The Sculpture of Greater India

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In the new gallery of Indian sculpture, which will be opened on February 24, the Museum’s collection, enriched by many generous loans, is now on display for the first time in many years. It shows a cross section of what Heinrich Zimmer has called “one of the most magnificent chapters in the whole history both of the world’s art and the world’s religion.”

When we speak of Indian sculpture we do not use the name in its ethnic or political sense but in its widest possible connotation, as in the expression “Greater India.” We cover an area that extends from modern Afghanistan to Vietnam and from Nepal to Indonesia; we range in time from the third millennium B.C. to late medieval times. Most of these countries have never been under Indian political domination, but they adopted one or the other of the great Indian religions and consequently their art was stimulated and strongly influenced by India. This may justify its inclusion in an Indian gallery.

Neither all periods nor all areas of this Indian cultural domain are represented in the new gallery. Nor could the two historical aspects of space and time always be properly related to each other or to the exigencies of display. We have attempted, however, to show the sequence of time and of stylistic periods in the general direction from east to west along the length of the gallery. The two principal border areas, north Pakistan-Afghanistan and Cambodia-Thailand-Indonesia, have been allocated the two far ends of the gallery in order to emphasize their distinction from the main body of Indian sculpture proper.

All Indian sculpture is religious sculpture. We enter in this gallery, therefore, a spiritual climate that may best be evoked by quoting Stella Kramrisch: “Indian art conduces to fulfilling the aims of life, whose ultimate aim is release.” “Release (moksha) means, for the Indian, inner detachment combined with the realization of and reintegration into the Absolute.” “Images represent the gods whose proportions are based on the idealized figure of man.” “Making a work of art is a ritual. By performing the rites of art, the craftsman transforms himself as well as his materials. He sees the image by direct intuition, and his conscious vision clothes it in the lineaments that not only take the shape of nature, and of man and his work, but also evoke the presence of God.” All the stone sculptures we see in the gallery originally were parts of temples or other...

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religious monuments to which they belonged both aesthetically and functionally. We have to remember that they are shown here out of the context essential to the Indian artist and the Indian beholder.

Though only a few minor sculptures in our collection antedate the beginning of our era, they cannot be well understood without reference to the vastly older religious traditions from which they derive. The cult of nature spirits like yakshas (tree-gods) and their female counterparts the yakshis, or nagas and nāginis (serpent deities of lakes and rivers) is probably as old as human civilization in India and southeast Asia. The Dravidian civilization of the Indus valley—related to ancient Mesopotamia—flourished between 3000 and 1500 B.C. Its principal gods were the prototypes of Brahma the creator, Vishnu the preserver, Śiva the destroyer, and especially the Goddess. The Aryan conquest of the Indus valley took place about 1500 B.C., and in the process of the Aryan migration across the north of India and their subsequent infiltration of the south, the Dravidian gods of the Indus valley cities were superseded by and amalgamated with Aryan gods of wind, water, fire, sun, et cetera, over all of whom presided the king of the gods, Indra, wielding the thunderbolt and commanding the rain clouds. The next millennium, the Vedic period, produced a synthesis of the two religions. Gradually, however, the native Dravidian gods in their many aspects came to the fore again, in a slow but irresistible Götterdämmerung for the Aryan invaders. Practically all Hindu religious art as we know it dates from periods after the completion of this process. It includes two important offshoots from the Hindu tradition which became powerful independent

religions: Buddhism and Jainism. Both are part of the Dravidian resurgence, and they have much in common with each other. Both represent the materialistic-ascetic trend in Hindu philosophy; however, as we shall see in our sculptures, this did not prevent their art from being infiltrated by some of the gods.

Buddhism was founded by the Śākya prince Siddhartha (about 563–483 B.C.), called Gautama (his family name) or Śakyamuni, “the silent sage of the Śakyas.” Just as the Reformation was carried by the revolt of the princes against the secular power of the Church, Buddhism represents the revolt of the kshatriyas, or warrior caste, against the brahmans, the all-powerful priests. During the reign of Āsoka in the third century B.C. Buddhism became the leading religion of India; Buddhist art dominated the following centuries through the Gupta period (fourth to sixth century A.D.). In the first century of the Christian era Buddhism made its appearance in China; a few centuries later it had conquered, more or less permanently, the whole of Asia. Two thousand years after Āsoka it still flourished from Nepal to Japan and from Ceylon to Thailand.

