



Small white informational label with text, likely describing the relief carving.

Early Sri Lanka

Buddhism was introduced to Sri Lanka in the 3rd century BC by Mahinda, the son of Ashoka. The monasteries, which trace their lineage to him, have always maintained a strong link with the Sri Lankan society. Contact with the Indian subcontinent is apparent: the typical image of a deity is descended from the Indian style and the quantity of Mahayana Buddhism indicates contact with the Indian subcontinent. Mahayana Buddhism has, however, never been dominant in Sri Lanka.

Anuradhapura (fourth century BC - twelfth century AD) was an important city. The construction of stupas was an important feature of the Anuradhapura period. During the eleventh century, the control of the South by the Sinhalese was marked.



The reliquary is in the form of a small Sri Lanka stupa (see description on panel). It came from Anuradhapura and may have contained a gold box to hold a relic.

Dvarapala or door guardian
Sri Lanka
Late Anuradhapura Period
8th-9th century AD
0A.1986/23

This unusually small terracotta image of a door guardian may have come from a small shrine or have been part of a long decorative frieze made up of many such figures at the base of a temple.



Head of the Buddha
Sri Lanka
Late Anuradhapura Period
10th-11th century AD

This stone head of the Buddha is a realistic portrait, possibly a portrait of the Buddha himself, carved in a style that is characteristic of the late Anuradhapura period. The Buddha's face is shown with a serene expression, and his eyes are closed. The hair is depicted in a textured, wavy pattern. The head is set on a simple, cylindrical pedestal. This style of head Buddha is a development of the Anuradhapura style, which was developed at Anuradhapura in the 5th century AD.



The Ruwanwelisaya Dagoba at Anuradhapura,
founded in the 2nd century BC.
Photo: J. Allen Cook Photography



Plaque with an Elephant
Sri Lanka, about 1100 AD

Terracotta plaques were set in rows
at the base of stupas, similar to that
illustrated above.

Asia 1975.0614.1



Seated Cundā
Sri Lanka, about 900 AD
Cundā is a goddess of grace
and salvation.

Asia 1988.0712.132; South Collection



Seated Prajñā Paramitā
Sri Lanka, about 850 AD
Prajñā Paramitā is the goddess of
perfect wisdom, often shown with
a book in her hand.

Asia 1988.0712.131; South Collection



Seated Tīrth
Sri Lanka, about 900 AD
Tīrth is the goddess of compassion.
The faces of images were often
gilded repeatedly out of respect.

Asia 1988.0712.140; South Collection



Seated Anurādhitōyars
Sri Lanka, about 900 AD
Anurādhitōyars is a key bodhisattva,
known for his compassionate
qualities.

Asia 1988.0712.137; South Collection

Seated Anurādhitōyars
Sri Lanka, about 900 AD
In this version the Buddha
holds a lotus and the
of going.

Asia 1988.0712.138; South Collection



Naga or serpent deity
Sri Lanka
Late Anuradhapura Period
5th-9th century AD

This figure of a naga carved of marble may have been a guardstone figure at the base of a stupa. The figure would have stood at the end of each balustrade



Head of a female deity
Sri Lanka, said to be from the
Lankaya, late Anuradhapura Period
7th-8th century AD

This head is thought to have had
had closed eyes, possibly of crystal. The
rough-hewn head-stone may have been a
metal crown or hair, teeth, gemstones, and
jewelry.

100-1000



Architectural Fragment
Buddha from a Buddhist shrine
Eastern India, 11th century AD
The relief depicts three seated Buddha figures in arched niches, with a large archway below them. The figures are shown in a meditative posture, and the archway is decorated with intricate carvings. This fragment is a typical example of the Gupta style of Indian architecture. The figures are seated on a tiered base, and the archway is supported by two pillars. The entire relief is carved in a dark stone, possibly schist or gneiss.



Architectural Fragment
Eastern India, 11th century AD
This relief fragment shows the seated Buddha figure in a niche, set against a background of a stepped pyramid structure. The figure is shown in a meditative posture, and the pyramid is decorated with intricate carvings. This fragment is a typical example of the Gupta style of Indian architecture. The figure is seated on a tiered base, and the pyramid is supported by two pillars. The entire relief is carved in a dark stone, possibly schist or gneiss.





Terracotta plaque
Bodh Gaya, Bihar, 11th century AD

Given by Sir Alexander Cunningham
OA 1887.7-17.83

The Buddha is shown beneath the tall spire, *shikhara*, typical of north Indian temples. Although much restored, this tower still survives at the Bodh Gaya site.



