory description of the terms employed in the work, Ganapati, Visnu and his major and minor avatars and manifestations, Garuda and Ayudha-Purushas or personified images of the weapons and emblems held by gods. Vol. I, Part II deals with Aditya and Nava Grahas (nine planets) and their symbolic features and images worshipped, Devi (Goddesses), Parivara-devatas, and measurement of proportions in images. Vol. II, Part I begins with an Introduction discussing the cult of Siva which is followed by such important topics as Siva, Lingas, Lingodbhavamurti, Chandrasekharamurti, Pasupatamurti and Raudrapasupatamurti, other Ugra forms of Siva, Dakshinamurti, Kankalamurti and Bhikshatanamurti, and other important aspects of Siva. Vol. II, Part II contains descriptions of Subrahmanya, Nandikesvara and Adhikaranandi, Chandesvara, Bhaktas, Arya or Hariharaputra, Kshetrपालas, Brahma, the Dikpalakas, and demi-gods. In addition the book contains 5 Appendices including Sanskrit texts of Parivaradevatath, Uttamadasatalavidhih and Pratimalaksanani. The treatment has been made interesting by profuse illustrations, the two volumes containing as many as 282 photographs of sacred images.

Buddhist Art of Myanmar Sylvia Fraser-Lu 2015-01-01 A stunning showcase of exceptional and rare works of Buddhist art, presented to the international community for the first time The practice of Buddhism in Myanmar (Burma) has resulted in the production of dazzling objects since the 5th century. This landmark publication presents the first overview of these magnificent works of art from major museums in Myanmar and collections in the United States, including sculptures, paintings, textiles, and religious implements created for temples and monasteries, or for personal devotion. Many of these pieces have never before been seen outside of Myanmar. Accompanied by brilliant color photography, essays by Sylvia Fraser-Lu, Donald M. Stadtner, and scholars from around the world synthesize the history of Myanmar from the ancient through colonial periods and discuss the critical links between religion, geography, governance, historiography, and artistic production. The authors examine the multiplicity of styles and techniques throughout the country, the ways Buddhist narratives have been conveyed through works of art, and the context in which the diverse objects were used. Certain to be the essential resource on the subject, *Buddhist Art of Myanmar* illuminates two millennia of rarely seen masterpieces.

The Noble Eightfold Path Bhikkhu Bodhi 2010-12-01 The Buddha’s teachings center around two basic principles. One is the Four Noble Truths, in which the Buddha diagnoses the problem of suffering and indicates the treatment necessary to remedy this problem. The other is the Noble Eightfold Path, the practical discipline he prescribes to uproot and eliminate the deep underlying causes of suffering. The present book offers, in simple and clear language, a concise yet thorough explanation of the Eightfold Path. Basing himself solidly upon the Buddha’s own words, the author examines each factor of the path to determine exactly what it implies in the way of practical training. Finally, in the concluding chapter, he shows how all eight factors of the path function in unison to bring about the realization of the Buddhist goal: enlightenment and liberation.

Sukhothai Betty Gosling 1991 This study draws together all available information to build up a rich picture of the political, religious, and cultural life of the period from the mid-thirteenth to the mid-fifteenth centuries when the accomplishments of this independent city in the fields of architecture, sculpture,painting and ceramics were so great that today the Thais consider Sukhothai to have been their first national capital and cradle of culture.

A Companion to Asian Art and Architecture Rebecca M. Brown 2015-06-22 A Companion to Asian Art and Architecture presents a collection of 26 original essays from top scholars in the field that explore and critically examine various aspects of Asian art and architectural history. Brings together top international scholars of Asian art and architecture Represents the current state of the field while highlighting the wide range of scholarly approaches to Asian Art Features work on Korea and Southeast Asia, two regions often overlooked in a field that is often defined as India-China-Japan Explores the influences on Asian art of global and colonial interactions and of the diasporic communities in the US and UK Showcases a wide range of topics including imperial commissions, ancient tombs, gardens, monastic spaces, performances, and pilgrimages.

