

## CHAPTER VII

### CONTROVERSIES IN THE ICONOGRAPHY OF MAITREYA

In the study of Buddhist iconography, there are a few peculiar iconographical features that has been frequently related to Maitreya. They are namely :

- a) Contemplating attitude, or ardhaparyankāsana with the right hand touching the cheek.
- b) Paryankāsana or cross-ankled with dharmacakra pravartana mudrā.
- c) Pralambapādāsana with dharmacakra pravartana mudrā.
- d) Bejewelled Buddha or crowned Buddha.

The present chapter is devoted to examining the above iconographical features in connection with Maitreya.

#### VII-1. THE CONTEMPLATING BODHISATTVA

Precisely called as 'contemplating' or 'pensive', the Bodhisattva iconography in such cases will have the following characteristics. The left leg should be pendant, while the right one is folded across the lap and rest upon the left knee. The left foot is represented with sandals while the crossed leg is seen without one, but the foot wear is seen placed on the foot rest below. The right arm bent

at the elbow rest upon the knee of the bent leg and generally touches the cheek with fingers. The left hand rests on the left thigh. This type of Bodhisattva has been often considered as the Future Buddha, Maitreya. Main reason for relating the above type of Bodhisattva image with Maitreya is based on the relative evidence that the contemplating Bodhisattva has been popularly worshiped as Maitreya in Far Eastern countries, like China, Korea, and Japan(1).

In India, this type of Bodhisattva figures manifested in the art of Kushana period, around the late second or the early third century A.D. in the regions of Mathura and Gandhara. Although many images in contemplating pose have been found which are identified as Maitreya by inscription in the Far Eastern countries, none of the similar images in India is found having any inscriptions(2). As a result the identification of the deity has<sup>to</sup> depend totally on the iconographical characteristics of so far known Bodhisattvas.

Perhaps, the earliest representation of the so-called contemplating Bodhisattva may be the tiny example from Mathura, now in the Indian Museum, Calcutta(fig. 324). The image is badly damaged and the right arm and the right leg are broken away completely. The remaining part, however, clearly reveals that the image was in the so-called 'contemplating' pose, for there is a mark of a finger tip on the right side of the cheek, and there is a sandal meant for the right foot, which is depicted on the footstool in front

of a wicker platform(3). Other characteristic features are; the big nimbus, the cockeyed design of the headgear, an urṇa in between the eyebrows, the Bodhisattva ornamentation, an uttariya, and the zigzag folds of dhoti. The right hand might have been placed on the broken right leg.

An easy reading of the image as Maitreya is impossible since it lacks a kamaṇḍalu which is the undisputable element in Maitreya iconography during the Kushana Mathura school of art. At the same time what is an extra feature here is the headgear decorated with cockade. This, however, is not exactly a turban, but the cockade is held in position with a thin band which is tied around the head and most of the hair is visible from all sides.

If we consider the headgear as a turban, the image could be identified either as the Bodhisattva Siddhārtha or as Bodhisattva Padmapāṇi and not as Bodhisattva Maitreya. It is, however questionable whether the Bodhisattva Siddhārtha had ever appeared alone other than in a narrative format in the art of early period Mathura school. It is only from the region of Gandhara that have the representation of the Bodhisattva Siddhārtha in the type of single image(see fig. 106).

If we want to read this image as Avalokiteśvara, in the present state of our knowledge we do not have adequate evidence to prove whether this deity had been recognized in the Kushana Mathura. The proper iconographical features of Avalokiteśvara in this school are yet to be sorted out.

The best preserved image in the contemplating attitude from Mathura is perhaps that in the Kronos Collections, New York (fig. 325). A big nimbus, most of which is broken now, still reveals an elaborate decoration that is often found in the Kushana Mathura school. The right hand touches the cheek with extended index and middle fingers, while the left hand resting on the thigh is without any attribute. The sandals are designed in the familiar shape observed in the art of Gandhara. This feature has attracted some scholars to propose the hypothesis that the iconography of the contemplating Bodhisattva has derived from Gandhara(4).

Above all, what is most important in this image is the presence of a tiny Buddha image within the cockade design of the headgear. The Buddha image is in padmāsana posture with dhyāna mudrā; both of which are peculiar features of the Dhyāni Buddha Amitābha. Due to the appearance of such an emblematic image, the identification of the Bodhisattva image has been almost unquestionably related to Avalokitesvara, that is as the Dhyāni Bodhisattva of Amitābha Buddha. Such identification, however, needs a more careful consideration with in following lines. To begin with, the image here does not show the specific iconography of Avalokitesvara, such as the turban for headgear or a lotus flower. Secondly, we do not precisely know as to when the proper iconography of Amitābha Buddha have been introduced. It is generally accepted that the Amitābha Buddha with a proper dhyāna mudrā appears as an emblem of

Avalokitesvara only during the later Gupte period(5). Thirdly, the type of the headgear as seen the fig. 324, is not the same turban type shown with the Avalokitesvara images of Kushana period.

On the contrary, many features of the image have close resemblance to the Maitreya iconography of the period. As discussed in the third chapter, Maitreya has often been represented with a crown so as to emphasise the celestial nature of the deity, who theologically is the ruling Bodhisattva of the Tushita realm(see the figs. 20-27). The various types of crown seen in the Kushan Mathura school of art (figs. 23, 25 and 41) testify that the cockade type of headgear of the present image is another version of Maitreya's usual headgear. The small buckle at the centre of the headgear in the figs. 24 and 25 might have been modified and enlarged so as to assume the appearance of the cockade shape as shown in the fig. 41 as well as in this work. Similar closeness of the above works with the figs. 25, 41, 324 and 325 can also be seen in the treatment of the face and ornamentation; especially the style of the unusual type of earrings can even lead us to imagine that they might have been carved in the same workshop(6).

The presence of the tiny Buddha figure in the context of the Maitreya iconography has been interpreted either as symbolizing his inheritance of Buddhahood from the Śākyamuni Buddha or Maitreya's future career as a designated Buddha(7). The ~~as~~ representation of Maitreya in the form

the contemplating Bodhisattva may have been based on a similar idea that is relating to dhyāna mudrā. The dhyāna mudrā in the image of Maitreya symbolizes his present state as an yet to be Buddha, i.e. Bodhisattva who still has to struggle for the achievement of enlightenment. Such a concept might have further developed with the belief that Maitreya is already a celestial Bodhisattva ruling over the Tushita heaven. The contemplating Bodhisattva might have been introduced to convey the above two meanings; i.e. not only meditating Bodhisattva but also a regal Bodhisattva.