Two models of the Mahabodhi temple at Bodh Gaya
12th century AD

OA 1922.12-15.7;
Given by Sir Alexander Cunningham
OA 1892.11-3.1

The smaller of the two was found during excavations at Bodh Gaya, while the larger – probably also produced there – was found in Tibet where it had doubtless been taken by a pilgrim.

Soapstone plaque
Puri, Orissa, 18th-19th century AD

The Puri triad – the gods Krishna, Subhadra and Balabhadra – are shown within an architectural surround.

Given by Sir A.W. Franks; OA 1894.4-15.7



THE PURANIC ERA
The Puranic era is a period of Indian history, which is characterized by the composition of the Puranas. The Puranas are a collection of ancient Indian texts, which are devoted to the worship of the Hindu deities. The Puranic era is also known as the classical era of Indian art and architecture.



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Buddhist sites of Kashmir
 Ushkur was an important Buddhist centre from the at least the 3rd century AD. The site stands on the River Jhelum, overlooking a key trade route entering the Kashmir valley.

Head of the Buddha
 Ushkur, Kashmir, about 700 AD
 This head dates to the time of Lalitaditya (724-60) who built a monastery at Ushkur.
 inv. 191.178.1

Buddhist sites of Kashmir
 Akhwar is the site of a ruined Buddhist monastery. It is located on the Chenab River, just south of Srinagar, in the foothills of the Himalayas. The monastery flourished from the 5th century.

Head of a bodhisattva
 Akhwar, Punjab, about 5th AD
 This bodhisattva dates to the time of the Kashmir rulers.
 inv. 191.178.2

Head of a woman
 Akhwar, Punjab, about 5th AD
 This head was once part of a statue made in the Akhwar valley.
 inv. 191.178.3



Four heads from Ushkur
 These survive because they were made of durable materials, while the bodies were made of mud and they are a common Kashmiri style.
 inv. 191.178.4-7

Ushkur, near Srinagar
 A large number of heads were found in the ruins of Ushkur. They were originally part of numerous Buddhist statues, similar to that shown to the right.
 inv. 191.178.8

Head of an old man
 Ushkur, Kashmir, about 700 AD
 The head may have come from a separate panel during the death of the Buddha.
 inv. 191.178.9

Head of a bearded man
 Srinagar, Kashmir, 3rd century AD
 Another variation upon a type from Srinagar in Kashmir and Central Asia.
 inv. 191.178.10



The Buddha's teaching
 Srinagar, Kashmir, 3rd century AD
 The scene in this relief is from a large narrative panel similar to those in the Akhwar valley.
 inv. 191.178.11



Four Heads from Ushkur

Heads survive because they were made of durable materials, while the bodies were moulded in mud and clay on a straw framework.

Ants 1961, 172B, 2, 5, 8 and 12

Ushkur, near Baramulla

A large number of heads were found in the ruins of Ushkur. They were originally part of elaborate Buddhist scenes, similar to that shown to the right.

Head of an old man

Ushkur, Kashmir, about 750 AD

This head may have come from a narrative panel showing the death of the Buddha.

Ants 1961, 172B, 5



of a bearded man
ers, Pakistan, 3rd century AD
x narrative scenes spread
akistan to Kashmir and
Asia.

The Buddha fasting
Gandhara, Pakistan, 2nd century AD
The heads in this case came from
a large narrative panel similar in
design to that shown above.

Asia 1000.07



Two terracotta floor tiles
Harrow, London
10th-11th century AD
The left one showing a seated figure
The right one showing a seated figure
The right one showing a seated figure
The right one showing a seated figure

The Red Deer sculpture at Harrow in the
Harrow Valley was created during the
10th or 11th century AD. The tile
was found in a context consisting of
spatially related objects and a circular feature.



Golden and Silver Images and Reliefs
The Buddhist image and relief art of the Gupta period (c. 400-600 AD) is characterized by its naturalistic style and its emphasis on the human form. The art of this period is a synthesis of Indian and foreign influences, and it is a reflection of the Gupta Empire's cultural and political achievements.

The Gandhara Buddha
The Gandhara Buddha is a type of Buddha image that was created in the Gandhara region of northwestern India. It is characterized by its realistic features, such as a prominent nose, wavy hair, and a beard. The Gandhara Buddha is often depicted in a standing or seated posture, and it is usually made of stone or terracotta.

Carved Buddha
The Carved Buddha is a type of Buddha image that was created in the Gupta period. It is characterized by its elegant and graceful form, with a slender body and a serene expression. The Carved Buddha is often depicted in a seated posture, and it is usually made of stone or metal.

