

Cassandra Vaughan

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Buddhist Sculpture in Asia

Art plays a great role in most religions. It often serves to educate and to bring the practitioner closer to a religious goal. In Buddhism, a work of art often acts as a focus for meditation, which is a key element to practicing the religion.¹ Buddhists meditate in order to achieve enlightenment, which is, in one sense, the spiritual awareness of the impermanence of existence. Reaching enlightenment ends the cycle of birth, death and reincarnation for the individual. The term for this enlightenment is nirvana and the final state, Parinirvana, occurs when the physical body of an enlightened being dies. The historical Buddha, Shakyamuni, (ca. 556 – 483 BCE)² taught others his philosophies and passed on the religion. His followers had the opportunity to become enlightened, but some practitioners chose to delay their ultimate enlightenment to help humankind. These few are called *bodhisattvas*.³ These *bodhisattvas*, who are quite prevalent in Buddhist art, function as guides for Buddhist followers. In Buddhism artwork is used as a way to meditate on the ideas and philosophies of the Buddha by looking at the representation of him or the *bodhisattvas*.⁴

Much of Buddhist art is sculptural and the Buddha himself is one of the most important sculptural subjects. Depictions of him and the *bodhisattvas* are frequently seen in temples and city centers throughout Asia, with regional style changes resulting from the different art traditions and interpretations of Buddhism in an area. The core of beliefs, however, remains the same in India (where Buddhism began), Afghanistan, China, Japan, Korea, and Sri Lanka. The spread of Buddhism followed the path of the Silk Road, spreading to each of these countries

¹ O'Riley, 66.

² Mackenzie, 47.

³ O'Riley, 66.

⁴ Fisher, 8 – 9.

successively⁵. The basic iconography of the Buddha is similar in these regions. He usually appears with *mudras*⁶, a series of hand gestures that each signifies a particular spiritual message. Other symbols often accompany the Buddha in sculpture, such as the Wheel of Law, the *bodhi* tree, deer and lions. These are all part of the Buddhist teachings or are associated with the lives of Shakyamuni or other Buddhas, for example, when deer symbolize his sermon at Deer Park⁷. These qualities are very important to Buddhist sculpture as a method of teaching the beliefs to laypersons and serving as meditation tools.

Much of the sculpture from India has a particular style and tradition conveying the predominant Buddhist ideals; however there are significant differences in presentation. Across certain geographical areas, Indian art, in general, has a fleshy quality. Often the Indian sculptures seem to have very little underlying bone structure⁸. They express the meditative aspect of Buddhism, while other teachings are conveyed by the *mudras*. This is evident in the Seated Buddha from Sarnath (Figure 1), where the fleshiness causes the torso to appear broad



Figure 1. Seated Buddha. Indian. Gupta Dynasty, 4th - 7th century CE. Sandstone. 63 inches high. Sarnath, India: Archaeological Museum. <http://abm.ndirect.co.uk/leftside/artty/armatt.htm>.

⁵ O'Riley, 77.

⁶ Frédéric, 39.

⁷ Mackenzie, 55.

⁸ --, 55.

and the depiction is of the non-ascetic version of the Buddha. This sculpture represents some of the ideals of beauty in Indian art, such as an oval face, round eyes and a thick chest, typical of the Gupta style. In much the same way, during the Kushan Dynasty of India, artists abstracted the human form in order to direct attention to the face and hands of the figure⁹. This is difficult to see with the Seated Buddha from Mathura (Figure 2), with its hands and face missing. Even so, this concept is exhibited through other aspects of the sculpture. In both this and the first

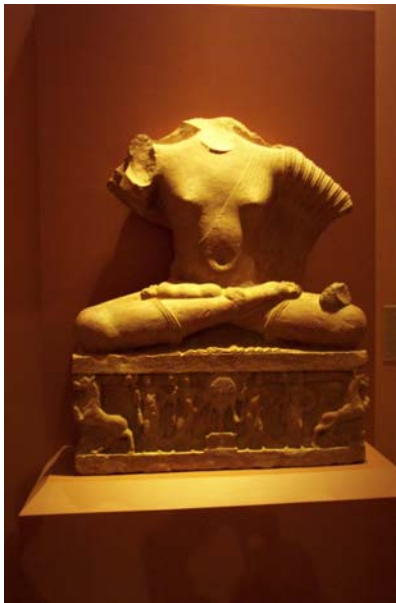


Figure 2. Seated Buddha. Indian. Kushan Dynasty, 1st century CE.
Red Sandstone. Mathura, India. Michael C. Carlos Museum.