From the region of Gandhara too there are many images of the contemplating Bodhisattva, however, there are no positive evidence to connect this type of Bodhisattva to Maitreya. On the contrary since many of them hold lotus flower in the left hand, they could be considered as Avalokitesvara Padmapāṇi.

An image in the National Museum, Delhi(fig. 326) is one of rare example of contemplating Bodhisattva from Gandhara without any attribute. Except for the right hand, the sculpture is reasonably well preserved. A small mark on the right side of cheek indicates the place where one of the fingers of the right hand might have originally touched. The left hand is brought to the front of the folded right leg, as if to hold the fold of the garment, whereas in the Mathura sculpture discussed above(fig. 325) the hand is placed on top of the left thigh. The headgear of the image clearly demonstrates its difference from the ordinary turban

type that is seen in the images of Bodhisattva Siddhārtha or Bodhisattva Avalokiteśvara in Gandharan art. The cockade design is simply held here by a few thin bands and most of the hair is visible from the sides. This feature could be taken as a strong indication of the image being Maitreya whose iconographical feature in the well established images is characterized by bare hair arrangement. Maitreya image of the fig. 119 offers us a clue that even the sculptures of Maitreya ~~too~~ had been attributed with a sort of headgear with cockade design. However, it may be remembered that the deity had never been depicted with a turban.

While reading such images, caution should be maintained, since there are some examples having similar type of headgear being Bodhisattva Siddhārtha. A relief, representing the life story of the Sākyamuni Buddha, from Mohammed Nari, now in the Lahore<sup>e</sup> Museum (fig. 327) has a contemplating Bodhisattva image in one of the compartments. Here, the contemplating Bodhisattva, is attended by three figures, two of which may be Suddhodana, Siddhārtha's father, and an attendant of the prince. Such a reading seems to be probable when we compare this representation with the First Meditation of Siddhārtha (fig. 105). In both the cases the prince Siddhārtha is seated under a tree, which may be the jambo tree under which the prince did the First Meditation(7).

Another version of the contemplating Bodhisattva in the art of Gandhara is the 'lotus-holding' type. Nearly a dozen

of Bodhisattva images in the contemplating attitude and holding a lotus flower in their left hands have been noticed(8). Among such examples are the one from the Henry Trubner Collection(fig. 328) and another in the Indian Museum, Calcutta(fig. 329). Both of them are nimbated, and hence their divine status is evident. The former has a flame-like design round the nimbus which may indicate the date of this work as belonging to third century A.D. This image is evidently that of Bodhisattva Padmapāṇi, since he holds lotus in the left hand.

The meaning of contemplating Bodhisattva Padmapāṇi may be explained in Grunwedel's words; "he (Padmapāṇi) labours to do away with all suffering and all sorrow in all the domain of creation, so that hell is emptied. Then he returns to his throne, but soon again he sees misery and hell being filled once more. Out of grief his head bursts"(9).

The tradition of this type of Padmapāṇi had survived for long and was inherited by the artists of Kashmir. A bronze image in the Metropolitan Museum of Art(fig. 330) is one such Kashmiri products. The right hand is raised to the shoulder and the index finger points to the face and the left hand holds a stem of a fully bloomed lotus flower. The right leg is kept folded on top of the stool, while the left leg is kept pendent. On top of the hair arrangement is a tiny image of Amitābha Buddha. These two features undoubtedly indicate the image being Padmapāṇi Avalokiteśvara. Other



features, like an ajina on the left shoulder, and the absence of ornamentation, might have been derived from the Eastern Indian school, while the posture could have been evolved from Gandharan tradition.

To sum up, the iconography of contemplating Bodhisattva appears simultaneously at both the schools of Kushana dynasty almost simultaneously in the mid-second century A.D. This type was used for the Maitreya images alone at Mathura, whereas in Gandhara it was used not only for Maitreya (fig. 326) but also for the Bodhisattva Siddhārtha (fig. 327). In Gandhara around the beginning of the third century A.D., this particular attitude seems to have employed only for Bodhisattva Padmapāṇi, and thenceforth Avalokiteśvara becomes most characteristic deity to be depicted in the contemplating attitude as seen in the fig. 328-330. In China, Maitreya had been popularly represented in this particular posture until the end of the T'ang period, understandably following the early tradition of the Kushana Mathura. This is rather surprising since we know that it was the art of Gandhara which had much close connection with that of China. Further, it may be kept in mind that the cult of Maitreya was at its height in China until the end of the T'ang period, after which Amitābha cult largely deriving from Gandhara took over the popularity of Maitreya.

#### VII-2. THE CROSS-ANKLED BODHISATTVA

It has been generally believed that the Bodhisattva image, seated in the so-called crossankled posture with the hands in dharmacakra pravartana mudrā is a typical attitude of Maitreya in the Tushita heaven(19).

According to Soper (11) and Ingholt(12) the cross-ankled posture had been used in the representation of Sasanian kings during the early centuries of the Christian era. Saunders(13) and Rosenfield(14) point out that this posture is a variant of the pralambapādāsana seen in the Kushana royal portraits. Despite the slight differences in their opinions they agree upon the fact that the posture is related to kingship.

A sculpture depicting a seated figure in the Prince of Wales Museum(fig. 331) has all the iconographical characteristics of this peculiar type of Bodhisattva. The Bodhisattva is seated on a stool, the legs are kept downwards and crossed each other at the ankle level. The feet are bare without sandal and placed on a much smaller footstool.

The Bodhisattva here displays dharmacakra pravartana mudrā in the typical Gandharan type. The hair is arranged in the top-knot type in the typical Gandharan manner. Even though the kamaṇḍalu is absent, the top-knot hair type alone can be indicative of his identity as Maitreya. As mentioned earlier, kamaṇḍalu, one of the most important attributes of Maitreya becomes absent in one condition, that is when the image displays dharmacakra pravartana mudrā(see the figs.

89, 90, 116 and 125). Similarly, Bodhisattva figure, in the Lahore Museum(fig. 332) can be identified as Maitreya for it has bow-knot hair arrangement that is closely related to the Maitreya iconography in the art of Kushana Gandhara.

It should, however, be noted that it is not only dharmacakra pravartana mudrā that is seen along with the cross-ankled Bodhisattva but also abhaya mudrā or the gesture of 'acceptance' that is found. When Maitreya appears with the last two mudrā he would carry a kamaṇḍalu in the left hand. A Buddha image in the Government Museum, Madras(fig. 333) has a seated Maitreya image on its pedestal. Here, Maitreya is seated in the cross-ankled posture and is flanked by four devotees. Unlike other cross-ankled images of Maitreya, the right hand is raised in the gesture of 'acceptance' or 'magnanimity'. In Gandharan art, this mudrā has been closely related with Maitreya(15). Another clue indicating the identification of the image is the kamaṇḍalu which is held in the left hand.