The Art of Buddhism Denise Patry Leidy 2008 More than two hundred photographs most in stunning full colour provide the visual context for this tour of the world of Buddhist art. From the earliest second-century b.c.e. archaeological evidence to the nineteenth century this book showcases the marvelous variety of Buddhist art through the ages, from every country and region where Buddhism has influenced the culture in a significant way, including India, Afghanistan, Central Asia, China, Korea, Japan, Tibet, Sri Lanka, Myanmar, and all the regions of Southeast Asia. Included in the rich variety of forms are architecture and monumental art, statuary, paintings, calligraphy, fresco, brushwork, and textile arts.

The Buddha Image Yuvraj Krishan 1996 Illustrations: 247 b/w illustrations Description: This book deals with crucial though controversial questions in Buddhist art: the origin of the Buddha image and the iconography of the Buddha images. The earliest Buddhist art of Sanchi and Bharhut is aniconic : The Buddha is represented in symbols only. In the later Buddhist art of Gandhara and Mathura, the Buddha is represented in human form: he is the principal subject of sculptural art. The book seeks to explore the geographical area in which the image of the Buddha first emerged and whether the Buddhist doctrines-Hinayana or Mahayana-had anything to do with this transformation. The Buddha image, as developed eventually at Samath, 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 usnis and Buddhist art motifs are rooted in the Vedic tradition? The book is profusely illustrated and provides rich and stimulating fare to students of Indian art in general and of Buddhist art in particular.

Om Mani Padme Hum The Mindful Word 2015-01-28 This journal features a beautiful picture of a Buddhist statue on a gold background. The name of this book "Om Mani Padme Hum" is one of the most sacred mantras to Buddhists. You can say this mantra out loud or silently to invoke the blessings of Avalokiteshvara (also known as Kuan Yin or Chenrezig), the Bodhisattva of Compassion. 150 lined pages (75 sheets) 6 x 9 inches 60 pound white-colored paper Perfect bound 10 pt glossy cover

Buddha of the Future Nandana Cūṭivongs 1994 Focusing on an extraordinary eighth-century statue of Maitreya, the Buddha of the Future, excavated in north central Thailand in 1964, this volume provides an overview of Buddhist art in Southeast Asia from the seventh to ninth centuries.

Lao Buddha Somkiat Lóphētcharat 2000 This book discussed the origins of the art of Lao and Thai Buddha images cast in the Lanna periods, usually called "Chiang Saen Lao Art." The Lao Buddha images were found not only in Laos but also in Thailand, especially in the upper northeastern region that was once part of the Kingdom of Laos. This is the most comprehensive book available on the subject, illustrated with important pieces from museum and private collections.

Early Buddhist Narrative Art Patricia Eichenbaum Karetzky 2000 Early Buddhist Narrative Art is a pictorial journey through the transmission of the narrative cycle based on the life of the historical Buddha. Karetzky, while demonstrating the various evolutions that the image of the Buddha underwent, maintains that there is an underlying homogeneity of the tradition in the cultures of India, Central Asia, China and Japan. The author, while focusing on the visual representation of the Buddhist narrative, goes into some detail regarding the importance of scriptures in each society, and how the written tradition informed the pictorial. Over seventy photos fill this book, which will be of interest to scholars of art history, Eastern religion and Buddhism in particular.

The Future of the Bamiyan Buddha Statues Masanori Nagaoka 2020-12-07 This Open Access book explores heritage conservation ethics of post conflict and provides an important historical record of

the-origin-of-the-buddha-image-elements-of-buddhist-iconography

the possible reconstruction of the Bamiyan Buddha statues, which was inscribed in the UNESCO World Heritage List in Danger in 2003 as “Cultural Landscape and Archaeological Remains of the Bamiyan Valley”. With the condition that most surface of the original fragments of the Buddha statues were lost due to acts of deliberate destruction, this publication explores a reference point for conservation practitioners and policy makers around the world as they consider how to respond to on-going acts of destruction of cultural heritage. Whilst there has been an emerging debate to the ethics and nature of heritage reconstruction, this volume provides a plethora of ideas and approaches concerning the future treatment of the Bamiyan Buddha statues. It also addresses a number of fundamental questions on potential heritage reconstruction: how it will be done; who will decide; and what it should be done for. Moreover when it comes to the inscribed World Heritage properties, how can reconstructed heritage using non-original materials be considered to retain authenticity? With a view to serving as a precedent for potential decisions taken elsewhere in the world for cultural properties impacted by acts of violence and destruction, this volume introduces academic researches, experiences and observations of heritage conservation theory and practice of heritage reconstruction. It also addresses the issue not merely from the point of a material conservation philosophy but within the context of holistic strategies for the protection of human rights and promotion of peace building.