Seated Buddhas (Figures 1 & 2) a relief carving on the base places the figure in context so that a specific message of the Buddha is conveyed. Other Kushan sculptures depicted with the seated posture, or meditative *asana*¹⁰, would have been shown with a *mudra* appropriate for their specific message. In contrast with the typical style is the Emaciated Buddha from Gandhara (Figure 3). This sculpture has a dramatic realism rarely found in Indian art even though it was made during the aforementioned era. It illustrates the severity of the Buddha's austerities, his practices of doing without material things, which according to Buddhist doctrine is supposed

⁹ Fisher, 55 – 56.

¹⁰ Frédéric, 55.



Figure 3. Emaciated Buddha. Indian. Kushan Dynasty, 2nd – 3rd century CE. Schist. 33.5 inches high. Gandhara, India. No author. (Website: [Ancient Empires.](#))

to bring the devotee closer to enlightenment. The figure incorporates the meditation *mudra*, with the hands laying face up in his lap (Figure 3). This Emaciated Buddha is an example of Roman realism which appeared briefly in Indian art.¹¹ This style did not spread as far into other cultures as the typical Indian style.

As Buddhism traveled across Asia, Indian styles were mixed with those of the culture that absorbed the religion. In Bamiyan, Afghanistan, very famous colossal Buddhas once existed. These frequently-photographed and somewhat-restored colossal images were destroyed in the year 2001 by the Taliban¹². The tallest of these, The Great Buddha (Figure 4), 173.8 feet tall,

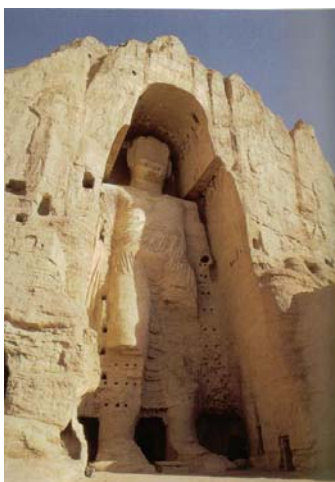


Figure 4. The Great Buddha. Afghani. 5th – 6th century CE. Rock with stucco surface. 173.8 feet high. Bamiyan, Afghanistan. (O’Riley, Ill. 3.14.)

¹¹ Fisher, 47.

¹² The Taliban is a “fundamentalist Islamic” group. O’Riley, 77.

carved into a cliff-side in Afghanistan and adorned with ropes (covered with stucco) to form the drapery folds. Gupta and Kushan elements are mixed here, in the fleshy body and the typical Indian drapery, which is strongly delineated and quite sheer. The image was, at one time, gilded and had a copper mask covering the face.¹³ These rich additions appear to reflect the importance of the end of the cycles of reincarnation.¹⁴

This style is contrasted in China by graceful forms. The statue of Avalokiteshvara (the compassionate bodhisattva, here as Guanyin) is a perfect example of this style (Figure 5).¹⁵ While quite naturalistic in general, it is also characterized by an elegant idealization of form.



Figure 5. Avalokiteshvara (as Guanyin). Chinese. Liao Dynasty, 10th – 12th century CE. Polychromed wood. 95 inches high. Kansas City, Missouri. (Fisher, Ill. 106.)

Avalokiteshvara is shown reclining, in the posture of royal relaxation¹⁶, on a rocky ledge, in a landscape. The form is soft and feminine, and somewhat elongated but it retains plausible proportions. The drapery, even though different from that of Indian sculptures, is exaggerated by curves and colors, which serve to secure the figure to the base visually. The bone structure of the figure is very obvious in the support provided by Avalokiteshvara's left arm. The face, as well as the torso, has become slender. This Chinese style of Buddhist sculpture is the most dramatic variation on the Indian standard.

¹³ Fisher, 51.

¹⁴ ---, 52.

¹⁵ Mackenzie, 95

¹⁶ Frédéric, 53.

