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A Pilgrimage to Indian Museums

IT WAS EARLY on a Sunday morning; my husband and I were taking tea together. Suddenly I thought of my father in India, who is very old and who had not written to me for more than two years. I expressed a desire to visit India together that summer. My husband immediately agreed, but because the children could not be left by themselves, I had no choice but to go alone.

It occurred to me that in view of this trip I could visit museums as well.¹ Many Indian objects in the Museum of Art and Archaeology are of unusual nature and hence difficult to identify. I had made lists of these as an aid to discussing them with specialists when an opportunity might arise. This would be a splendid chance, I thought, to visit my homeland after a lapse of five years, and also to learn more about Indian art. I prepared my itinerary, informed museums in India about the purpose of my visit, collected photographs of our objects and gathered the pertinent information. Then I was all set to embark upon my journey.

On June 5, 1971, I left Columbia and reached Bombay on June 8. The first museum I visited was the Prince of Wales Museum, which has a large sculpture collection from Gandhara. Mr. Shetti and Mr. Shekhar, both Curators of Sculpture, discussed my photographs. Studying them critically, we realized that I had not always noted details, as I had been working with the objects themselves, not with photographs. Thus in some cases it was difficult for them to determine the provenance, date, etc. then and there.

It was fortunate that Dr. Kala, Director of the Archaeological Museum, Allahabad, a specialist in terracottas, happened to be in the Bombay Museum that day. Since his museum was not on my itinerary, I took advantage of his presence and showed him my photographs of terracottas.

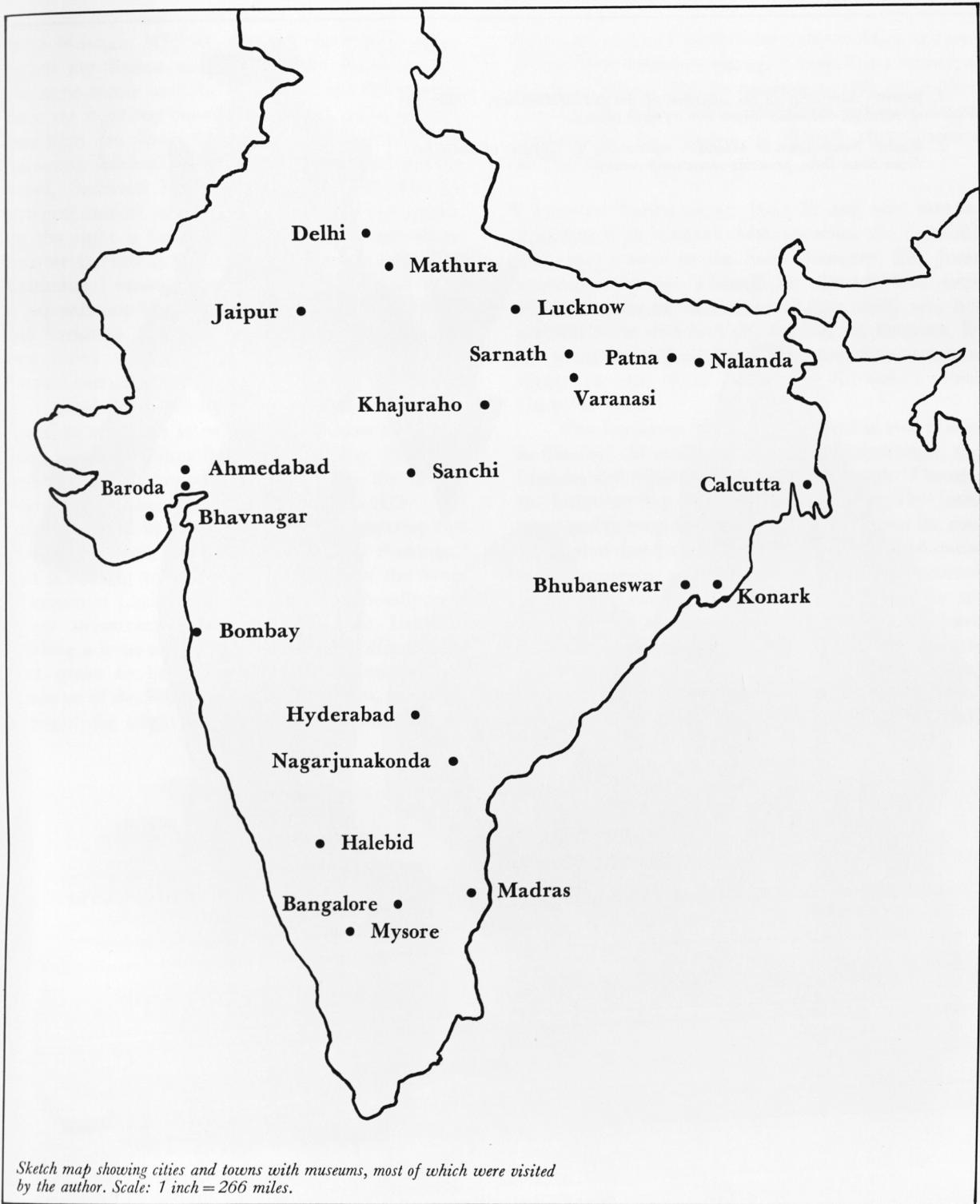
The weather was very good; the rainy season had not yet started, and on Sunday I went sight-seeing with my nephew, his family and friends, to the Vihar Lake, a beautiful place in natural sur-

roundings. But our stay was short as I had to leave for Delhi.