The Gandhara Buddha
The Gandhara Buddha is a type of Buddha image that was created in the Gandhara region of northwestern India. It is characterized by its realistic features, such as a prominent nose, wavy hair, and a beard. The Gandhara Buddha is often depicted in a standing or seated posture, and it is usually made of stone or terracotta.





Through the upland valleys of Kashmir and of the Indus, Swat and Kabul rivers, trade routes linked India with the Tibetan plateau, western China and Central Asia. From the early centuries AD, this resulted in the spread of Indian religions and art styles to these areas.

The beginnings of Mahayana Buddhism witnessed in the sculpture of the Gandhara period of about the first - fifth century AD (Case 16), are more clearly demonstrated in the bronze sculptures of Kashmir and other parts of the North West. In this region, during the late first millennium AD, bodhisattvas developed certain distinctive iconographies: Avalokitesvara wears in his head-dress an image of his 'parent' Buddha, Amitayus. Prajnaparamita, the deification of a Mahayana text, carries a book in her hand.



The Buddha
NWFP, 8th century

The Buddha is offered a bowl of dust by the figure who in the next life is born as the emperor Ashoka.

GA1949.7.18.49

Small stone images and decorative fragments
North-west India and Pakistan

1 **First Sermon**
Ali Masjid, Khyber Pass, NWFP, Pakistan, 7th century AD

Given by Sir Alexander Cunningham. CA 1891.7.17.1

2 **Diptych fragment**
NWFP, 8th century AD
CA 1862.11.14.1

3 **Diptych fragment**
NWFP, 8th century AD
CA 1868.12.30.174

4 **Diptych fragment**
Sarkis, NWFP, 8th century AD
Given by Sir Alexander Cunningham. CA 1891.7.17.1

5 **Diptych fragment**
NWFP, 8th century AD
CA 1868.12.14.1

6 **Circular plaque**
Possibly from the Dera, NWFP, 7th century AD
Given by Sir Alexander Cunningham. CA 1868.12.30.174

7 **Kammodaka**
Kashmir, 8th century AD
CA 1868.12.30.174

8 **Woman and child**
Candahar, NWFP, 8th century AD
Given by Sir Alexander Cunningham. CA 1868.12.30.174

The Bodhisattva
Avalokitesvara
Kashmir, about 8th century AD
Given by Sir Alexander Cunningham. CA 1868.12.30.174

This is an example of the style of bronze sculpture which was developed in the region of the North West Frontier Province in the late first millennium AD.



The Buddha
Kashmir, 8th century AD

This bronze figure of the Buddha sits with his hands in the teaching posture. His throne is supported by lions and an atlas.

The Buddha
North West Frontier Province, Pakistan
8th century AD

Given by Sir Alexander Cunningham. CA 1868.12.30.174

This bronze image of the Buddha with closed eyes, shows him in teaching posture. His throne is supported by lions.



The Bodhisattva
Prajnaparamita
Kashmir, 8th-9th century AD
Given by Sir Alexander Cunningham. CA 1868.12.30.174

This bronze image of the Bodhisattva Prajnaparamita is an example of the style of bronze sculpture which was developed in the region of the North West Frontier Province in the late first millennium AD.



South Asia



Valleys of North West India

*Valley of the Dargun, Kashmir,
with Gigit mountains in the background.
Along such valleys people and commerce
travelled in ancient times.
Photo courtesy of British Museum*

Through the upland valleys of Kashmir and of the Indus, Swat and Kabul rivers, trade routes linked India with the Tibetan plateau, western China and Central Asia. From the early centuries AD, this resulted in the spread of Indian religions and art styles to these areas.

The beginnings of Mahayana Buddhism witnessed in the sculpture of the Gandhara period of about the first - fifth century AD (Case 16), are more clearly demonstrated in the bronze sculptures of Kashmir and other parts of the North West. In this region, during the late first millennium AD, bodhisattvas developed certain distinctive iconographies: Avalokiteshvara wears in his head-dress an image of his 'parent' Buddha, Amitabha; Prajnaparamita, the deification of a Mahayana text, carries a book in her hand.







Three-faced deity, possibly a form of Shiva or Vishnu, with a crown and jewelry. The central face is the primary deity, flanked by two smaller faces. The carving is set within a circular frame.