Buddhism was transmitted to Japan from China along with certain elements of Chinese style. It also differs from the Indian sculpture that preceded it, in being more symmetrical at times with the human forms abstracted as in the Seated Amida at Kamakura (Figure 6). This



Figure 5. Seated Amida. Japanese. Kamakura period, 13th century CE. Bronze. 37.5 feet high. Kamakura, Japan. (Gowing, 341.)

enormous cast bronze has a clear sense of interior support, or bone structure. The teaching *mudra* here is reminiscent of the Indian Buddhas but has become geometric in its execution. The general function of the piece has also changed in that this Buddha is not just for meditative purposes, but also serves as a shrine for active worship. The Amida itself is hollow, with an image and shrine inside the head.¹⁷ Another example of Japanese symmetry is the *bodhisattva* Avalokiteshvara, (Figure 7) found in the Horyu-ji temple in Japan (also known as the Kuze



Figure 6. Avalokiteshvara. Japanese. Asuka period, 7th century CE. Polychromed wood. 77.5 inches high. Horyu-ji, Japan. (Mason, p. 82.)

¹⁷ Fisher, 161.

Kannon).¹⁸ It was carved almost entirely from one piece of wood, which has been painted and gilded. Its obvious symmetry is enhanced by the great precision in rendering the curls on the ends of the drapery. The jewel held by this *bodhisattva* conveys the ideas of Buddhism, symbolizing the treasures of Buddhism.¹⁹ This sculpture does not have a lot of realism and although the form itself has been stretched and flattened, the abstraction is dramatically different from that of Indian art. Such lengthening of the human form is evident in Korean art as well. The sculpture of the Bodhisattva Maitreya (Figure 8) is similarly elongated but with less



Figure 7. Maitreya. Korean. Old Silla period, 6th – 7th century CE.
Gilt bronze. 30 inches high. Seoul, Korea. (O’Riley, Ill. 5.6.)

symmetry than the Japanese *bodhisattva*. The body, in the posture of “the thinker”²⁰, and face are not very naturalistic but convey an absorption in meditation. The hand on the cheek shows thought and visually balances the crossed leg.²¹ The drapery folds here are similar to those of the Seated Amida (Figure 6), in that they are very evenly spaced and unnatural. The piece has an overall appearance of being stretched, which adds to the elongated look.

These Indian ideals of Buddhist sculpture also spread to other regions. In Sri Lanka,

¹⁸ Gowing, 336.

¹⁹ Frédéric, 71.

²⁰ Frédéric, 54.

²¹ O’Riley, 166 – 167.

artists took some of the qualities of Indian sculpture and transformed them. The Colossal Parinirvana in Polonnaruwa (Figure 9) has many of the same features as the Indian works of this

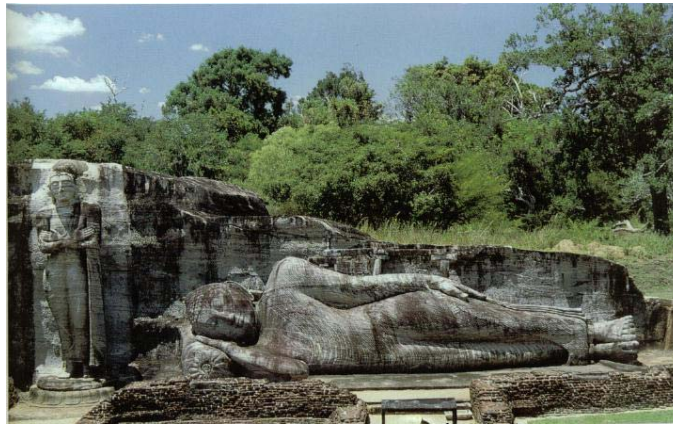


Figure 9. Colossal Parinirvana. Sri Lanka. 12th century CE. Rock. 23 – 26 feet high by 46 feet long. Polonnaruwa, Sri Lanka. (O’Riley, Ill. 3.17.)

subject. The Parinirvana is a specific moment in the life of the Buddha, the moment when he died and therefore ended his cycle of reincarnation.²² This rock-cut sculpture has the same serenity and abstracted form that is apparent in Indian art, but the drapery folds differ in that they are finer and more geometric.²³ Even though these basic Indian qualities influenced much of Asia’s Buddhist art, some stylistic details did not transfer to other regions as successfully as the religion itself did.