The foundation of Jainism is generally attributed by Occidental scholars to Mahāvira, a contemporary of the Buddha who died in 526 B.C. The Jaina themselves, however, believe Mahāvira to have been the twenty-fourth, not the first, tirthankara (savior; literally “maker of the river crossing”). And the most recent school of Western thought agrees that there is some truth in the Jaina’s claim of the antiquity of their religion, which certainly existed centuries before

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the Buddha and may date back to pre-Aryan times. Jain sculpture (here represented only by some late medieval examples) provided one of the origins of the Buddha image—the other being the Roman provincial art of Gandhara.

The first clearly defined period of Indian art after the Aryan conquest of the ancient Dravidian civilization is that of the Maurya dynasty (about 321-184 B.C.), with its capital at present-day Patna on the Ganges. The dynasty was founded by Chandragupta, a powerful camp follower of Alexander the Great, and reached its peak under his grandson, the famous Buddhist emperor Aśoka, whose domains included most of Afghanistan and Pakistan, Sind, Kashmir, Nepal, Bengal to the mouths of the Ganges, and the northern part of peninsular India. Maurya sculpture, though not represented in our gallery, is known to visitors to India by the pillars with lion or bull capitals erected by Aśoka; these highly polished heraldic animals show the influence of Achaemenid Persepolis.

The Mauryas were followed by the Śunga dynasty (about 185-172 B.C.) which ruled the central and eastern parts of northern India. Some terracottas in our gallery are attributed to the Śunga dynasty and can probably be assigned to the second century B.C. and to the Mathura region between Delhi and Agra. They do not convey even an approximate notion of the great archaic relief sculpture of this period as represented on the stupas, or relic mounds, of Bharhut and Sanchi. Not very important in themselves, they are still the oldest objects in our collection, and at the same time belong to the main stream of Indian artistic tradition that begins with the Indus civilization and leads us through the Maurya era—hardly troubled by the foreign influx of Gandhara—to the Kushana sculpture of Mathura and the Andhra stupas of Amaravati.

The subject of these terracotta figures is, perhaps, a yakshi, or dryad; at least one of them may well represent the mother goddess whom we know under various aspects from ancient Mesopotamia and the eastern Mediterranean. In India she was worshiped variously as the mother of the universe, the goddess Earth, the goddess Padma-Lakshmi, or simply Devi, the Goddess. During the millenniums she has shown herself under numerous names and forms, some terrifying, some benevolent, and we shall meet her repeatedly in our gallery.

The great interest which, since Kipling, Western scholars and collectors have felt for Gandhara art is reflected in its rich representation in this Museum's collection.

In order to understand the existence of a Western school of art in northwest India we have to make an excursion into history after Alexander the Great. About the middle of the third
century B.C. the Seleucid empire of western Asia had begun to disintegrate, and Parthia (northern Iran) and Bactria (Afghanistan) gradually emerged as independent states. Demetrius of Bactria invaded the Ganges valley and helped to bring an end to the Maurya empire; the Punjab and the Northwest Frontier Province came under the occupation of the Greeks.

In the middle of the second century B.C. a great tribal movement began in central Asia, set off by the Chinese campaigns against the Hsiung-nu (Huns). The Šakas (Scythians) and the Yüeh-chih (Tochari, a Scythian tribe from Kansu in northwest China) invaded Parthia and Bactria. The Greek rule in Bactria was replaced by the Šakas who, in their turn, were forced out by Parthian pressure and established themselves in Kashmir and along the Indus. The city of Taxila in Gandhara, east of the upper Indus, was taken at the close of the first century B.C., which ended Greek domination here as well. By the middle of the first century A.D., the Kushanas, a branch of the Yüeh-chih, established their rule in the Kabul valley, until then still governed by Greek kings, and in Kashmir. Soon they conquered Gandhara, the Punjab, Sind, and the Ganges valley. The decapitated statue of their great King Kanishka I, in a long mantle and felt boots, holding sword and mace, can still be admired in Mathura, one of his capitals. The Kushana kingdom as well as the surviving Šaka realm in western India were finally overrun by the Parthians under Shahpur I, about 250 A.D., but religious and artistic activities in this area came to an end only with the devastating invasion of the White Huns, about 500 A.D., who destroyed the monasteries and butchered the population.