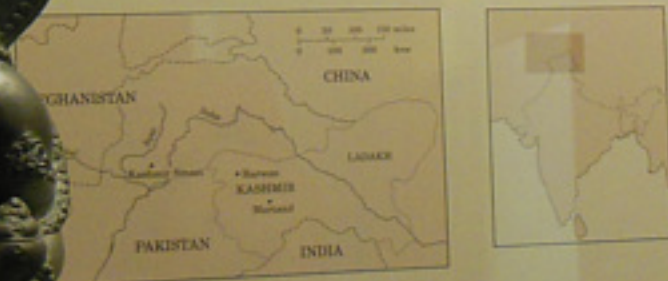
Standing deity, possibly a form of Shiva or Vishnu, with a crown and jewelry. The deity is shown in a three-quarter view, wearing a tall, ornate crown and multiple necklaces.

South Asia

The Hindu North West

The earliest Hindu images from northwestern India are incorporated in the predominantly Buddhist sculpture of Gandhara (Case 16). From about the sixth century AD, Hindu deities are depicted independently and outside the Buddhist context. They include Durga, Shiva, Karttikeya and Vishnu. A specific feature of Hindu sculpture of Kashmir is the depiction of multi-headed deities, a concept suggesting the many different characteristics of each god. This is pronounced in the iconography of Vishnu, though also seen in sculptures of Shiva.

Temple architecture which survives is of stone and demonstrates the continuing survival of western classical forms. For instance, at Martand, the Surya temple stands in a court lined with columns of Græco-Roman type. Temple architecture in wood is attested only by fragments, such as those recovered from the Kashmir Smast cave in northwestern Pakistan.



Small stone images and

1 Parvati, consort of Shiva
NWFP, Pakistan,
5th-6th century AD



Shiva and Parvati
NWFP, Pakistan,
7th-8th century AD

Shiva's wrathful face appears at his right; on his left stands Uma (Parvati), his feminine aspect.

Given by Lt. Col. H.H.B. Deane OA 1909 1-18 17



Censer
Kashmir, 9th - 10th century

Benaki Sewell Permanent Fund
Acquired with the assistance of the Art Fund

ArtFund
June 2011, 2011.1

The ribbed bowl held aloft is hinged, and in antiquity would have held incense powder. The upper part of the bowl is pierced to allow the sweet-smelling smoke to exit.



Four-armed Vishnu
North West Frontier Province,
Pakistan, 7th century AD

With Garuda at his feet, the god is accompanied by his attributes.

Benaki Sewell Fund
OA 1909 1-11 2





Four-faced Vishnu
North West Pakistan or
Afghanistan
9th century AD

Given by A.D. Chisholm, Esq
OA 1943.4.17.29

The four faces of Vishnu in this marble image are: in the front, a lion, a human (now defaced) and a bear; at the back is the boar form. Bear and lion are *avatars* (incarnations) of Vishnu.

South Asia

Eastern India and Buddhism

Eastern India was the birthplace of Buddhism and remained the most important centre of the faith particularly during the reigns of the Pala kings (about AD 750-1150). The major pilgrimage sites connected with the Buddha's ministry, as well as internationally renowned seats of Buddhist learning (Vikramashila and Uddandapuri), were located here. The fame of eastern Indian adepts resulted in invitations to teach Mahayana doctrines as far afield as Tibet, Burma and China.

Sculpture styles in both stone and metal are associated with monastic foundations such as Nalanda and Kurukhat. Just as renowned as the eastern Indian teachers were the metal craftsmen whose easily portable images were the metal craftsmen whose easily portable images had a profound effect on the making of Buddhist icons throughout the neighbouring Buddhist world.



The Dharmak stupas at Barhath, the location of the First Sermon of the Buddha. The larger structure was being built in the 5th century AD, though was undoubtedly built around an earlier stupa.
Photo: Graham Hartman



The First Sermon of the Buddha
Eastern India, AD 750-800
On the reverse is engraved a stupa.

Following his Enlightenment, the Buddha preached his First Sermon to a group of ascetics. Here, his hands are in the teaching posture. Below the throne are deer and a Wheel of the Law.

Seated Buddha
Eastern India, 12th century
Buddhist missionaries carried small sculptures like this to Tibet, especially during the 11th and 12th centuries. Indian bronzes were often

pointed in Tibet, this example retaining traces of red pigment on the Buddha's robe and on the lotus base.
© 2004 A.C.T. | Photographed by Brian Knight



Akshobhya in a lotus mandala
Eastern India, 12th century AD

Akshobhya in the second of the Udayan traditions of the Shresthans and in the robes of the sun. The petals of this lotus have, each with a leaf-like, stem up to form a pointed leaf.