The most definite evidence of such image being Maitreya comes from a broken stele in the Lahore Museum(fig. 334). In the lower register of the Buddha stele is a representation of the Mānushi Buddhas which includes a Bodhisattva and five images of the Buddhas. There must have been two more figures of Buddhas on the broken side, making a total of Seven Past Buddhas. Maitreya appears at the right end of the group and is seated in the cross-ankled posture(16). He has the usual top-knot type of hair arrangement almost

identical with that of his companion Buddhas. Here, what is worth taking note of is the left hand of Maitreya holding a kamaṇḍalu, which is a sure indication of the image being Maitreya.

Almost identical posture is also noticed in the Maitreya image represented as an attendant of the Buddha in a Buddhist triad now in the Peshawar Museum (fig. 335). The triad is composed by a seated Buddha in padmāsana with dharmacakra pravartana mudrā, and a contemplating Bodhisattva on his right and a cross-ankled Bodhisattva on the other side. The Bodhisattva in the cross-ankled posture is undoubtedly Maitreya for the bow-knot hair arrangement and the kamaṇḍalu in the left hand. Here, his right hand displays abhaya mudrā. His counterpart Bodhisattva may be Avalokiteśvara since he is shown as contemplating Bodhisattva which is most popularly represented in the Kushan Gandhara school of art (17). His turbaned headdress is also indicative of the above reading.

Another very important example regarding the identification of the so-called contemplating Bodhisattva along with the cross-ankled Bodhisattva<sup>is</sup> found from Loriyan Tangai, now in the Indian Museum (fig. 336). On the right side of the Buddha is a seated Bodhisattva in the cross-ankled posture, while the Bodhisattva on the left side is seated in the contemplating posture. The former Bodhisattva may be identified as Maitreya for the image has top-knot type of hair arrangement and the kamaṇḍalu in the left hand,

while the latter may possibly be that of Bodhisattva Avalokiteśvara for he has turban headdress and the left hand holds what looks like a purse. Evidently in the late phase of the Gandharan art, the cross-ankled posture seems to have developed in connection with Maitreya, while the contemplating posture seem to have been more closely related to Bodhisattva Avalokiteśvara.

However, not only cross-ankled posture combined with dharmacakra pravartana mudrā indicate Maitreya's identity, but the same posture in combination with abhaya mudrā or the gesture of 'acceptance' also can indicate the deity being Maitreya. Indeed, the latter two mudrās are more frequently observed in combination with cross-ankled posture. Moreover, the general assumption that this particular attitude in combination with dharmacakra pravartana mudrā is the indication of Maitreya being in the Tushita heaven seems to be incorrect and needs a revision. As has been illustrated in the figs. 79 (in which Maitreya appears in padmāsana) and 126 (in which Maitreya appears in the gesture of acceptance) it is neither the dharmacakra pravartana mudrā nor the cross-ankled posture that are the indication of Maitreya being in the Tushita heaven. Thus, the cross-ankled posture in connection with the location of his being should not be overemphasized. In the religious sense, every place becomes Maitreya's realm Tushita wherever Maitreya image is installed.

Another important point regarding the cross-ankled

Bodhisattva is that this gesture is not only reserved for Maitreya but also, at least in some cases, used for the Bodhisattva Siddhārtha. For instance, a seated image in the National Museum, New Delhi (fig. 337) may possibly be identified as the Bodhisattva Siddhartha. The image here has all the elements, i.e., the bodhisattva attire, dharma-cakra pravartana mudrā, and cross-ankled posture, that have been related to Maitreya. However, the image here is shown with a rather unusual turban for the image being Maitreya. Such turban type has been better understood as a feature for the image being Bodhisattva Siddhārtha or Avalokiteśvara in Gandharan art.

The identity of such image type as the Bodhisattva Siddhārtha is suggested by the relief found at Karmar, now in the Lahore Museum (fig. 338). The remaining part contains five sections representing the events from the life of the Sākyamuni Buddha (18). At the lower most section is a cross-ankled Bodhisattva surrounded by a group of devotees. It is rather difficult to say precisely what event it may be representing. However, it does not seem to be a representation of any heavenly place, since the attendants here are ordinary beings who have brought a gift to the princely Bodhisattva, who is in a turban headdress. Considering the whole subject matter relating to the life of the Sākyamuni Buddha, one may safely identify the cross-ankled Bodhisattva here as the prince Siddhārtha.

Looking at the Mohammed Nari stele of the fig. 127, one

can find a repetition of the cross-ankled Bodhisattvas, four times in the middle row; two in an architectural setting and two near the garland holder. Although the identification of each Bodhisattva seems impossible, for they have no distinguishable features. With this example we can at least be sure that the cross-ankled posture is used for other Bodhisattvas as well other than the Bodhisattva Maitreya and Siddhārtha. In the fig. 126, too, we can find a few contemplating Bodhisattvas in the middle compartment, the representation of which we argued as Maitreya's earthly realm Ketumati(19). In the figs. 126 and 127, such posture seems to have been used as the seated posture of Bodhisattvas. Despite slight differences the posture seems to be more or less the same, but clearly differentiated from the padmāsana of the Buddha images.

Thus, the so-called cross-ankled posture should be understood as one of the variations of Bodhisattva's sitting attitude invented by Gandharan artist to distinguish Bodhisattva's state as secondary figure, perhaps, who learns the Dharma from the Buddha whose posture had been stereotyped either as padmāsana or as pralambapādāsana. The posture was preferably, though not exclusively, used for Maitreya with combination of the hand gestures, abhaya mudrā, the mudrā of 'acceptance', or dharmacakra pravartana mudrā. This peculiar type of posture seems to have not gain<sup>ed</sup> popularity in India proper, whereas Chinese artist took a great interest in this type of Bodhisattva(20).

VII-3. BUDDHA WITH PRALAMBAPĀDĀSANA AND  
DHARMACAKRA PRAVARTANA MUDRĀ

A seated Buddha image from Gandhara, now in the British Museum(fig. 339) is perhaps one of the earliest representation in the so-called 'European posture' or the pralambapādāsana. The upper half of the body shows the typical image of the Buddha in the Gandharan style; i.e. a big nimbus, the wavy hair, well defined facial expression, the double line folds, and typical arrangement of the dharmacakra pravartana mudrā of Gandharan school(21). Unlike the usual padmāsana in combination with the dharmacakra pravartana mudrā, the Buddha here is seen seated on a stool, and the legs are kept pendent, with the feet resting on a small foot stool. In Sānskrit this posture is called either as 'pralambapādāsana' or as 'bhadrāsana' both of which mean seated with extended legs. Seckel suggests that the pralambapādāsana symbolizes a call to action and manifestation as supposed to the meditation and withdrawal signified by the meditation posture(22). In conjunction with the dharmacakra pravartana mudrā, this posture is often claimed to be a distinctive iconographical element for Maitreya. Already in the begining of the present century, Grunwedel suggested that the images with this particular attitude may be identified as Maitreya(23). Rosenfield is of opinion that this posture was used for images of Maitreya



especially when they were intended to proclaim his spiritual majesty(24).