Being foreigners, the Kushana rulers could not be accepted into the Hindu faith; consequently they adopted and patronized Buddhism. All the arts flourished in their domain. Famous philosophers and poets from all over India came to stay at their court, and the great stupa which Kanishka built at Peshawar was admired as a wonder of the world by the Chinese pilgrims who visited the holy land of Buddhism.

Gandhara enjoyed its period of greatest prosperity under Kanishka and his successors. But Gandhara art is not in any way a continuation of the indigenous Indian tradition. Due to the geographical situation and to the friendly rela-

**OPPOSITE:** Maitreya. Gandhara, Afghanistan, Kushan period, 1st century. Height 30 ½ inches
Rogers Fund, 1920

_Bodhisattva, perhaps Siddhartha. Gandhara, Kushan period, 1st-11th century. Height 30 inches
Gift of Mrs. John D. Rockefeller, Jr., 1942_
tions of the Kushana rulers with the West, it is nearly entirely Western, closely related to provincial Roman art of Palmyra, Antioch, and Seleucia. Almost certainly a number of foreign artists and artisans were imported from these regions and trained the native craftsmen in the Roman style. The subject matter of Gandhara art is Indian—predominantly Buddhist—though many secondary motifs are of west Asiatic or Hellenistic origin.

In earlier Indian art the Buddha had been represented by a symbol—the wheel of the law or the bo tree, for example. Now a new devotional approach to religion stimulated the reproduction of his human image, also in the form of Prince Siddhartha. This human image was, in Gandhara, fashioned after the Greco-Roman Apollo and Roman emperor statues.

* Bodhisattva (?). Mathura region, Kushan period, 111 century. Height 10 1/4 inches
  Rogers Fund, 1928

At the same time the development of Mahayana Buddhism emphasized and broadened the concept of the bodhisattva who denies himself the attainment of nirvana in order to return to the world until all beings have been saved. This greatly enriched the artistic repertoire. Besides Siddhartha we now encounter Maitreya and Avalokiteśvara, who are fashioned after the same foreign patterns and shown as Indo-Scythian princes. The cult of the bodhisattva apparently corresponded (as later in China under the Toba-Wei dynasty in the fifth century) with the veneration of the ruler as his manifestation—an idea probably derived from the Roman emperor cult.

Our earliest and, at the same time, most Roman example of Gandhara art is the stair-riser relief with boatmen or marine deities (page 178), which perhaps can be dated as early as the late first century A.D. Other reliefs—the one illustrated opposite it, for example—have a more Oriental character which indicates the hand of

* Takshi. Mathura region, Kushan period, 111 century. Height 13 3/4 inches
  Rogers Fund, 1927

* Opposite: The Descent from the Tushita Heaven. Nagarjunakonda, Andhra period, 111 century. Height 4 feet
  Rogers Fund, 1928
an Indian artisan and the influence of Mathura; the folds of the garments lose their Roman cast and develop into linear patterns. Some terracotta heads (table case) give us a glimpse of the Iranian and Scythian elements in the population. The superb bodhisattva (page 180)—perhaps Siddhartha—represents the summit of this hybrid art, while the Maitreya from Afghanistan (page 181) probably dates from the third or fourth century. One of the very rare Gandhara bronzes also belongs to the Museum’s collection.

Another part of the Kushana empire, the Mathura region, was the center of a vigorous school of sculpture which had grown out of the ancient Indian traditions. Here the foreign influence—Roman and Parthian—is relatively inconspicuous except in the famous statues of the divine kings. The lovely double relief of a yakshi, and a fine head (page 182), perhaps of a bodhisattva, from about the second century a.d. are a striking contrast with the cold and rather vapid creations of Gandhara and bring us back into a world full of sap, glowing with life from within, which expresses truly Indian ideals of beauty.

