

Book-Review

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INTERACTION BETWEEN BRĀHMANICAL AND BUDDHIST ART,

Edited by R.C.Sharma and Pranati Ghosal, Published by Jñāna-Pravāha, Varanasi, Acarya Narendra Deva International Research Institute of Buddhist Studies, Lucknow & D.K. Printworld (P) Ltd., New Delhi (Jointly), 2004 pp. XVII + 228, including visuals pp. 171-220, list of contributors pp. 221-22 and index., pp. 223-228, price Rs. 1000/-.

Both the Brāhmanical and Buddhist religions evolved in the same land and social milieu. Both adopted image worship, which reflects a great deal of thought and ideals, despite occasional rivalry and sectarian competition. However, both the religions are progenies of the same Mother culture. Hence these are essentially supplementing to each other. For producing such type of study, which emphasizes harmony in two religions, both the editors Prof. R.C.Sharma and Dr. Pranati Ghosal as well as the authorities of Jñāna-Pravāha deserve congratulations. Organizing such type of seminars and publication of their proceedings will certainly bring harmony among the religions in the modern world.

The book includes twenty research papers presented by eminent scholars on the subject. Chapter one deals with the introduction in which a complete picture on the subject has been sketched by the editor Prof. R.C.Sharma. Dr. N.P.Joshi in his article on 'Buddha in Brāhmanical Art and Architecture' gives an exposition on Buddha as one of ten incarnations of Viṣṇu and the Buddha in the Purāṇas. Dr. G.B.Deglurkar in his paper on 'Interactive Ultimate in the Brāhmanical and Buddhist Art' had discussed on religion and philosophy and art and architecture to visualize interaction between the two religions. Prof. K.K.Thaplyal in his article on 'Common Heritage of an interaction between Buddhist and Brāhmanical Art and Iconography' throws light on the symbols and motifs common to both the religions and labels them essentially as Indian symbols rather than Brāhmanical or Buddhist. Dr. Yogendra Singh in his paper on the influence of 'Nāga-worship in Buddhist Art' has shown the significant role of Nāgas in the history of religion and art in both the religions under study. Dr. Amar Singh on 'Some Glimpses of Interaction between Brāhmanical and Buddhist Art' throws light on the common architectural forms and their decorative motifs including gods and goddesses on the *stūpas*, rock-cut *caityas* and temples.

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Dr. Sheo Bahadur Singh in his article on 'Some Common Symbols and Motifs in Buddhist and Brāhmanical Art' observes on the importance of the lotus, the Pūrṇa Kumbha and the Cakra in both the religions. Dr. S.D.Trivedi in his paper on 'Brāhmanical Episode of Buddhist Art in Mathura' deals with a particular Brāhmanical episode, which became popular in Buddhist Art of Mathura in the Śuṅga-Kuṣāṇa age. Dr. Niharika and Ajay Srivastava in their article on 'Interaction between Buddhist and Brāhmanical Images in the Sarnath Museum' compares Buddhist gods and goddesses with Hindu gods and goddesses, for example, Vajrapāṇi with Indra, Avalokiteśvara with Viṣṇu Nīlakanṭha with Śiva, Vasudhārā with Lakṣmī, Mārīci with Sūrya, Jambhala with Kubera, Yamāntaka with Yama, Mañjuśrī with Brahmā, Vajraśārādā with Sarasvatī etc.

Dr. R. Nagaswamy presents a comparative study of Buddhist and Hindu Art as depicted in the literary sources. Dr. H.C.Das in his paper on 'Interaction Between Buddhist and Brāhmanical Art in Orissa- A General Survey' focusses on how Tantrism crept into these pantheons in Orissa and gives a few examples. Dr. T.K.Biswas in his article on 'In Quest of Śiva-Buddha Cult' opines that the Śiva-Buddha cult had become popular in the medieval period, the nucleus of which was formed in eastern India and then it migrated subsequently to Nepal and Indonesia. Prof. Gouriswar Bhattacharya in his paper on 'Vāsudeva -Viṣṇu - Padmapāṇi and Avalokiteśvara-Śiva' throws light on the similarity between Viṣṇu and Padmapāṇi and Avalokiteśvara and Śiva based on literary as well as iconographic evidences.

Prof. Kamal Giri and Prof. M.N.P. Tiwari in their article throwing light on the 'Concept and Iconography of Buddhist Goddess Parṇaśabarī' explains her association with Brāhmanical goddess Śītālā which is one of the unique examples of positive interaction between Hinduism and Buddhism. Dr. Falk Reitz illumines the Pañcāyatana complexes of Buddhist and Brāhmanical pantheons in his paper entitled 'Exchange of Formal Concepts between Buddhist and Brāhmanical Pañcāyatana complexes'.

Prof. Enamul Haque dealing with the 'Interaction between Buddhist and Brāhmanical Art', discusses evidences from Bengal during Mauryas, Śuṅgas, Kuṣāṇas, Guptas and Pālas.

Dr. Gerd J.R.Mevissen depicts 'Sūrya-Candramaṇḍalas in the Art of Nepal' and submits a survey of various *maṇḍalas* from 14th century onwards and cites their association with the Brāhmanical and Buddhist religions.

Dr. Ineke Van Put in her paper on 'The Bhāgavata Purāṇa and the later

Descriptions of Buddhist Hell' discusses a number of offences leading to Hell alongwith Hell structure, and their names. Dr. Charles Willemen in his article on the 'Xie He's' Liu Fa (Six Rules of Art) and Buddhist Paintings' discusses the six rules of art available in Indian as well as Chinese literature for making an image and their similarity and dissimilarity.

Dr. Preety A. Trivedi in her article on the 'Interaction between Buddhist and Brāhmanical Art' has brought out the historical development of art in both the religions in the far eastern perspective.

The book incorporates a good number of papers dealing with philosophical and artistic interaction between Brāhmanical and Buddhist cults for over a millennium. It has been dedicated to the renowned Indologists Prof. Herbert Härtel and Dr. Gourishwar Bhattacharya, which is most befitting recognition of the scholars. The book scores in the superb treatment of the subject - literary output, arrangement of the theme in chronological sequence and nice arrangement of index and photographs.

The book under review is indispensably useful to the scholars and the students researching on ancient Indian art and architecture, specially in terms of harmony and mutuality.