

# **BUDDHIST ART IN INDIA**

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Buddhist Art in India by Albert Grünwedel & Agnes C. Gibson & Jas. Burgess

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**ALBERT GRÜNWEDEL & AGNES C. GIBSON & JAS. BURGESS**

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# BUDDHIST ART IN INDIA.

TRANSLATED FROM THE 'HANDBUCH' OF  
PROF. ALBERT GRÜNWEDEL,  
By AGNES C. GIBSON.

REVISED AND ENLARGED  
BY  
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*Late Director-General of the Archaeological Survey of India.*

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WITH 154 ILLUSTRATIONS.

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LONDON  
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1901

## PREFACE.

THE first edition of Professor Albert Grünwedel's handbook on *Buddhistische Kunst in Indien* appeared in 1893, and the hope was expressed in the *Journal* of the Royal Asiatic Society that the work might appear in English, as "it ought to be in the hands of all antiquarians in India." Believing that so important a publication might, by a few additions, form a useful general guide to the Buddhist sculptures in the museums alike of India and Europe, I have prepared the present edition. Miss A. C. Gibson very kindly translated for me the first edition; but by the time it was ready for the press, Prof. Grünwedel had begun his second edition containing extensive additions and alterations. This involved delay and a revision of the whole MS. Considerable additions have also been made to this translation, which have, partly at least, been indicated, and about fifty illustrations are added.

The difficulties in interpreting the Gāndhāra Buddhist sculptures arise chiefly from their fragmentary and unconnected condition. This has been lamentably increased by the ignorance or disregard of scientific methods on the part of the excavators of these remains. Monasteries and stūpas were dug into and demolished without regard to what might be learnt in the process by modern methods; the more complete fragments only were saved, without note of their relative positions or any attempt to recover smaller portions and chips by which they might have been pieced together; and the spoils were sent to various museums, often without mention of the sites from which they emanated. They were often further scattered at the will of excavators among different museums and private collections, and we cannot now place together the whole of the find from a single site, so as to compare the style,—and still less the order of the reliefs;—while, of the more carefully surveyed, such plans and sections as were made are defective, and without

explanatory descriptions. It is sincerely to be desired that, in future, the Government of India will prevent amateur excavations, and make sure that their excavators really know how such work ought to be executed.

To the "General-Verwaltung" of the Royal Museum, Berlin, I am very deeply indebted for the use of the whole of the illustrations in the second edition, and to Professor Grünwedel himself for others from *Globus* (3 Feb. 1900); he has also kindly looked over the proofs: and for these favours I would respectfully tender grateful acknowledgments.

To the Royal Institute of British Architects I am indebted for the use of illustrations 51, 55, 102, 103, and 104; and to Mr. W. Griggs for 35 blocks that had been prepared for papers on the Gāndhāra sculptures in the *Journal of Indian Art and Industry* (Nos. 62, 63, and 69).

With this manual in his hand, it is hoped, the visitor to any collection of Buddhist sculptures will find it no difficult task to understand their character and meaning. Much still remains to be added to our information; but it is only when complete delineations of the sculptures in various museums and private collections, on the Barāhat fragments, and in the Kanheri, Elura, and other Bauddha caves are made available, that we shall be able to interpret more fully the iconography of Buddhism. Towards this object some real progress has recently been made by the Government of India having ordered the photographing in detail of the Sāñchī reliefs and of the small collections of Gāndhāra sculptures in the Bombay and Madras museums.

JAS. BURGESS.

Edinburgh,  
1st May, 1901.

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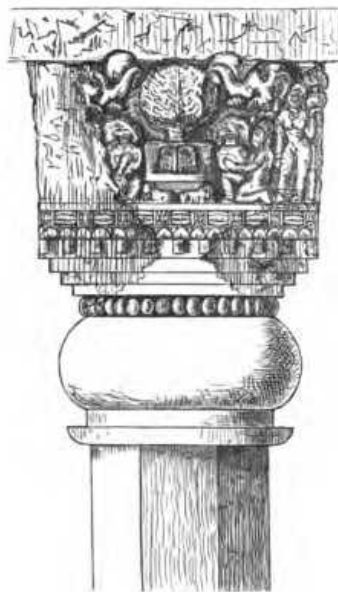
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EARLY WORSHIP OF BUDDHA'S FOOTPRINTS  
AND THE BODHI TREE.  
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