J. Huntington even suggests that, in some occasion such type of image could be a dual image of Vairocana-Maitreya(25). On the other hand Snellgrove gives a different opinion that this attitude represents the / Sākyamuni Buddha or the Dhyāni Buddha Vairocana(26). According to him, the identification depends on the intentions, whether related to Theravāda interests or Mahāyāna interests, of those who set up the image. Except Snellgrove's opinion, all others base their opinion largely on inscribed works of the Northern Buddhist countries(27). Another theory that might have helped above assumptions may be, as Saunders has suggested, that the dharmacakra pravartana mudrā is reserved to the exclusive use of the Buddhas with one exception that is for Maitreya, who will propagate the Buddhist doctrine following the / Sākyamuni Buddha(28). Accordingly, Saunders states, "Thus in India this mudrā is associated with Maitreya, especially when he is seated on a throne, his legs pendant in front, in the so-called 'European attitude', a characteristic position of this divinity"(29).

Appearing around the <sup>u</sup> fourth century A.D. in the region of Gandhara, this type of Buddha got wide popularity during following centuries through out India(30). However, there seems to be no positive evidence or iconographical element with which the Buddha images in pralampādāsana and

dharmacakra pravartana mudrā may be interpreted as Maitreya. There are neither a single image of this type of Maitreya identifiable Maitreya by inscription, nor there are any textual evidence for such an identification.

On the contrary, there are many evidences which go against such an assumption. A stone medallion on a cross bar from Amaravati, which probably belongs to the third century A.D.(fig. 340) has a seated figure in pralambapādāsana and dharmacakra pravartana mudrā, at the center and a group of attendant figures around him. Sivaramamurti suggests this as a representation of Vidhurapaṇḍita(31). He reads the central figure as that of Vidhura who preaches to the king of the nāgās and his queen, who are shown at both sides of the enthroned central figure, and the above much damaged part as the arrival of Vidhura with the Yaksha Punaka on the horse, and dwarfish followers(32). Despite the possibility of another interpretation of the relief as a representation of Maitreya's realm Tushita, Sivaramamurti's reading seems to be more appropriate.

In the Western Deccan, we have a vast number of depictions of Mānushi Buddha groups, in which all the past Mānushi Buddhas except the Future Buddha Maitreya are shown in the pralambapādāsana with dharmacakra pravartana mudrā(as for the examples the figs. 161, 162, 165, and 168). In such cases the posture do not imply specific connection with the /Sākyamuni Buddha or with Maitreya, but is used for all the

past Buddhas.

There are also some implications that this posture is used for the Dhyāni Buddhas. For example, a maṇḍala of five Buddhas on the left wall of Cave 90, Kanheri(fig. 341) shows two Buddha images in the pralambapādāsana and dharmacakra pravartana mudrā. If we accept the representation as the Five Dhyāni Buddhas, then we have here an evidence that the posture is used distinctively for both Mānushi or Dhyāni Buddhas.

According to J. Huntington's suggestion or more correctly according to Singon tradition, the seated Buddha image in front of the stūpa, as in Cave 26 at Ajanta and in Cave 10 at Ellora, or a miniature stūpa from Sarnath(fig. 342) can be recognized as a manifestation of the dharmakāya, Vairocana, while it can also be a representation of Maitreya Buddha who is to be in the nirmāṇakāya of Buddha.

A Buddhist stele from Magadha, in the Indian Museum, Calcutta(fig. 343) shows another interesting point regarding the identification of the Buddha in pralambapādāsana and dharmacakra pravartana mudrā. At the centre is a seated Buddha in padmāsana and dharmacakra pravartana mudrā, and on each sides of him are seated Buddhas in pralambapādāsana with dharmacakra pravartana mudrā, the two attendant Buddhas are shown seated as if they are sharing the same lotus throne of the central Buddha. This type of triple Buddhas is repeated three times on the upper portion of the stele. This kind of multiple representations became popular in the

Eastern India during the Pala period, whereas in Gandhara and in Western Deccan, the Buddha with two attendant Buddhas had been represented only singly. Generally, the representation of three Buddhas are regarded as the Buddhas of the three ages, Past, Present, and Future, <sup>the</sup> notion of which is emphasized in many early Buddhist texts such as the Saḍḍharmapūṇḍarika sūtra. If we follow such a notion, then one of the three Buddhas, most probably the one on the left side of the central Buddha may be the Future Buddha Maitreya. However, if we interpret the fig 343 as a representation of the 'Great Miracle of Srāvastī', the very many Buddhas then would be the multiple images that were created by the Śākyamuni Buddha himself. In this context the identification of the lying Buddha just above the central Buddha can not be taken as that of the Mahāparinirvāṇa but would be one of such images of created Buddha; standing, sitting, or laying(33).

Another possible interpretation of the Buddha in pralambapādāsana is that it represents, in certain cases, the Śākyamuni Buddha. A most clear example of the Śākyamuni Buddha image having the pralambapādāsana and dharmacakra pravartana mudrā is observable on the steles which represent Buddha's life. A Buddhist stela in the Collection of the Bodhi Gaya Mahant (fig. 344) is one such case which has a seated image of the Buddha in bhūmisparśa mudrā occupying the central part with smaller images around. These symbolize the eight important events of Buddha's life(34).

Among smaller figures, the two images next to the Mahāparinirvāṇa are seen seated in pralambapādāsana and dharmacakra pravartana mudrā. These two gestures represent the First Sermon at Sarnath and the Great Miracle of Srāvastī. Thus it is clear that this problematic attitude had been also used for the Śākyamuni Buddha. Often, in the above two events Buddha is represented in padmāsana and dharmacakra pravartana mudrā.

One fact that becomes clear by now is that this peculiar posture neither had been reserved exclusively for Buddha, nor for Mānushi Buddhas or Dhyāni Buddhas. At least in Indian Buddhist iconography, this posture can not be an indicative attitude for the image being Maitreya. Thus, the Sino-Japanese tradition in relation to the Buddhist iconography of India needs more careful analysis.

