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evolution for the Buddhist Arts of
Orissa and its adherence to, or
deviation from, surviving textual
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Evolution for the Buddhist Arts of Orissa and its adherence to, or deviation from, surviving textual iconographic peculiarities.

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The central figure of the Buddha in

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the Indian style eight scene
Buddhist plaques is seen in both
standing and seated postures,
whereas the Burmese plaques are
mostly showing the Buddha seated
cross legged in the lotus position
(Padmasana or asana), and rarely
seen in a standing position except
for those depicting just one scene
of the Enlightened Buddha.

Burmese Buddhist Andagu Stone
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Buddhist iconography: the
evolution of the Buddha image
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Manushi Buddhas, etc.),
Bodhisattva (Avalokiteshvara,
Manjushri, Maitreya etc.), Tara,
Kubera etc. Jain iconography:
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Neminath, Mahavira), Bahubali;
Ambika, Saraswati, Yaksha and
Yakshi (in the Jain context) etc.

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The Buddhist literature (99.9 per
cent of which was written by men
centuries after the Buddha ' s life)
indicates clearly that there was an

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active and obvious conspiracy to twist the Buddha ' s intentions and apply Brahmanical patriarchy to Buddhism.

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The golden color is meant to symbolize wealth in a fulfilled sense and the wish-fulfilling jewel

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Symbolizes his activity of enrichment because it is able to grant any desirable wish. This Buddha sits in vajra posture which represents fulfillment and suggests supreme generosity by giving the mudra hand gesture.

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Iconography Of The Buddhist
Sculpture Of Orissa Utilizes The
Author'S Expertise Of Orissan
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That Orissa Played A Major Role
In The Creation, Development And
Dissemination Of Buddhist
Doctrines And Concepts
Throughout India And The
Buddhist World, Particularly In
Respect To Vajrayana Buddhism
And The Iconography Of
Sculptural Mandalas. Particular
Emphasis In This Book Is Placed
On The Reciprocal Influence
Between Brahmanical And
Buddhist Art In Orissa, Both
Religions Expanding At The Same
Time In Regard To The
Proliferation Of Deities And Their

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Variant Forms, And Each
Apparently Competing With The
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Doctrines And Concepts

Throughout India And The Buddhist World, Particularly In Respect To Vajrayana Buddhism And The Iconography Of Sculptural Mandalas. Particular Emphasis In This Book Is Placed On The Reciprocal Influence Between Brahmanical And Buddhist Art In Orissa, Both Religions Expanding At The Same Time In Regard To The Proliferation Of Deities And Their Variant Forms, And Each Apparently Competing With The Other For Patronage And Converts.

The Present Work Attempts To Study The Development Of Brahmanical Cults And Associated Iconography (C. 400 B.C. To A.D.

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600). In This Connection And In
Depth Study Of The Sources Both
Literary As Well As
Archaeological Have Been Made.
The Development Of The
Brahmanical Cults Have Been
Traced In Chrnological Order For
The First Time Which Goes To
Show How The Cults Reached
From Their Formative Stages To
The Climax In 600 A.D. It Also
Discuss The Iconographic Treatise
Written For Making The Perfect
Images Of Cult Deities. It
Discusses Vaisnava, Saiva, Mother
Goddess And Others Include
Yaksas, Nagas, Kinnaras,
Gandharvas In Detailed Form,
Besides Throws Light On The
Concept Of Rituals, Puja And
Temples. Contents Chapter 1:
Introduction, Chapter 2: Sources,

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Chapter 3: Development Of The
Brahmanical Cults; (I) C. 4Th
Century And 2Nd Century B.C.,
(Ii) C. 2Nd Century To The
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The Brahmanical Deities; (I)
Vaisnava Images, (Ii) Saiva
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(Iv) Other Deities Yaksas, Naga,
Gandharvas And Kinnaras, Chapter
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On the Hindu deity Lakshmi.

The Present Volume Is An
Outcome Of The Expert
Discussion On The Theories Of

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