Throughout Asia, Buddhist art has common threads, which began, as did the religion, in India. The figures of the Buddha or the *bodhisattvas* are abstracted, which helps to convey a sense of meditation and spirituality. Along with many important differences, Buddhist sculpture maintains the symbols necessary to convey the important aspects of the belief system. Symbols of the tenets of doctrine are pervasive and are often evident in postures, signs, *mudras* and narrative imagery. The drapery is often reminiscent of Indian sculpture as well. However, major differences in style are seen in the abstraction of the form. While Indian sculptors often fleshed out the form, those in Japan, Korea, and China attenuated and stretched the figure. This elongation gives Buddhist sculpture in these regions a distinctly different appearance without

²² Frédéric, 92.

²³ Fisher, 71.

sacrificing the instruction of Buddhist doctrine. Buddhist sculpture serves to express specific spiritual lessons, regardless of the variations of different regions.

Figure List

Figure 1. Seated Buddha.

Indian. Gupta Dynasty, 4th - 7th century CE. Sandstone. 63 inches high. Sarnath, India: Archaeological Museum. <<http://abm.ndirect.co.uk/leftside/art/arnatt.htm>>.

This sandstone sculpture is from the Sarnath region of Indian, made during the Gupta Dynasty, and stands 63 inches high. It is more abstract than previous Buddhas from this region so that the viewer's attention goes to the face and hands and to the overall meditative sense of the piece. It is a very spiritual and serene work. The hands form the teaching *mudra*, corresponding to the scene of the Buddha's first sermon on its base. The figures there flank the Wheel of the Law, an element of the Buddha's teachings and the two deer symbolize the setting of the first sermon in the Deer Park.²⁴ The figure exemplifies the Indian ideals of beauty, the oval face, slim eyes, and powerful torso, while at the same time conveying a sense of peace and wisdom. The delicate drapery and is similar to 'wet drapery' of Classical Greece. The objects surrounding the Buddha include a halo, reflecting the universe, while wisdom-bearers descend from above and the Buddha is flanked by winged lions, as signs of royalty. Altogether, the Buddha sits in the midst of a chaotic world while he retains inner peace.

Figure 2. Seated Buddha.

Indian. Kushan Dynasty, 1st century CE. Red Sandstone. Mathura, India. Michael C. Carlos Museum.

This statue from Mathura, India was created during the Kushan Dynasty, in a style typical for the period in that the Buddha has a boneless form that seems somewhat abstracted. Although the arms and hands are missing it may be inferred from related works that the right hand of this statue would have presented a *mudra* while the left would have rested on the figure's knee. The

²⁴ Mackenzie, 57.

drapery has been delineated but is still similar to the sheer drapery found on other Indian Buddhas. The relief carving on the base shows *bodhisattvas* carrying lotus-branches and gathering around the bodhi tree, under which the Buddha achieved enlightenment. Such sculptures are meditative tools with which Buddhists try to attain the same spiritual knowledge as the Buddha attained. Even the scene below communicates a message to the viewer, showing the popularity of Buddhism and the followers' devotion. Very little is known about this piece specifically. However, much can be deduced from other Kushan sculptures. Typical Kushan Buddhas have broad shoulders and have specific elements identifying the figure as the Buddha. Many of these characteristics, which include a top-knot, a third eye or elongated earlobes, cannot be seen on this Buddha, as they are found on the head. This sculpture is identified as a Buddha because of the images below the figure.

Figure 3. Emaciated Buddha.

Indian. Kushan Dynasty, 2nd – 3rd century CE. Schist. 33.5 inches high. Gandhara, India.

No Author. Ancient Empires of the Sub-Continent, The.

This Buddha from Gandhara, India is also from the Kushan Dynasty, has the Gandharan style influenced by Roman art. The realism favored by the Romans is seen in a dramatic realism which is seldom found in Indian art. The emaciated body illustrates the austerities practiced by the Buddha and the meditation *mudra*, assist a meditative life. The depiction on the base of the figure attests to the conversion of other peoples to Buddhism, shown through the fire altar flanked by devotees. The fire altar is more typical for the Zoroastrians, than Buddhists. The word *tapas*, in Sanskrit, has two meanings: fire and the deprivation of the body for religious or magical gain.²⁵ The fire might symbolize the Buddha's practice of austerities in the same way the bodhi tree illustrates his enlightenment. This scene on the base, along with the severity of the

²⁵ Snellgrove, 106.

image of the Buddha, shows the viewer that Buddhism was popular and that renouncing material effects could, with the appropriate meditation, lead to enlightenment.