#### VII-4. THE CROWNED BUDDHA

Through out the history of Buddhist art in India, it seems only the iconography of the Buddha that have remained unchanged, perhaps with one exception, that is of the so-called 'crowned Buddha', or 'bejewelled Buddha'. This name has been given to those images having the monastic garments and the Bodhisattva ornamentations; generally consisting of a crown, earrings and a necklace. It is generally acknowledged that there are three basic categories in which the crowned Buddha could be recognized; i.e., those

representing the Ādi Buddha or Dhyāni Buddhas, those representing the transcendental aspect of the historical Buddha Sākyamuni, and those representing Maitreya's two distinctive nature, one as the presently ruling Bodhisattva over the Tushita abode and another as the future Buddha of the Ketumati. Among these, the most widely accepted theory of the 'crowned Buddha' is that it implies the concept of a Chakravartin,, not as an earthly conqueror but as the universal conqueror of all sins and desires. According to Getty the Ādi-Buddha is always figured as a 'crowned Buddha'(35). However, there seems no way to resolve the issue with a proper explanation.

Perhaps, the earliest representation of the crowned Buddha may be a relief from early Gandhara school of art(fig. 345). At the centre of the relief is a seated image in padmāsana and dhyāna mudrā. He wears a monastic garb, a turban-like crown, earrings and a necklace. The iconographical features of the image is a Buddha with the bodhisattva ornamentation. He is surrounded by four kingly figures and four ascetic figures, all whom are in namaskāra mudrā. The scene has been generally interpreted as the Sākyamuni Buddha in the Tushita heaven, attended by Devās and Bodhisattvas. This reading seems very likely, since Maitreya, who is also a ruling figure of the Tushita, always appears in the top-knot or bow-knot hair arrangement and the bodhisattva attire in the Gandharan art. Thus, it is evident that the concept of the crowned Buddha had been

known to the Buddhists of the ancient India long before it got the popularity in Pala period. However, such type of Buddha image seems to have not appeared popularly in the Buddhist art of India. It is in the art of Western Deccan that some development of the later 'crowned Buddha' type has been made with the so-called 'bestowing of crown' upon an image of the Buddha have been made. At Ajanta and Karla, for instance, a number of images are found with two flying figures carrying a crown above the head of the Buddha as if they are bestowing the crown to the Buddha. Such representations may be understood in connection with his royal character; according to an inscription found in Cave 17, Ajanta, the Buddha is referred as Munirāja, king of ascetics(36). According to M.E. Leese, the Buddha is also described as Munīndra, an epithet that indicates his supernatural attributes(37). It is, however, difficult to trace how closely the so-called 'bestowing of crown to the Buddha' image type is related to the actual crowned Buddha in their symbolism and meaning.

The fully developed type of crowned Buddha seems to have developed much later in the hands of Kashmiri artist, about the ninth century A.D., and the artists of Eastern India around the tenth and eleventh centuries A.D.

A bronze of crowned Buddha from Kashmir, now in the possession of John D. Rockefeller 3rd(fig. 346), has been dated to the eighth to the ninth centuries A.D. by P. Pal(38), in which case the image becomes one of the earliest

example from the Tantrayāna period. The image here wears a monk's robe, but he is also crowned and bedecked with earrings, necklace, and a cape-like cloak across the shoulders. It is a matter of speculation as to determine from where this iconography has derived and what is the identity of the image. It could be Ādi Buddha, the Dhyāni Buddha Vairocana whose mudra is known to be dharmacakra pravartana, the Śākyamuni Buddha or Maitreya.

Maximum number of the crowned Buddhas in India have been found from the Eastern India, and most of them date back to the tenth and eleventh centuries A.D.(39). Iconographical features of the crowned Buddha images found Eastern India are characterized by a three-pointed crown and an elaborate necklace in addition to the general features of the Buddha of the corresponding period.

A Buddhist stele in the Patna Museum(fig. 347) is shown with a central Buddha crowned and seated in bhūmisparśa mudrā which symbolizes the Enlightenment of the Buddha Śākyamuni. The subsidiary figures around him are representative of other events of Buddha's life(40). Thus, the crowned Buddha at the centre of the stele undoubtedly represents the Śākyamuni Buddha. Interestingly, in the throne, where the Earth Goddess who witnesses the Enlightenment of the Buddha is represented, is occupied by Maitreya on the right side of the Buddha and Avalokiteśvara on the other side.

Similarly, a bronze work from Kurkihar, now in the



Patna Museum(fig. 348) is another example of the crowned Buddha in bhumisparsā mudrā. Here, for two reasons we may call the image as that of the Sākyamuni Buddha. Firstly the leaves at the apex is designed in the shape of the pīpal leaf(41). Secondly, the Bodhisattva attendants, Avalokitesvara and Maitreya shown here are the two most common deities appearing with the Sākyamuni Buddha in the Pala-Sena art.

In many occasions, the 'crowned Buddha' appears also in dharma-cakra pravartana mudrā, or if in standing posture with varada mudrā. A stele in the Bhubaneswar Museum(fig, 349) is at once noticeable for the representation of the Sākyamuni Buddha in the Deer Park for it has a cakra and two deers on its pedestal. Although the head part is broken away, the necklace indicates that the image was that of the 'crowned Buddha'. He is flanked by the most popular pair, Avalokitesvara on his left and Maitreya on the other side.

A stele now installed in the Maha Bodhi Temple, Bodh Gaya(fig. 350) is seen with a standing Buddha at the centre with the two smaller Buddhas on either sides. All of them are crowned and bejewelled. The tiny elephant near the feet of the smaller Buddha on the left side of the main Buddha indicates that it is a representation of the 'Subjugation of Nalagiri'. The counterpart Buddha may be the 'Wondering monk'. Thus all the three crowned Buddhas here are meant to represent the Buddha Sākyamuni. All above examples suggest the close connection between the so-called 'crowned Buddha'

and the Śākyamuni Buddha.

On the other hand, there are quite many evidences indicating a close relationship between the concept of Maitreya and the iconography of crowned Buddha. Perhaps, a remote source of 'crowned Buddha may be the Kushana Mathura where the crowned Bodhisattva Maitreya had been created (see the figs. 20 to 27). As seen in the figs, 1 to 7, 13, and 15 to 19, the artists of Kushana Mathura had begun showing both the natures of Maitreya, as a Bodhisattva of the present and a Buddha of the future. The Maitreya image in the Government Museum, Mathura(fig. 4) attracts a special notice for its Buddha-like appearance. What is lacking here compared to the so-called crowned Buddha is a crown on the head of Maitreya.