Traces of gilding on the lotus petals are visible, but it is not clear if it is a gold leaf or a red pigment. The lotus is a symbol of the Buddha's enlightenment.



Putto
17th century
Italy



[A small white card with illegible text is placed on the red pedestal to the right of the sculpture.]



Crowned Buddha
Eastern India, 10th century AD
In this stone image, the crowned Buddha sits in a meditative posture, signifying the moment of his Enlightenment and the fulfilment of the sacred King Manu's vow. Surrounding him are figures associated with his life.



The Bodhisattva Avalokitesvara
Eastern India
Late 9th century AD
MA.000.078

This is the popular version of the Bodhisattva, the emanation of Amitabha who is shown in the hand gesture. The tall tiered crown suggests the workshops of Nalanda in Bihar.

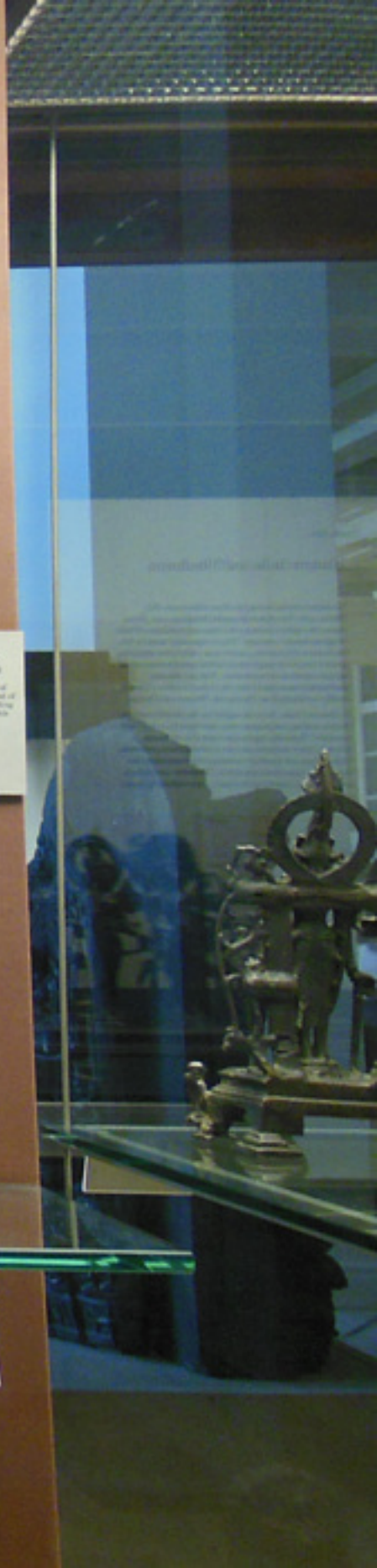


The Dhyanī Buddha Amitabha
Bangladesh, 9th century AD
Found in Java
Given by the Hon. Field Marshal of India Buddha
GA.000.001

Amitabha is the fourth of the Dhyanī Buddhas of the directions and represents the west. Eastern Indian bronze images taken to Indonesia became the inspiration for a school of Buddhist sculpture which began in Central Java.



The Buddha
Eastern India, 8th century AD
In this bronze image, the Buddha stands with one hand in abhaya-mudra, a gesture of reassurance.
GA.000.002





Small white label with a small image, likely a reproduction of the statue or a related artifact.





Shiva and Parvati
Eastern India, about AD 800

The embracing deities stand on their rocky home, Mt. Kailasa.

Brooks Sewall Fund
CA 1969.1.25.1



Manasa, the snake goddess
Eastern India, 9th century AD

Brooks Sewall Fund
CA 1969.1.25.1

Popular in Bihar and Bengal, she is both the inflictor of and protector from poison. Seen seated on her knee in this bronze is a child, also protected by a cobra's hood.



Shiva and Parvati
Eastern India, 12th century AD

Brooks Sewall Fund
CA 1969.11.4.1

The gilding of the faces in this bronze indicate that it has been worshipped in Tibet. On the back is a Tibetan inscription. At the foot of the throne kneels a worshipper, probably representing the donor.

The Deccan

The Deccan is the rugged central plateau of the Indian subcontinent – high in the west, but sloping down to the Bay of Bengal in the east. Foremost amongst early dynasties were the Satavahanas (Case 29) the patrons of Amaravati, and the Vakatakas (about 255-540 AD) under whom Buddhist rock cut shrines at Ajanta were excavated and painted with murals. Other cave temples survive in the Deccan, especially in the western Ghats. The cave temple at Elephanta (sixth century), is celebrated for sculpted panels illustrating the legends of Shiva, while the Kailasanatha temple at Ellora (eighth century) is free-standing, though cut directly from the cliff face.