Figure 4. The Great Buddha.

Afghani. 5th – 6th century CE. Rock with stucco surface. 173.8 feet high. Bamiyan, Afghanistan. (O’Riley, Illustration 3.14.)

The Great Buddha was a dominating structure at Bamiyan. However, in 2001 CE, the Taliban, an Islamic sect, destroyed it along with several others at the same site. These were the tallest Buddhas in the world until their destruction. This 173.8 feet tall Buddha was once gilded with a copper mask covering the face. The drapery was formed using ropes and stucco, retaining Gupta and Kushan-Dynasty elements. The mandorla surrounding the entire body was lined with frescos, above the Buddha’s head there were images of the sun. The frescos were not typical of the Indian style, but followed the Persian tradition more closely. The embellishments on this Buddha abstract the traditional meditative quality of the Buddha, giving him a royal appearance. The Great Buddha seemed to show the importance of heaven and the rich rewards expected to be at the end of the cycles of reincarnation. This Buddha was so popular that it was reproduced on a small-scale as souvenirs for Chinese travelers.²⁶

Figure 5. Avalokiteshvara (as Guanyin).

Chinese. Liao Dynasty, 10th – 12th century CE. Polychromed wood. 95 inches high. Kansas City, Missouri. (Fisher, Illustration 106.)

Avalokiteshvara appears different in many cultures. In China, he has a different appearance with a feminine form. As the savior *bodhisattva*²⁷, Avalokiteshvara is compassionate, which may be one reason for the softer appearance. This statue is carved of wood and painted. Its form is

²⁶ Lee, 132 – 133.

²⁷ Fisher, 118.

idealized and thin and relaxed in the posture of royal ease, popular in Chinese art. This relaxed pose creates a compositional contrast between the vertical left side and the angular right side. The fabric serves to unite the figure to the rock-like base, which is representational of Avalokiteshvara's mountain home. This Guanyin is at one with nature, which is conveyed through the rocky landscape. In China, Avalokiteshvara is referred to as the Water and Moon Guanyin expressing the idea that reality is as illusory as the reflection of the moon on water.²⁸ The overall composition is open and airy, emphasizing the relaxed nature of Avalokiteshvara.

Figure 6. Seated Amida.

Japanese. Kamakura period, 13th century CE. Bronze. 37.5 feet high. Kamakura, Japan. (Gowing, 341.)

The Seated Amida is a specific Buddha in Buddhist cosmology. Cast in bronze in 1252, it stands 37.5 feet tall and is hollow to allow Buddhist followers to go inside to a shrine housed in the head. Once enclosed within a temple, it is now in open air. This work is typical of the Kamakura and Nara periods in Japan, and reminiscent of the Tang Dynasty style in China through composure and proportion.²⁹ Amida displays the meditation *mudra* and the signs that this is indeed the Buddha: the *urna*, or dot on the forehead and the *ushnisha*, or knot on top of the head, for example.³⁰ The symmetrical drapery is somewhat more awkward than typical Indian drapery. The body is more geometric yet the overall composition is quite fluid. The bone structure of the form is clear, even through the flesh. The face is also distinctly Japanese: more sharp and flat than the softer Indian features. These qualities illustrate how the fundamental ideas of Buddhism traveled across region but the artistic style was adapted to suit local and regional preferences.

²⁸ Mackenzie, 96.

²⁹ Fisher, 161.

³⁰ Frédéric, 78.

Figure 7. Avalokiteshvara.

Japanese. Asuka period, 7th century CE. Polychromed wood. 77.5 inches high. Horyu-ji, Japan. (Mason, 82.)

Avalokiteshvara, one of many *bodhisattvas* in Buddhism, is the savior *bodhisattva* and his gentle manner is evident in the inward smile on the face. This sculpture is carved from one piece of wood, with only the ends of the cloth, crown, and halo added. Entirely gilded, its carving follows the tradition of other Japanese *bodhisattvas*. As with most, this figure has many worldly embellishments, such as gilt bronze crown, inlaid with jewels and jade. The lips are painted red below the blue mustache. The linear drapery pattern is carved in low relief and the figure is in the round but is extremely flat. The proportions are elegant yet exaggerated. The thin body shows little of its skeletal structure. The face is narrow with round, full features. The stylized hands hold a jewel, as a symbol of the Buddha. This sculpture has very little in common with the typical Indian images of *bodhisattvas*. The elegant elongation typical of Japanese art is obvious in this sculpture.