Approximately contemporaneous with the Kushana dynasty in the north were the Andhras, a Dravidian dynasty from the Deccan, the tableland of central India. The early Andhra period which created the rock-cut sanctuary of Karla near Bombay and the sculptured gates of the great stupa at Sanchi (early first century A.D.) has also left us the charming terracotta relief of a princely donor couple (table case) which seems to be a replica of the well-known Karla reliefs from the early second century A.D. The later Andhras are responsible for another high light of early Indian art: the famous Hinayana stupas and chaityas, or chapels, of Amaravati, Nagarjunakonda, et cetera, near the mouth of the Kistna river in southeast India. Incidentally, it was the royal ladies who were Buddhist and were donors or builders of these magnificent monuments. Among the proudest possessions of our Indian collection are four Andhra reliefs from this region, of the third century A.D. A chaitya slab with the Descent from the Tushita Heaven (page 183) shows the Buddha, accompanied by his guardian demon Vajrapani, a double of Indra, worshiped by two kneeling women; a divine attendant holding a lotus flower stands on either side of the central niche, which is flanked by lion pillars. The entire group forms the sculptural decoration of a chaitya or stupa otherwise decorated with scenes in low relief.

Another marble slab illustrates the Buddha’s temptation by the daughters of Mara, the god of death, and the Great Departure (page 184). In the latter scene Prince Siddhartha leaves Kapilavastu in Nepal, the capital of his father, forsaking his wife, child, and future kingdom in order to become an ascetic. Dwarf yakshas are holding up the feet of his horse and groom, to prevent the sleeping city from waking up; heavenly dancers and musicians—gandharvas from Indra’s heaven—lead the way, while the great god himself holds a parasol, the sign of royalty, over the rider.

A long frieze depicts scenes from the story of the conversion and ordination of Nanda, the Buddha’s reluctant half brother. A detail (page 187) shows the two brothers visiting the heaven of Indra. These beautiful limestone carvings are remarkable for their dense and complicated composition, the nervous activity and attenuation of the forms. Bodies are welded into organic units pulsing with their own life. Figures and settings are arranged in a number of planes, in a deep-cutting technique derived from Sanchi; the more competent use of overlapping figures and foreshortened forms, the enlarged repertory of facial and bodily movements do not necessarily justify the suspicion of Roman influence. The Buddha image comes from Mathura, but is developed into new forms. The ivorylike delicacy and precision of the carving, the languorous attenuated beauty of the figures, the music of softly moving contours make the Amaravati reliefs, in the words of Coomaraswamy, “the most voluptuous and the most delicate flower of Indian sculpture.” The blossoming vitality and sensuous beauty of the flesh are the vehicle of pious emotions and a holy delight in worship.

The Andhras traded with Rome as well as with Indonesia, Burma, and China. One of their coins bears a two-masted ship—an indication of
their maritime power and activity. Their art profoundly influenced that of Ceylon, but Buddhist images in Andhra style have been found as far away as Champa (East Vietnam) and Celebes. The magnificent sculpture of south India still shows its Andhra ancestry after hundreds of years.

At the beginning of the fourth century A.D. the foundation of the Gupta empire by a kshatriya dynasty of Magadha (Bihar) marks the beginning of another era. The conquests of the first great Gupta rulers came to include nearly all of northern India from Bengal and Orissa to the domain of the Scythian satraps in western India, as well as a long stretch of the eastern coast with important ports. Gupta influence extended beyond these frontiers as far as Assam and Nepal, and to the kingdoms of the south and southwest. Eventually the empire was much weakened by the invasion of the White Huns, and the rule of the imperial Guptas came to an end about 550 A.D. The Gupta style, character-

_Buddha head. Mathura region, Gupta period, 5 century. Height 7 1/4 inches_  
Rogers Fund, 1928

_Buddha and attendant bodhisattvas. Nalanda, Bihar, Pala dynasty, 10 century. Height 26 1/4 inches._  
Rogers Fund, 1920

ized by a finished mastery in execution, a voluptuous grace and lithé déhanchement tempered by a majestic serenity of expression, continued under their successors for at least another hundred years.

The Gupta period was in many ways a golden age of Indian history and culture. It saw an extraordinary florescence of all the arts, and the national genius was perhaps never more fully and typically expressed. Sculpture flourished, at Mathura and Sarnath as well as in the northern Deccan and at Ajanta and Ellora. Of its beauty the Buddha head from Mathura shown above, mutilated by the Muslim invaders, can give only an incomplete impression.

The south of India did not become part of the Gupta empire, but remained the realm of powerful dynasties struggling for supremacy in the
Deccan and the southeast. And when we speak of a golden age of Indian sculpture, we must go beyond the Gupta empire in space and time and include the great Hindu dynasties of the south which flourished, successively, well into the following centuries. During the same period the Hindu religious revival spread over the continent, engulfing Buddhism and Jainism, which had dominated the art of the previous centuries through the Gupta period.