Constructed – not rock cut – sacred architecture developed at sites such as Badami (seventh century), and later at temples associated with the Hoysala kings in the Mysore region. Later, temples built by the Vijayanagara kings (about AD 1335-1565) are noted for their degree of southern influence.



Funerary Vessels
Mansar, Deccan, mid-5th century
Prabhavastu Gupta's

Serpent Deity or Naga
Mansar, Deccan, mid-5th century

This sculpture, found at a burial site, is part of a memorial to Prabhavastu Gupta. Descended from Naga kings, she married into Vakataka dynasty and ruled as a regent from 405 to 415.

Vishnu's Foot or Varanapada
North India, 6th century or later
Miniature copies of the Lord's feet were made for pilgrims.

Head of a male figure
India, 6th century AD
The distinctive hair and earrings help to date this Gupta sculpture.



Ravana, the ten-headed demon
South India, 18th century AD

Given to Robert Clive, *Asiatic Researches*
Vol. 2 (1791), p. 108

Ravana is the demon who kidnapped Sita, and held her captive in Lanka until her rescue by Rama, her husband, and the army of monkeys led by Hanuman. When intact this figure carried a different weapon in each of its many hands.

Rama attended by his brother Lakshmana
Ivory with colour and gilding
South India, probably from Tamil Nadu, late 16th or 17th century

Given to Robert Clive with the acquisition of Henry Dundas, Vol. 2 (1791), p. 108



This fragmentary carving of the hero of the great epic, the Ramayana, was probably once part of a wooden shrine decorated with panels of carved ivory. Stylistically it is close to relief sculptures in stone of the late Vijayanagara or early Nayaka periods.



Yakshya enthroned on a sage
South India, 16th century AD

Yakshya stands on the body of a sage, the world ascetic. The whole rests on the back of a tortoise. Here, Yakshya is depicted as Venkateswara, whose main shrine is at Tirumala. The ivory image may have been used in a small, household shrine.

Standing figure
South India, 16th century AD
This was given to Robert Clive with the acquisition of Henry Dundas, Vol. 2 (1791), p. 108



...tradition, Buddhism was introduced to Sri Lanka during the third century BC by Mahinda, the son of Ashoka (Case 14). Monasteries, which trace their origins to the earliest periods, have always maintained a position of power in Sri Lankan society. Contact with other major Buddhist centres is apparent: the typical Sri Lankan standing-Buddha figure is descended from the distinctive Amaravati type, and the quantity of Mahayana Buddhist images which survive indicates contact with north-eastern India. Theravada Buddhism has, however, remained the dominant school.

At the capital cities of Anuradhapura (fourth century BC - tenth century AD) and Polonnaruwa (eleventh - twelfth century AD), the construction of stupas was an important religious building activity. During the eleventh century, the island came under the control of the South Indian Chola kings and Hindu influence was marked.



The Buddha
Sri Lanka
Late Anuradhapura Period
9th century AD
OA 1898.7.2.29

This gilded bronze image sits in *virasana*, cross-legged and with the hands in *dhyanamudra*, a posture of meditation.

Crystal reliquary
Sri Lanka
Early Anuradhapura Period
About 2nd-3rd century AD
OA 1898.7.2.3

This reliquary is in the form of a typical Sri Lanka stupa (see photograph on panel). It came from a stupa and may have contained a tiny gold box to hold a relic.

Anuradhapura and other places in the north.
W.S. Gunawardena
OA 1898.10.21.147 and 148