The Evolution of the Buddha Image Asia Society 1976

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.

Curators of the Buddha Donald S. Lopez Jr. 1995-08-15 A critical history of the study of Buddhism in the West, incorporating insights of colonial and post-colonial cultural studies. Social, political and cultural conditions that have shaped the course of Buddhist studies are discussed.

Cave Temples of Dunhuang Neville Agnew 2016-05-07 The Mogao grottoes in northwestern China, located near the town of Dunhuang on the fabled Silk Road, constitute one of the world’s most significant sites of Buddhist art. Preserved in some five hundred caves carved into rock cliffs at the edge of the Gobi Desert are one thousand years of exquisite wall paintings and sculpture. Founded by Buddhist monks in the late fourth century, Mogao grew into an artistic and spiritual center whose renown extended from the Chinese capital to the far western kingdoms of the Silk Road. Among its treasures are 45,000 square meters of murals, more than 2,000 statues, and over 40,000 medieval silk paintings and illustrated manuscripts. This sumptuous catalogue accompanies an exhibition of the same name, which will run from May 7 through September 4, 2016, at the Getty Center. Organized by the Getty Conservation Institute, Getty Research Institute, Dunhuang Academy, and Dunhuang Foundation, the exhibition celebrates a decades-long collaboration between the GCI and the Dunhuang Academy to conserve this UNESCO World Heritage Site. It presents, for the first time in North America, a collection of objects from the so-called Library Cave, including illustrated sutras, prayer books, and other exquisite treasures, as well as three full-scale, handpainted replica caves. This volume includes essays by leading scholars, an illustrated portfolio on the replica caves, and comprehensive entries on all objects in the exhibition.

The Art of Gandhara in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.) 2007

The Beginnings of Buddhist Art Alfred Foucher 1917

Violence and Serenity Natasha Reichle 2007-07-26 The mention of Buddhism in Indonesia calls to mind for many people the Central Javanese monument of Borobudur, one of the largest Buddhist monuments in the world and the subject of extensive scholarly scrutiny. The neglect of scholarship on Buddhist art from later periods might lead one to assume that after the tenth century Buddhism had been completely eclipsed by the predominantly Hindu Eastern Javanese dynasties. Yet, as the works discussed here illustrate, extraordinary Buddhist images were still being produced as late as the fourteenth century. Violence and Serenity offers a close examination of some of the impressive works from East Java and Sumatra and explores their political and religious roles. The number of clearly identifiable Buddhist works from the Singasari and Majapahit dynasties (1222-ca. 1520) is limited, yet existing examples are impressive. They demonstrate a remarkable level of craftsmanship and are exceptionally expressive, exhibiting a range of emotions from the ferocious to the serene. Following a brief discussion of the early history of Buddhism in Indonesia, Natasha Reichle focuses each chapter on a specific statue or group of statues and considers the larger issues evoked by the images. Through a rarely examined depiction of the last Singasari king, she explores the nature of religion in Java in the late thirteenth century and what we know about tantric practices and the syncretism of Hinduism and Buddhism. She reassesses the question of portraiture in ancient Javanese art while contemplating the famous Prajñāpāramitā from Singasari. Notions of kingship are discussed in light of a number of statues depicting the Buddhist deity Amoghapāśa and his attendants and the meanings of the Amoghapāśa maṅḍala. The final chapter examines the origins and significance of one of Indonesia’s most spectacular sculptures, a four-meter-high Buddhist bhairava (demon) discovered in West Sumatra.