Nevertheless, the Kushana Mathura artist also created image of what can be called as 'crowned Bodhisattva Maitreya' as illustrated in the figs. 20 to 27, 40 and 41. Comparing this series of Maitreya images from the Kushana Mathura school with the 'crowned Buddha' images from Eastern India, it is <sup>found</sup> that in the Kushana examples there is a strong emphasis on Bodhisattva nature of Maitreya indicated by the Bodhisattva attire, whereas the 'crowned Buddha' has more of Buddha's feature. Basic idea behind both the types are, however, the same and in a way both show the combination of the Buddha and Bodhisattva features. This tradition of Kushana Mathura had been followed by the artist of the Western Deccan. Here, Maitreya, when grouped with the past

Mānushi Buddhas appears with combined feature of Buddha and Bodhisattva, and invariably wears a crown(see, the figs. 157, 158, 159, and 162 to 166). The Maitreya image in Cave 17 at Ajanta(fig. 157), for instance is shown in the open mode of monastic garb and is adorned with a crown and the bodhisattva ornaments. What is more in this series of the eighth Mānushi Buddha Maitreya compared to the crowned Buddha of Pala art is the long hair falling down on the shoulders.

The most interesting image with regard to identification of the so-called 'crowned Buddha' may be the one represented on the verandah wall of Cave 10 at Ellora(fig. 351). It represents a crowned Buddha at the center and Avalokiteśvara on the right side of him and Mañjuśrī on the other side. The central figure is seated in padmāsana and holds dharmacakra pravartana mudrā, while other two Bodhisattvas are shown seated in mahārājālīlāsana. So far, the image of the crowned Buddha here has been frequently encountered as the Śākyamuni Buddha(42). However, there are no other examples that may support the identification of this image as the Śākyamuni Buddha in the whole of the Western Deccani art. With a few reasons, however, it could be argued that the image represent Bodhisattva Maitreya. To begin with, the image here differs considerably from the crowned Buddha of the Eastern India since the image is more like a Bodhisattva rather Buddha. The greater stress on Bodhisattva appearance is created

through the additional ornaments, like bracelets and armlets which are not seen in most of Eastern Indian examples. Generally, the iconography of the 'crowned Buddha' consists of a crown, a pair of earrings and a necklace only. On the other hand, the iconographical features of the image under consideration closely resemble the Maitreya images represented in the group of Mānushi Buddhas (for the comparison see the figs. 157, 159 and 164).

Generally speaking, when the Buddha is represented in dharmacakra pravartana mudrā, usually there would be a cakra and two deers on the throne. In the present work, however they are absent and are replaced by three lions. It is most probable that the siṃhāsana here may indicate the kingship of Maitreya in the same way as the crown suggests. The location of this image in front of the chaitya hall with a stūpa, which represents Śākyamuni Buddha's Mahāparinirvāṇa, this image may be symbolizing the coming of the future world of Maitreya. The representation of the Seven Past Mānushi Buddhas and the future Buddha Maitreya (fig. 167) near by the above triad may further support the above hypothesis. The two Bodhisattva attendants for the crowned Buddha Maitreya may be an adaptation from the popular composition of the Buddhist triad, where the usual pair of Avalokiteśvara and Maitreya has been replaced by Avalokiteśvara and Mañjuśrī here, while Maitreya is now enthroned at the centre of the triad.

In Orissa, we have another type of Maitreya with more

emphasis on the nature of the future Buddha. As shown in the figs. 275, 279, 280 and 281, the artist of Orissa could successfully translate both the nature of Maitreya as a present Bodhisattva and a future Buddha in plastic art without crown or any other attributes. In the case of the fig. 275, the hair arrangement of ascetic Bodhisattva and the body of the Buddha endows a totally new iconographical feature to the figure that is not known in Indian Buddhist iconography. The figs. 279-281, on the other hand, are adorned with ornamentation, in addition to the features of the fig. 275, but without any attributes of Bodhisattva. Thus, it is most certain that at least for the artists of Orissa, Maitreya was well recognized as a future Buddha differentiated from other Dhyāni Bodhisattvas whose iconographical identity requires particular attribute(s).

In this context, a seated image found at Ratnagiri(fig.352) attracts special notice. Unfortunately its head is missing. The image is seated in pralambapādāsana and displays dharmacakra pravartana mudrā. As noted earlier this peculiar posture has been used variously for the images of Dhyāni Buddhas, Mānushi Buddhas and Maitreya in the Buddhist art of India. What is interesting in this image is that it has almost all the bodhisattva ornamentations, such as armlets, bracelets, and even a sacred thread and anklets. These extraordinary ornamentations are, most probably, indicative of the image being Maitreya, who is the only deity who can have

dharmacakra pravartana mudrā other than the Śākyamuni Buddha.

Such complicated ornamentation distinguish the above image from other images of the crowned Buddha. As seen in the Kashmiri bronze work (fig. 353), the most of the crowned Buddha in this peculiar posture; pralambapādāsana and dharmacakra pravartana mudrā, have ornamentation consisting of a crown, a pair of earrings and a necklace in addition to the general iconography of the Buddha. In such cases, the identification of the deity becomes extremely difficult.

A seated image of a crowned Buddha from Kashmir, now in the Pan-Asian Collection (fig. 354) is also seen adorned with extra bracelet and armlet in addition to the generally known crowned Buddha. His right hand is placed on the head of a tiny image of the donor, identified as king Nandī Vikramāditya by the dedicatory inscription. The left hand of the crowned Buddha holds the end of his robe and a manuscript. All these features are rather unusual for the iconography of the Buddha, but at the same time are less conjunctural for identifying the figure as Maitreya. The extra ornaments here again suggest the image being Maitreya as we have argued so far. The friendly gesture of the deity towards the figure of the king may be explained by the close tie between the donor and the Future Buddha Maitreya. The manuscript in the left hand of the image may indicate the source of Dharma, in the same way as the kamaṇḍalu symbolized the source of the Buddhist Law in Gandharan

school of art.

A standing image of the Buddha from Lalitgiri, now in the Museum Guimet, Paris (fig. 355) is characterized by a japa mālā in his right hand and the bodhisattva ornaments in addition to the iconographical features of the Buddha. In the Gupta Sarnath the japa mālā had been popularly used as an attribute of Maitreya as is evident in the figs, 145-147. When we considered the chauri-holding Buddha from Gupta Sarnath (fig. 149) as Maitreya, it is not surprising that this Buddha image has a japa mālā and the bodhisattva ornamentation. The stylistic feature, too, suggests the closeness with the Buddha images of the Gupta Sarnath. It is most certain that the above image of Buddha with the bodhisattva ornamentations is meant to represent the only Mānushi Bodhisattva, Maitreya, who in course of time will become a Buddha(43).