Book covers
 Sri Lanka, dated 1886

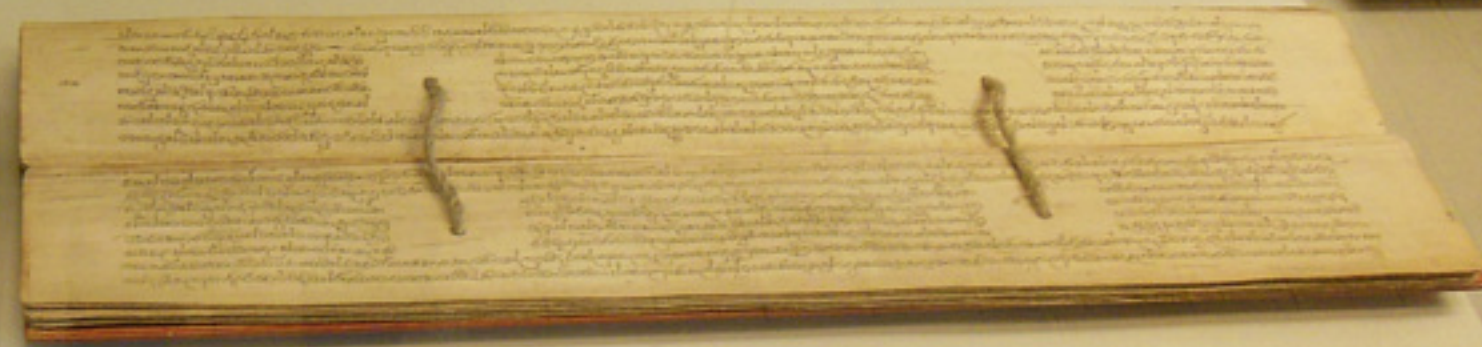
The scene on the upper surface of this set of silver covers is the annual Perahera Festival or procession of the Tooth Relic, at Kandy. These covers are further inscribed, "Made for the Indian & Colonial Exhibition by Don Gabriel Daswepura Wimalaratna Jayasingha Arachchi Galle Ceylon 1884".

1884 1886

Manuscript with painted wooden covers
 Sri Lanka, 19th century AD

Given by the Society for the Propagation of the Gospel
 OA 1889 10-11.7

This is the most common as well as the most ancient form of book in Sri Lanka and the medium in which ancient Sinhalese literature has been transmitted to the present. The covers may be of any material but the pages or ola are made from long strips of leaf from the talipot palm (*Corypha umbraculifera*). In Sri Lanka writing was usually engraved on the leaves with a stylus and then rubbed with ink to make the text readable.





1. **Kilich or Scimitar Dagger**
18th century
This dagger is decorated with gold and silver. The scabbard is made of wood and is decorated with a red and white pattern. The dagger is made of steel.

2. **Kilich or Scimitar Dagger**
18th century
This dagger is decorated with gold and silver. The scabbard is made of wood and is decorated with a red and white pattern. The dagger is made of steel.

3. **Kilich or Scimitar Dagger**
18th century
This dagger is decorated with gold and silver. The scabbard is made of wood and is decorated with a red and white pattern. The dagger is made of steel.

Indian arms and armour

It is the history of India and its people that has made the Indian arms and armour unique. The Indian arms and armour have evolved over the centuries, reflecting the changing needs of the Indian people. The Indian arms and armour have been used in various battles and wars, and have played a significant role in the history of India.



Illustration of an elephant used in warfare in ancient India. The Indian arms and armour have evolved over the centuries, reflecting the changing needs of the Indian people.



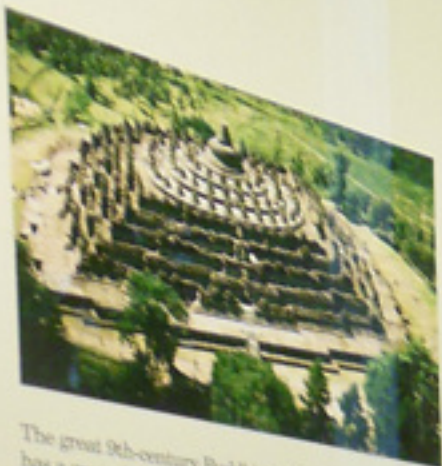
1 Ankusha or elephant goad
North India
15th century AD
The steel and gold goad was used by a mahout or elephant driver to control his animal. The illustration shows the form of the goad as it appeared in the 15th century AD and they are often elaborately decorated. The decorative look of this example is typical of the goad used in the 15th century AD.

2 Khujeroli or dagger
Vijayanagar District, India
16th century AD
The dagger has a double-curved and double-edged steel blade, knuckleguard and hilt with pearls. The ivory handle is studded with rubies and small diamonds. The dagger is from Andhra Pradesh, a state along the south-eastern coast of India, famous for its elephants and ivory.

3 Bhuj or knife axe
West India
18th century AD
This single-edged steel knife is named after the city of Bhuj in western Gujarat where it is commonly produced. The elephant at the join of the blade and handle is its identifying feature. The handle resembles another blade, this one long and narrow.

Southeast Asia

Borobudur



The great 9th-century Buddhist monument of Borobudur has a ground plan based on a mandala, or diagram of the universe, with the lowest works at the base and the perfect world of the Buddhas at the top. At its centre is a large stupa, which imitates Mount Meru, the core of the Indian universe. Narrative scenes from the Buddha's life and from the jatakas adorn the terraces, and provide a mass of information on contemporary Javanese life.