If You Meet the Buddha on the Road Michael Jerryson 2018-03-27 It is said that the famous ninth century Chinese Buddhist monk Linji Yixuan told his disciples, “If you meet the Buddha on the road, kill him.” The deliberately confounding statement is meant to shock people out of complacent ways of thinking. But beyond the purposeful jolt from complacency there is another intention. This axiom suggests that, for liberation, one should seek the Buddha nature that resides within, rather than a mere Buddha exterior. The metaphor of killing the Buddha dislodges a person from the illusion that enlightenment lies outside the body. The proclamation also highlights the power of violence, even on a symbolic level. Violence abounds in Buddhist thoughts, doctrine, and actions, however unacknowledged or misunderstood. If You Meet the Buddha on the Road addresses an important absence in the study of religion and violence: the religious treatment of violence. In order to pursue an understanding of the relationship between Buddhism and violence, it is important to first consider how Buddhist scriptures and followers understand violence. Drawing on Buddhist treatments of violence, Michael Jerryson explores the ways in which Buddhists invoke, support, or justify war, conflict, state violence, and gender discrimination. In addition, the book examines the ways in which Buddhists address violence as military chaplains, cope with violence in a conflict zone, and serve as witnesses of blasphemy to Buddhist doctrine and Buddha images.

No Touching, No Spitting, No Praying Saloni Mathur 2017-07-05 This volume brings together a range of essays that offer a new perspective on the dynamic history of the museum as a cultural institution in South Asia. It traces the museum from its origin as a tool of colonialism and adoption as a vehicle of sovereignty in the nationalist period, till its role in the present, as it reflects the fissured identities of the post-colonial period.

The Art Bulletin 1926 Includes section: Notes and reviews.

An Archaeological History of Indian Buddhism Lars Fogelin 2015-04-01 An Archaeological History of Indian Buddhism is a comprehensive survey of Indian Buddhism from its origins in the 6th century BCE, through its ascendance in the 1st millennium CE, and its eventual decline in mainland South Asia by the mid-2nd millennium CE. Weaving together studies of archaeological remains, architecture, iconography, inscriptions, and Buddhist historical sources, this book uncovers the quotidian concerns and practices of Buddhist monks and nuns (the sangha), and their lay adherents--concerns and practices often obscured in studies of Buddhism premised largely, if not exclusively, on Buddhist texts. At the heart of Indian Buddhism lies a persistent social contradiction between the desire for individual asceticism versus the need to maintain a coherent community of Buddhists. Before the early 1st millennium CE, the sangha relied heavily on the patronage of kings, guilds, and ordinary Buddhists to support themselves. During this period, the sangha emphasized the communal elements of Buddhism as they sought to establish themselves as the leaders of a coherent religious order. By the mid-1st millennium CE, Buddhist monasteries had become powerful political and economic institutions with extensive landholdings and wealth. This new economic self-sufficiency allowed the sangha to limit their day-to-day interaction with the laity and begin to more fully satisfy their ascetic desires for the first time. This withdrawal from regular interaction with the laity led to the collapse of Buddhism in India in the early-to-mid 2nd millennium CE. In contrast to the ever-changing religious practices of the Buddhist sangha, the Buddhist laity were more conservative--maintaining their religious practices for almost two millennia, even as they nominally shifted their allegiances to rival religious orders. This book also serves as an exemplar for the archaeological study of long-term religious change through the perspectives of practice theory, materiality, and semiotics.

The Five Wisdom Energies Irini Rockwell 2002-03-12 This playful and accessible guide presents a Buddhist psychological system for enhancing self-awareness, interpersonal communication, and creativity This book invites us to celebrate our strengths and work with our weaknesses by learning to identify and utilize five basic personal styles or energies based on a Tibetan Buddhist practice. Each of the five wisdom energies is associated with particular ways of perceiving and interacting with the world and also with particular colors, elements, senses, seasons, and times of day. With easy, fun, and engaging exercises and stories, Irini Rockwell shows us how to identify which energies are active in our lives, and how we can work with them in any situation to improve self-awareness, communication, and creative expression. According to the Tibetan Buddhist tradition, each of us has one or two dominant energies, but these can shift and change over time, and we can manifest different energies in different areas of our lives. Each of the five energies has its unique wisdom, but also its neurotic tendencies. By learning to recognize which energies we possess—and which are present in those around us—we can learn to relax and appreciate our natural traits and those of others, and we can move away from our neuroses toward the wisdom-aspects of our character.

History of Early Stone Sculpture at Mathura, ca. 150 BCE - 100 CE Sonya Rhie Quintanilla 2007-03-15 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.