Another interesting image of the crowned Buddha from Nalanda is preserved in the Nalanda Museum (fig. 356). The standing image of Buddha has a small donor figure in namaskāra mudrā at the left side of him. Although the image seems to have no specific features distinct from other crowned Buddhas of Pala period, the type of crown and the kind of ornaments seen here differ considerably from other images. The crown here is in a conical shape, whereas most of crowned Buddhas found in the Eastern India have a cylindrical diadem. Moreover, whereas only the crown, a pair of earrings and a necklace that are usually seen in

other crowned Buddha images, the above image on the other hand wears armlets and bracelets in addition to the above. Since this sculpture has much in common with the crowned images of Maitreya, this figure could also be identified as Maitreya.

Another element that may help us in differentiating Maitreya from the crowned Buddha Śākyamuni is the kind of tree frequently shown at the apex. Most of the Buddha images in the Pala art shows an almost standardized type of tree canopy as is seen in the fig. 347. The clear shape of leaf undoubtedly suggests the tree as a pīpal tree under which the Buddha achieved the Enlightenment. A stele with a seated image of a crowned Buddha in the Patna Museum (fig. 357), however, has a rather unusual design at the apex; i.e., three full bloom flowers instead of the pīpal tree. The other unusual feature in this work is the absence of the cakra and two deers that are commonly found on the throne when the image is shown with the dharmacakra pravartana mudra as shown here (44). Although some may like to take this element as an insignificant variation, the obvious difference of the above mentioned elements seem to indicate the image being not that of the Buddha. In all probability, what may be intended in this work is to represent the three Assemblies of Maitreya under Yāgapushpa tree (45).

To sum up, the origin of the so-called crowned Buddha may be traced back to two sources; one is the portrayal of the Śākyāmunī Buddha in the Tushita abode before his descent



to the earth, and another possible source is the image of Maitreya with the features of Buddha and Bodhisattva. The former might have been created by the Kushana Gandharan artists while the later had been invented by the artist of Kushana Mathura.

The portrayal of crowned Maitreya appears through out Buddhist period in India, whereas the one that of the / Sākyamuni Buddha took quite some times to get popularity which originated and found popularity in Kashmir and Eastern India during the Pala-Sena period. This phenomenon might have been <sup>a</sup> result of the concept that the / Sākyamuni Buddha before leaving the Tushita heaven had handed over his crown to Maitreya(46).

Until around the tenth century A.D. when the / Sākyamuni Buddha had not yet been portrayed with a crown and necklace, Maitreya from the early period onwards maintained this celestial feature as a future Buddha, whose iconographical features consisted of a crown, earrings, necklace, armlets and bracelets. The Buddha images begin to appear with a crown and necklace, after following the traditional iconography of Maitreya as a crowned Buddha. This change in the iconography of the Buddha might have been a result of the concept of the Buddha as a universal king(47).

Finally, there is an interesting literary source which may attract those who are curious about the iconography of crowned Buddha. According to Hsuan-tsang, a brāhmin who received a divine communication from the Buddha, having

finished the vihāra at Bodh Gaya, invited the most skillful artists to make an image of the Buddha. After a long period, there appeared a brahmin artist who asked a pile of scented earth, a lighted lamp, and a period of six months without disturbing for making the image. When the period was getting over, except for four days(48), the people out of curiosity opened the door. They found a beautiful image of the Buddha complete, except for one little portion above the right breast, but the artist had disappeared(49). The image was seated in bhūmisparsha mudrā under the Bodhi tree. The people heard from Sramana, who had seen Maitreya in his dream, that the image was made by Maitreya Bodhisattva, who knew there is no one other than himself who can make a precise image of the <sup>/</sup>Sākyamuni Buddha. As described by Hsuan-tsang: "The brethren having understood this sacred miracle(a spiritual reflection), were all moved with a tender emotion, and they placed above the breast, where the work was as yet unfinished, a necklace of precious stones and jewels yet unfinished, a necklace of precious a diadem of encircling gems, exceedingly rich"(50).

The important points in the above record are: firstly, the necklace of precious stones and the diadem of encircling gems that have been given to the Buddha image by the brethren are almost perfectly matching with the iconography of the crowned Buddha of the tenth and eleventh centuries A.D. Secondly, it seems evident that such an iconography of Buddha was known to the people of India at the time of

Hsuan-tsang's visit in A.D. 630. Thirdly, the iconography of crowned Buddha seems to relate with Maitreya since the act of brethren begin after hearing that the image was made by Maitreya Bodhisattva. Lastly, this image with a crown and a necklace made of metal work decorated with precious stones might have inspired the later artists, for the image might have become a prototype since it was installed in the famous vihāra at Bodh Gaya.

These assumptions result in an extreme hypothesis that all the images of crowned Buddha are in fact the representations of Maitreya Bodhisattva. To support this hypothesis one is bound to have another hypothesis that Maitreya could appear in the scenes similar to the events of the <sup>/</sup>Sākyamuni Buddha, since Maitreya will have an identical life with that of the <sup>/</sup>Sākyamuni Buddha. There is, however, no literary evidence or any definite archaeological evidence that support the above hypothesis firmly.

## NOTES AND REFERENCES

- 1 In China, this type of Maitreya first appeared as early as the fifth century A.D. and was already popular in the Northern Ch'i dynasty in the later half of the sixth century A.D. Its popularity reached a zenith and became almost extinct during Tang period. This type was introduced into ancient Korea during the late period of Three Kingdoms(the early seventh century A.D.) and thenceforth to Japan. The most of Maitreya images in contemplating pose from Korea and Japan <sup>e</sup> belong to the seventh and eighth centuries A.D.
- 2 A Bodhisattva image in the Sanchi Museum (Acc. No. A.84) has been misunderstood as a fragment of contemplating Bodhisattva with inscription that identifies it as Bodhisattva Maitreya; Catalogue of the Museum of Archaeology 1922, p. 31. But the illustration given in Marshall and Foucher(1940), Vol. 3, p. 124, pl. XXXIV-d mentions neither the inscription giving the name of Maitreya, nor the image as having contemplating posture(see our fig. 26). In fact it is a representation of a crowned Bodhisattva Maitreya seated in padmāsana.
- 3 The Archaeological Museum in Mathura has another representation of a contemplating Bodhisattva (Acc. No. A.47); in which only the lower half is preserved. Vogel (1930), pl. XXXIV.
- 4 P. Pal(1967-68), p. 44; Lener(1984), p. 32.
- 5 Perhaps, the Avalokitesvara image in the National Museum, New Delhi(fig. 143) must be one of the first images having proper