The various local schools of post-Gupta or medieval Indian sculpture are not all to be found in this Museum’s collection. Most complete, perhaps, is the group of Pala sculpture from Bihar and Bengal. The Pala dynasty came to the throne in this northeastern part of India about the middle of the eighth century A.D. The Pala rulers, great patrons of Buddhism in the form of tantric, or esoteric, Mahayana, had intimate relations with Java which are evident in Hindu-Javanese sculpture; their art also profoundly influenced the sculpture and painting of Nepal and Kashmir, Burma and Thailand. Several fine sculptures from Nepal, mainly in bronze, testify to this relationship. The earliest example of Pala art probably is a Buddha calling the earth to witness, seated on the lotus throne and accompanied by two bodhisattvas (page 186). This sculpture, which still shows lingering Gupta influences in its lotiform eyes, its sensuous lips, and the smooth fullness of the body, can be dated to the ninth century A.D.; it is said to have come from Nalanda, site of the famous monastery. We realize that Indian naturalism aims at showing phases of spiritual conquest and attainment: the body is transformed by yoga.

The Palas successfully held off the Muslim invaders from this northeast corner of the land;

*Detail of the Conversion and Ordination of Nanda. Amaravati region, Andhra period, 3rd century. Height 11 1/2 inches  Rogers Fund, 1930*
they were succeeded in the task, though on somewhat reduced territory, by the Sena dynasty during the second half of the twelfth century. Under the Senas, Hinduism reasserted itself in this last important stronghold of Buddhism, until the Muslim conquest put an end to both their activities. Two important sculptures of the later period, the eleventh and twelfth centuries, have recently been added to the Museum’s collection. One is the seated image of a tantric form of the bodhisattva Manjuśri (at left), probably Manjuvajra; the other (page 189) shows the god Vishnu, accompanied by Lakshmi, Sarasvati, and minor attendants—a fine example of the local Hindu resurgence. The human (or animal) aspect of divinity helps the devotee to visualize the auspicious presence, but it is regarded as a merely momentary or temporary apparition. It gives a partial glimpse of the god’s infinitude, showing but one of his numerous attitudes.

The medieval sculpture of northern India is represented, among other pieces, by a rare relief of Varuna, the Vedic god of the waters (page 190), from the eighth century, and the top of a Jaina stele, showing the head of a tirthankara, probably Mahavira, flanked by elephants and vidyadhāras. The latter relief, one of the few examples of Jaina art in this collection, can be assigned to the eleventh or twelfth century.

From the Rajasthan come a kudu, or architectural ornament (page 192), with the head of a Hindu deity which still shows strong Gupta echoes—about ninth century A.D.—and the lovely dancing apsaras (frontispiece) of the twelfth or thirteenth century that are a gift of Mrs. John D. Rockefeller, Jr.

Another gift from the same generous donor is the rare bronze figure of a seated Raktalokeśvara which, thanks to Mr. Douglas Barrett of the British Museum, can now be assigned to the Northwest Frontier Province and to the tenth century A.D.

We return once more to the south of India, to the Chola empire (about 846-1280), the heart of which is the Tanjore region. The Chola kings conquered nearly all of south and southeast India. They sent embassies to Burma, Cambodia, and China. They took Ceylon and by a naval

*opposite:* Vishnu, with Lakshmi, Sarasvati, and other attending deities. Bihar-Bengal, Pala-Sena dynasty, xi-xii century. Height 62 3/4 inches

Bequest of Cora Timken Burnett, 1957
Indian stone sculpture, the bronze images, made for procession, are independent and complete by themselves. The sensitive body of the Goddess, symbol of an attitude and representing a sentiment and force of soul, is suffused by the refined voluptuousness of some spiritual realm. An interior life current swells the delicate forms. The soft and tender expression of the Goddess, who once held a lotus in her right hand, the musical grace and flowing rhythm of her body, the dignity of her carriage give us an idea of the greatness of south Indian sculpture which ultimately derives from the Andhra reliefs of Amaravati and Nagarjunakonda.

The splendid Brhma (at left) holding lotus bud and rosary, seated on a lotus, probably belongs to the middle phase of Chola art, the late tenth or early eleventh century.