Figure 8. Maitreya.

Korean. Old Silla period, 6th – 7th century CE. Gilt bronze. 30 inches high. Seoul, Korea. (O'Riley, Illustration 5.6.)

Maitreya, one of the Buddhist *bodhisattvas* is a future Buddha, who teaches the path of enlightenment to the world. This sculpture is refined and elongated in a style similar to those of Japan and China. However, the Korean style is more energetic. The statue is serene, like most Buddhist meditative sculptures, with tranquility shown through the body and face. The eyebrows, eyelids and mouth are peaceful. Along with the entire face, they are very thin; this serves to exaggerate the length of the face. The pose with the hand on the cheek (pose of the

“thinker”³¹), indicates calm meditation, thoughtfulness, and strength. The fabric reflects the meditative qualities of the piece through repetition and flowing lines. The proportions here again are very different from those of Indian sculpture. The limbs and torso are long and thin, and the overall length of the work is increased by the crown. These elements give the Korean Maitreya an elegant appearance that is decidedly Buddhist.

Figure 9. Colossal Parinirvana.

Sri Lankan. 12th century CE. Rock. 23 – 26 feet high by 46 feet long. Polonnaruwa, Sri Lanka. (O’Riley, Illustration 3.17.)

The Colossal Parinirvana is a rock-cut statue of the Buddha at his death: the moment of Parinirvana. It illustrates a direct path towards Buddhist truths. There is an overall majesty to the work that may be influenced by its sheer size. It is an amazing 46 feet long. The double line of the drapery folds makes the work more energetic while retaining the gracefulness of Buddhist sculpture. However, the Sri Lankan style has a more focused energy than Indian sculpture. The body of the Buddha is still fleshy like those in India and it has very little sense of internal structure. This seeming lack of bones can be seen in the curve of the left arm of the Buddha; it curves as if there is no support for the muscles. That there is very little information on this Colossal Parinirvana seems to indicate that Sri Lankan art bears further investigation. The sculpture was created during the reign of Sri Lanka’s last monarch, Parakrama Bahul (ca. 12 c. CE), a period with of great artistic production.³²

³¹ Frédéric, 54.

³² O’Riley, 81.

Works Cited

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The Web Site. 10 Mar., 2003. Copyright 2000 – 2002.

<<http://www.storyofpakistan.com/articletext.asp?artid=A001&Pg=5>>.

This website was used for Figure 3: Emaciated Buddha. There was very little art history-related information on this site. It was an historical account of the Indian sub-continent; however the image was high-quality.

Division of Buddha Mind. 14 March 2003. <<http://abm.ndirect.co.uk/leftside/art/arnatt.htm>>.

This website was used for Figure 1: Seated Buddha. The information on this site consisted of new-age Buddhist philosophies; however the image needed was on this site.

Fisher, Robert E. Buddhist Art and Architecture. Thames & Hudson Ltd. London: 1993: 47, 50 -52, 55 – 56, 69 – 71, 118, 161.

This author has earned his PhD on the Buddhist art of China and India. His research provides a comprehensive guide to Buddhist art. The works of art in this book are from all areas of Asia which allows the reader to compare and contrast different regional views of art and Buddhism. This information is relevant because it illustrates how Buddhism has affected not just Asian art but the entirety of its culture.

Frédéric, Louis. Buddhism: Flammarion Iconographic Guides. Flammarion: Tours, 1995: 39 – 56, 71, 78, 92.

This book is an excellent source for the iconography of Buddhist art. Frédéric has written many volumes about Asia and the Far East. In this book, he has put together a wonderful collection of examples and meanings of different Buddhist symbols, from the basic mudras to the detailed deities in Buddhism. This information is very helpful with the

study of Buddhist sculpture because of the overwhelming amount of symbols within the Buddhist style.

Gowing, Sir Lawrence. A History of Art. Borders Press. Ann Arbor: 2002: 244, 336, 340 – 341.