- Amitābha Buddha as an emblem of Bodhisattva Avalokiteśvara.
- 6 There is a great possibility that the head of fig. 41 originally belonged to a contemplating Bodhisattva, perhaps very close to the fig. 325.
  - 7 In this connection, the bust of Bodhisattva with the right hand touching the cheek and a tree canopy around the nimbus, illustrated by Ingholt(1957), fig. 324 may be identified as the Bodhisattva Siddhārtha.
  - 8 A.H. Dani(1968-69) has pointed out that many figures of this type are found in the Chakdara area, north of Peshawar valley, and also in later rock-engraving; p. 17.
  - 9 Grunwedel(1901), p. 201.
  - 10 Already in 1900, Foucher states that as a Bodhisattva, Maitreya may also be seated with the legs closely locked, which is his posture in the Tushita heaven when teaching the arhats. Foucher(1918), Vol. I, p. 133.
  - 11 Soper(1953), p. 217.
  - 12 Ingholt(1957), p. 133.
  - 13 Saunders(1960), p. 129.
  - 14 Rosenfield(1967), p. 312.
  - 15 For more detail, see, pp. 190-196.
  - 16 The representation of Maitreya as the eighth Mānushi Buddha at the right end of the group is also observed in Cave 26 at Ajanta, see the fig. 159.
  - 17 See, the figs. 328 and 329.
  - 18 Ingholt suggests to the section representing the Invitation of Śrīgupta (for the scene of the top section), the Intervention of

- Ānanda (for the next scene), and the Makandika offers his Daughter to the Buddha (for the third section from the top). Ingholt(1957), p. 100
- 19 For details, see pp. 177-180.
- 20 According to Yu-min Lee, about nineteen percent of early Chinese image of seated Maitreya Bodhisattva has the cross-ankled posture; (1983), pp. 272-73.
- 21 The difference between the dharmacakra pravartana mudrā of Gandhara and that of Indian proper is observed mainly in the right hand; in Gandhara, the palm of the right hand is kept inwards whereas in India it is kept outwards.
- 22 Seckel(1964), p. 166.
- 23 Grunwedel(1901), p. 188, n. 2, Fig. 82.
- 24 . Rosenfield(1981), p. 304.
- 25 J. Huntington(1981), p. 54, n. 21.
- 26 Snellgrove(1978), p. 112.
- 27 The vast number of the Buddha images with pralambapādāsana and dharmacakra pravartana mudrā, from Nepal and China are recognized as Maitreya by inscription. In China, this type may on rare occasions represent the universal Buddha Vairocana.
- 28 Saunders(1960), p. 100.
- 29 Ibid. p. 100.
- 30 The main centers where the pralambapādāsana type of Buddha image got the popularity are; Gupta period Sarnath, Sanchi(in the fifth century A.D.), Ajanta(in the end of the fifth century A.D.) and other Buddhist sites of Western Deccan(during the sixth and seventh centuries A.D.), Eastern India(during the Pala period),

and Kashmir(from the eighth to the eleventh centuries A.D.).

- 31 Sivaramamurti(1956), p. 239.
- 32 Ibid. p. 239.
- 33 According to Divyāvadāna, "The Bhagavat set cross-legged on the lotus pedestal with his body up right and made contemplation facing the front. Then, a lotus was created above the (first) lotus. There was also seated a Bhagavat with his legs crossed. The same thing happened in the front at the back and on the sides. .... Some created Buddha walked, some stood, some were seated, some lay, some entered the realm of fire...."  
Divyāvadāna, Chapter12: Pratihārya-sūtra. 162, cit. Ju-hyung Rh1's trans. based on Cowell(ed).1886.
- 34 The central Buddha symbolizes the Enlightenment, and other from the left bottom are: a) Birth of the Buddha, b) The Wandering Monk, c) First Sermon at Sarnath, d) The Mahāparinirvāṇa, e) Miracle of Srāvastī, f) Subjugation of Nalagiri, g) Offering Honey.
- 35 Getty (1928), p. 3; N.G. Majumdar recognise Ādi-Buddha in the so-called crowned Buddha,(1926-7). Varendra Research Society, Ann, Kep, pp. 7-10. The representation of Dhyāni Buddhas in the Pala art, however, are most commonly represented in simple monastic garments without any ornamentation.
- 36 M.E. Leese(1991), p. 138.
- 37 Ibid. p. 138
- 38 P. Pal(1975), p. 106.
- 39 The period of popularity of the crown Buddha in Eastern India has been generally considered as the tenth and the eleventh centuries

A.D. K. Khandalavala specifies the period of Vigrahapala III(A.D. 1041-1067) for the rise and fall of this iconography in R.R. Nihar(1986), pp. 91 and 155.

- 40 They are identical with that of the fig. 344, only the position of the 'Buddha's Birth' and the 'Offering of Honey' has reversed. See, footnote no. 34
- 41 The chatra, which is often related to the iconography of Dhyāni Buddha, is not applicable in the art of Pala period, where the Śākyamuni Buddha frequently appears with the chatra.
- 42 R.S. Gupte(1964), p. 82. He suggests that the triad represents the Buddha Śākyamuni with Avalokiteśvara and Mañjusrī attendants; Avalokiteśvara symbolizes karuṇā (Compassion) and Mañjusrī, Prajñā (knowledge). See also R.S. Gupta's article on the 'Crowned Buddha from Ellora', Bharatiya Vidyā, Nos. 3 and 4. pp. 61-62.
- 43 There is, however, a possibility<sup>that</sup> of the ornaments indicated by the incised line may be the later adaptation. Even in such case the artist who made ornamentation knew the two natures of Maitreya, so the identification remains the same.
- 44 The Heras Institute Museum has a crowned Buddha with a similar flower canopy. The image is shown seated in padmāsana and dhyāna mudrā; Acc. no. 30.57.
- 45 According to Maitreyavyākaraṇa sūtra, Maitreya after achieving enlightenment <sup>es</sup>go<sup>es</sup> to Mount Grdhrakuta and holds 'Three Assemblies of the Nāgapuṣpa' in order to lead other beings to salvation.
- 46 Lalitavistāra, p. 711.
- 47 According to K. Khandalavala, "the concept of a crowned pontiff



also exists in <sup>a</sup>Jina mythology, where Mahāvira is depicted with full regal elements as Jivantaswāmī, before he became a Jina"; in E.I.B.(1986), p. 155.

- 48 Beal translats<sup>e</sup> it as four months which is not correct. Si-Yu-Ki, Beal's trans, Vol. II, P. 120.
- 49 According to Huan-tsang's discription "The throne was 4 feet 2 inches high, and 12 feet 5 inches broad. The figure was 11 feet 5 inches high; the two knees were 8 feet 8 inches apart, and the two shoulders 6 feet 2 inches. The signs marks(of a Buddha) were perfectly drawn". Ibid. p. 120.
- 50 Ibid. p. 121.