Why Buddhism is True Robert Wright 2017-08-08 From one of America’s most brilliant writers, a New York Times bestselling journey through psychology, philosophy, and lots of meditation to show how Buddhism holds the key to moral clarity and enduring happiness. At the heart of Buddhism is a simple claim: The reason we suffer—and the reason we make other people suffer—is that we don’t see the world clearly. At the heart of Buddhist meditative practice is a radical promise: We can learn to see the world, including ourselves, more clearly and so gain a deep and morally valid happiness. In this “sublime” (The New Yorker), pathbreaking book, Robert Wright shows how taking this promise seriously can change your life—how it can loosen the grip of anxiety, regret, and hatred, and how it can deepen your appreciation of beauty and of other people. He also shows why this transformation works, drawing on the latest in neuroscience and psychology, and armed with an acute understanding of human evolution. This book is the culmination of a personal journey that began with Wright’s landmark book on evolutionary psychology, *The Moral Animal*, and deepened as he immersed himself in meditative practice and conversed with some of the world’s most skilled meditators. The result is a story that is “provocative, informative and...deeply rewarding” (The New York Times Book Review), and as entertaining as it is illuminating. Written with the wit, clarity, and grace for which Wright is famous, *Why Buddhism Is True* lays the foundation for a spiritual life in a secular age and shows how, in a time of technological distraction and social division, we can save ourselves from ourselves, both as individuals and as a species.

The Thousand and One Lives of the Buddha Bernard Faure 2022-08-31 Praise for the French edition “This is a book that should be read by all those who are interested, whether near or far, in Buddhism, its history and its interpretations. . . . [Faure] proposes considering the ‘Life of the Buddha’ as a kind of treasure that never ceases to be reinvented and experienced, from story to story, from language to language, from culture to culture.” —Roger-Pol Droit, *Le Monde* Many biographies of the Buddha have been published in the last 150 years, and all claim to describe the authentic life of the historical Buddha. This book, written by one of the leading scholars of Buddhism and Japanese religion, starts from the opposite assumption and argues that we do not yet possess the archival and archaeological materials required to compose such a biography: All we have are narratives, not facts. Yet traditional biographies have neglected the literary, mythological, and ritual elements in the life of the Buddha. Bernard Faure aims to bridge this gap and shed light on a Buddha that is not historical but has constituted a paradigm of practice and been an object of faith for 2,500 years. The Thousand and One Lives of the Buddha opens with a criticism of the prevalent historicism before examining the mythological elements in a life of the Buddha no longer constrained by an artificial biographical framework. Once the search for the “historical Buddha” is abandoned, there is no longer any need to limit the narrative to early Indian stories. The life—or lives—of the Buddha, as an expression of the creative imaginations of Buddhists, developed beyond India over the centuries. Faure accordingly shifts his focus to East Asia and, more particularly, to Japan. Finally, he examines recent developments of the Buddha’s life in not only Asia but also the modern West and neglected literary genres such as science fiction.

Sri Lanka and South-East Asia W. M. Sirisena 1978-01-01

Becoming the Buddha Donald K. Swearer 2020-08-04 Becoming the Buddha is the first book-length study of a key ritual of Buddhist practice in Asia: the consecration of a Buddha image or "new Buddha," a ceremony by which the Buddha becomes present or alive. Through a richly detailed, accessible exploration of this ritual in northern Thailand, an exploration that stands apart from standard text-based or anthropological approaches, Donald Swearer makes a major contribution to our understanding of the Buddha image, its role in Buddhist devotional life, and its relationship to the veneration of Buddha relics. Blending ethnography, analysis, and Buddhist texts related to this mimetic reenactment of the night of the Buddha's enlightenment, he demonstrates that the image becomes the Buddha's surrogate by being invested with the Buddha's story and charged with the extraordinary power of Buddhahood. The process by which this transformation occurs through chant, sermon, meditation, and the presence of charismatic monks is at the heart of this book. Known as "opening the eyes of the Buddha," image consecration traditions throughout Buddhist Asia share much in common. Within the cultural context of northern Thailand, Becoming the Buddha illuminates scriptural accounts of the making of the first Buddha image, looks at debates over the ritual's historical origin, at Buddhological insights achieved, and at the hermeneutics of absence and presence; and provides a thematic comparison of several Buddhist traditions.