This work is a broad history of art with many contributors. Sir Gowing was an art professor at the University College in London, England. He was the editor-in-chief for this book. The book looks at works of art from all cultures and periods. The information is broad but does go into specifics for a few pieces.

Lee, Sherman E. A History of Far Eastern Art. Harry N. Abrams, Inc. New York: 1973: 132 – 133, 146, 151.

Sherman E. Lee was the director and curator of Oriental Art at the Cleveland Museum. This source is very concise and goes into great detail with description and history of the works. The book contains many chapters on Buddhist art as well as chapters for each major region. It discusses all types of art from painting to rock-cut architecture.

Mackenzie, Lynn. Non-Western Art: A Brief Guide. Prentice Hall. Upper Saddle River: 2001: 55 – 56, 95 – 96.

This author, Lynn Mackenzie, as a professor of Non-Western art, wrote this book for students. She tries to put as much information as possible into one volume. She does not cover many works of art, but she provides substantial history for the culture that produced the chosen art. The text is separated into geographical areas instead of specific cultures, yet covers different religions accurately.

Mason, Penelope E. History of Japanese Art. Harry N. Abrams, Inc. New York: 1993: 78 – 80.

Penelope E. Mason has a PhD from New York University's Institute of Fine Arts and taught at Florida State University. This text covers Japanese art from 10,500 BCE – 1989 CE. Many works are discussed in depth along with Japanese concepts of religions such as Buddhism. Buddhism plays a large role in Japanese culture from the time of its arrival in Japan, which Mason expresses throughout the text. The image for Figure 7: Avalokiteshvara was acquired from this text.

Metropolitan Museum of Art, Arts of Korea, The. Copyright 2000 – 2003. The

Metropolitan Museum of Art. 25 Feb., 2003. <<http://www.metmuseum.org/explore/korea/Korea60.html>>.

This website was used for Figure 8: Maitreya. This is the official website of the Metropolitan Museum of Art, where the work is housed. The location, measurements, and time period were found on this page as well as an image of the work.

Michael C. Carlos Museum: Permanent Collection: Asian Art. Copyright 2003.

Michael C. Carlos Museum. 4 Mar., 2003. <<http://carlos.emory.edu/COLLECTION/ASIA/asia01.html>>.

This website is an official part of the Michael C. Carlos Museum which has in its permanent collection Figure 2: Seated Buddha. What little information there is about this piece came from this site. I found very little information on this work as it is locally owned by the Carlos collection in Atlanta, Georgia.

Nelson-Atkins Museum of Art: Asian Art, The. Copyright 1997. The Nelson-Atkins

Museum of Art. 28 Feb., 2003. <<http://www.nelson-atkins.org/collections/asian/detail/bodhisat.htm>>.

This website was used for Figure 9: Avalokiteshvara (as Guanyin). This comes from the website for the Nelson-Atkins Museum of Art, where the work is housed. The location, measurements and time period were found on this site along with an image of the piece.

O'Riley, Michael Kampen. Art Beyond the West. Prentice Hall. Upper Saddle

River: 2002: 77 – 78, 81, 166 – 168.

The author, Michael Kampen O'Riley, has a PhD in Art History from the University of Pennsylvania. In this text he discusses art in many regions, including Asia. Although the text is divided by geography, cultural notes clarify the respective philosophies relative to the region's art. O'Riley covers as much history and cultural context as possible for the specific works.

Sickman, Laurence and Alexander Soper. The Art and Architecture of China.

Viking Penguin, Inc. New York: 1968: 196 – 197.

Laurence Sickman was the Director of the Nelson Gallery of Art and Atkins Museum in 1953. Alexander Soper has his PhD from Princeton University. The text is a comprehensive collection of Chinese art. Many topics are discussed, including Buddhist art. Specific works are discussed in depth as well as they can be in such an extensive topic as Chinese art.

Snellgrove, David L. The Image of the Buddha. UNESCO. Tokyo: 1978: 101 – 102,

106, 197, 242, 297 – 301.

This text specifically covers Buddhist art. The title is misleading because the images are not limited to those of the Buddha; there are also images of *bodhisattvas*. The text is very specific and goes exhaustively into detail about many works of art. This is a very precise text and discusses a large geographical and cultural area.