During the latter part of the Chola reign, about the beginning of the twelfth century, a new power asserted itself in the southern Deccan: the Hoysalas, who had been feudatories of the Chalukyas, another south Indian dynasty. The temples they built in the Mysore region are well known for the abundance of their sculptural decoration, which looks like lacework in stone. A statue of Vishnu, flanked by his two devis and surmounted by his ten avatars, is said to come from Kikkeri in Mysore and dates from the early twelfth century. On the lower right of the garland of avatars we recognize the Buddha, who by now has been reduced to this role of an incarnation of the god, while his religious philos-

*Varuna. North central India, viii century. Height 12½ inches* Rogers Fund, 1919
ophy has practically disappeared from India proper—swallowed up and reincorporated in Hinduism from which it had sprung. Dr. M. Seshadri, director of the Mysore Department of Archaeology, has kindly informed us that the inscription reads: “[This is] the work of Sarasvati-Ganadasi Dasoja, sculptor of Balligrame; the image of Keśava.” According to Dr. Seshadri the signature of Dasoja can be found on several sculptures on the famous Channakesava temple at Belur, which was built by King Vishnubardhana in 1117 A.D. Another large statue of Vishnu (at right) is accompanied by Garuda and Sarasvati as well as two fly-whisk-bearing attendants; here too we see Vishnu’s avatars on the top part of the stele. This sculpture seems to date from about the same period as the previous one and to come from the Chalukya domain somewhat further north, in the region of Kalyani, west of Hyderabad.

Early in the fourteenth century another Hindu dynasty came to power in the southern Deccan and absorbed the various kingdoms we just mentioned, to form the last great Hindu empire of India, the last bulwark against the rising tide of Muslim power. In 1565 its forces were decisively defeated and the Deccan was lost. Only in the extreme southeast and south of India did Hindu rulers subsist until the rise of the Mahrattas and the establishment of the Western powers once more changed the course of history.

A few words will have to be said about the history of “Further India,” the Indian cultural and economic expansion overseas which so profoundly changed the face of southeast Asia. At least since the beginning of the Christian era, merchants, priests, and adventurers mainly from the south and east of India had begun to establish themselves in these regions as a new ruling class which introduced Hinduism (and later Buddhism) and indianized at least the upper strata of the indigenous populations. The oldest kingdoms thus created were Champa (East Vietnam) and Funan (South Vietnam), while the

Vishnu, with Garuda and Sarasvati, and attendants. 
Kalyani region, Andhra, later Chalukya dynasty, 
xii century. Height 76 1/2 inches
Bequest of Cora Timken Burnett, 1957
first settlements probably were those of the Malay peninsula. The ascendancy of Chenla (to the north of Funan) about 550 A.D. marks the beginning of the Khmer empire, which later moved its center further north into the region of Angkor; from at least the sixth century the kingdom of Dvaravati flourished in the Mon country (present Thailand), and after the eighth that of Srivijaya in Sumatra, Java, and the Malay peninsula. A later arrival on the political scene were the Thais, who had been migrating into Siam from Yunnan in southwest China probably for a long time; they first became a power in the north in the twelfth century, and soon in the whole area.

In Cambodia—as in most other older countries—Hinduism had been the state religion from the very beginning. However, it took on a peculiar form which, though based on Indian ideas, had not been realized to that extent in India proper: the cult of the deified king and of his family. The lingam, phallic symbol of Śiva, was considered the vehicle of the very essence of royalty. It was the king who was venerated as Śiva (or as Vishnu); and later, during the second half of the twelfth century, when Buddhism had become the creed of the rulers, the king was sculptured in the attitude of the Buddha; his parents lent their features to the bodhisattva Avalokiteśvara and to Prajnaparamita—transcendental wisdom personified in a goddess. More even than their religion, the art of the Khmer developed in a sequence of styles entirely its own, which took it far away from its Indian origins. The particular genius of Khmer sculpture is evident, beyond the differences of costume or ornament and the reduced and purged repertory, in a more abstract treatment of the body and a noble, somewhat heavy dignity. But just as in the sculpture of India proper, the forms proceed from the heart, not from physical perception. The image is an outer vessel corresponding precisely to the inner vision of the divinity. Its beauty is a contribution to its magical force as a yantra, or utensil of worship—not for the enjoyment of the beholder.

*Head of a Hindu deity. Architectural ornament, Rajasthan, ix century. Height 19 inches  Rogers Fund, 1927*