In keeping with the cosmic intentions of the structure, the Buddhas of the Four Directions are prominently displayed. Seventy-two seated images of the Buddha are placed within small perforated stupas on the top three terraces of the monument.

Photo: Alan Tanaka, Honolulu, Hawaii



Head of the Buddha

Head of the Buddha, Borobudur, Java, Indonesia, 9th century AD.

Photo: Alan Tanaka, Honolulu, Hawaii

The head of the Buddha is a masterpiece of 9th-century Javanese art. It is made of dark green andesite and is one of the most beautiful and serene of all Buddhist sculptures. The Buddha's face is calm and peaceful, with a slight smile and closed eyes. The hair is styled in a traditional manner, with small, circular curls. The head is mounted on a small, dark, cylindrical pedestal.





The Sankou Treasure
10th century

The nine gold and silver images of the Buddha and Bodhisattvas and the unique lotus-shaped terracotta stupa were found at these two shrines

were found buried near Sankou in west Burma, an important source of gold in ancient times. Inside the base of the large standing Buddha was an inscribed silver sheet. The figures were probably made in Java.

Avalokitesvara
Sankou, 9th century AD

The bodhisattva makes the boon-granting gesture, *varada mudra*. A ruby is set into the backplate.

Given by P.T. Sankou Sankou Day
Inv. 2004.1.20.2

The Buddha
Sankou, 8th-9th century AD

The Buddha stands under a royal parasol and before an aura of light edged with tongues of flame.

Given by P.T. Sankou Sankou Day
Inv. 2004.1.20.4

Avalokitesvara
Sankou, 9th century AD

Amitayus Buddha appears in his crown. He holds a lotus stalk along with rosary and book.

Given by P.T. Sankou Sankou Day
Inv. 2004.1.20.4

▼ **Female bodhisattva**
Sankou, 9th century AD

In her two upper arms the goddess holds a rosary and book.

Given by P.T. Sankou Sankou Day
Inv. 2004.1.20.7

Southeast Asia

Javanese sculpture

In Java, most Buddhist and Hindu sculpture which survives is of bronze or stone. The earliest metal sculpture follows Indian and Sri Lankan prototypes, though connections with eastern India proved to be the most influential. Javanese sculpture is distinguished by a great elaboration of detail and a crispness of execution.

The production of bronze ritual vessels in Java was also initially indebted to Indian types. However, examples from the twelfth century show the extent to which local craftsmen had creatively adapted the early forms.

The volcanic stone available in Java was widely used in temple construction. In Buddhist temples, cosmological ideas frequently determined layout and sculptural programme (Case 41). For instance, at Chandi Jago, the five Dhyani Buddhas and their consorts were placed according to prescriptive texts.



Chandi Jago temple
Java



**The Dhyani Buddha
Akshobhaya**
Java, 10th-11th century AD

Given by the Rev. Peter, Treasurer of Lady Buddha
194 1999 11 29 12

Bronze seated Bodhisattva
Probably Eastern Java
9th century AD

Given by the Rev. Peter, Treasurer of Lady Buddha
194 1999 11 29 12

Standing Buddha
Java, 9th century AD

Given by the Rev. Peter
194 1999 11 29 12

This small gold image of the Buddha is similar to the 9th-century Sambas figures in the middle of this case

Three bronze images of the Bodhisattva Avalokitesvara
Java, 8th-9th century AD

Given by the Rev. Peter, Treasurer of Lady Buddha
194 1999 11 29 12 10

The small seated Amitayus Buddha in the local dress identifies these images as Avalokitesvara, one of the most popular deities of ancient Javanese Buddhism. He takes a variety of forms, seated, standing and sometimes with multiple arms.

The Bodhisattva Vajrapani
Java, 9th century AD

Given by the Rev. Peter, Treasurer of Lady Buddha
194 1999 11 29 12

This Bodhisattva carries a mace or sacred thunderbolt in his hand. He is an emanation of the Dhyani Buddha Akshobhya.



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The heads exhibited here illustrate the influence of Western classical sculpture in Gandhara - the name given to the region of the Kabul and Swat valleys, now divided between northwest Pakistan and eastern Afghanistan - in the period 1st-4th century AD, and through Gandhara into Central Asia and the Buddhist temples and shrines along the Silk Route. They come from complex, densely arranged compositions of Buddhas, other deities and lay