THE NEXT DAY I visited the National Museum at Delhi. I met the Director, Dr. Sivaramamurti, in the visitors' gallery and accompanied him to his office. On the way he stopped near a colossal image of Shiva in front of the entrance to the sculpture gallery, and knelt down in devotion. This action gave me an insight into one of the important roles museums in India play. A museum there is not only a place for the collection, preservation and display of art objects; it is also a place of worship, for the people to pay homage to gods personified in images.

It was a thrilling experience to meet a great person such as Dr. Sivaramamurti, so simple, devoted and scholarly, who would rather be a scholar than an administrator. Apparently he had not received my letter concerning my intended visit, but he was happy to know about my study project. We started discussing my photographs. His exposition was very detailed and scholarly; I wanted to note it extensively but he walked very fast. I had taken along a cassette recorder for such contingencies, but he did not approve of this; thus I had to remain content with brief notes. We spent two mornings together and went through a large number of photographs.

There was considerable difference of opinion among the specialists regarding one and the same object from our museum. A black schist stone relief (Fig. 1) from Bihar,² of the ninth century, seems to Dr. Sivaramamurti to be a portion of a slab of nine planets. He believes that the figures, both two-armed, are Shukra and Shani holding rosaries in their right hands. Shukra holds a water vessel in the left hand while Shani carries a walking stick as he limps. This view is shared by Dr. U. P. Shah, of Baroda, and confirmed by Banerjea.³ But according to Mr. Shekhar, the figure on the right is Maitreya, holding a rosary and water vessel, accompanied by an unidentifiable figure. Mr. Desikan, Curator of Sculpture of the Govern-



1. Below: stone relief in the Museum of Art and Archaeology, University of Missouri-Columbia. From Bihar, ninth century.
2. Right: bronze figure at Missouri, representing the Goddess of Smallpox. From South India, probably seventeenth century.



ment Museum, Madras, pointed out that if these figures are Shukra and Shani, they should be of the same height and the figure on the left should have the right hip curving outward, as is not the case here. He thinks they might be Brahmā⁴ and Sarasvati, Brahmā holding a rosary and water vessel, Sarasvati holding a rosary and *vina* (a stringed musical instrument), provided the figure on the right is four-faced, which was not clear because the face is mutilated. Upon my return to Columbia I examined our object and found that it has only one face. Thus it could not be Brahmā and Sarasvati. However, I believe it could represent Shiva with rosary and water vessel, and Parvati carrying rosary and shaft.

Another bronze⁵ is believed by Dr. Sivaramamurti to represent Jyestha, the Goddess of Smallpox, a South Indian folk goddess (Fig. 2) of the seventeenth century, called Shitala in the north. She holds a bunch of margosa leaves to relieve the itching caused by smallpox, and a winnowing fan in her left hand. This is confirmed by Hastings.⁶ But according to Dr. Joshi, Director of the State Museum of Lucknow, the Goddess of Smallpox is never so attractive and this may be Lakshmi holding a lotus and winnowing fan to offer wealth and grain to her devotees.⁷ Dr. Motichandra, Director of the Prince of Wales Museum, Bombay, thought she might be Annapurna holding grain.

Upon my return I looked carefully at this attribute. It is neither lotus nor grain; it looks like a bunch of margosa leaves, flat in back and with an incised line in the center of a leaf with serrated edges. Apparently the figure is indeed the Goddess of Smallpox.

I LEFT for Lucknow on June 22 and was met by my sister at the airport. After spending the morning with her, I went to the State Museum; Dr. Joshi was expecting me. Though the museum had some objects similar to ours, comparative study was not possible as no one had yet studied the bronzes. In the sculpture gallery Dr. Joshi showed me a beautifully carved stone statue of Kartikeya from Garhwal State.

The Lucknow Museum is located in two places in the city: the sculpture gallery in Kaiserbagh, the bronzes and other objects in Banarsibagh. Though the following day was a museum holiday, Dr. Joshi arranged to keep the sculpture gallery open for me. I was glad that I overpowered my inertia and came to the museum, although I was tired and wanted to stay with my sister, whom I had not seen for six years. But if I had not come that day, I would have missed the opportunity entirely. Dr. Joshi's assistant, Mr. Srivastava and his friend Mr. Agrawal also joined us. We started discussing my photographs. A bronze bowl,⁸ a ritual object from Nepal



3. Bronze bowl decorated with repoussé work. Left: the bowl with lid and suspension chains; right: view of the lid. From Nepal.

(Fig. 3), has its lid decorated with repoussé work—three circular bands, the first with an incised lotus pattern, the second a floral motif; the third, the most interesting, has eight pairs of geese facing each other, with eight figures between them representing various *yantras*,⁹ as noted by Dr. Joshi. Fortunately I located a similar piece in the State Museum, Hyderabad (Acc. No. 486). Here it is identified as Tibetan; no other details were available. The figure on the round boss of the lid is Vishnu, seated at ease, while ours has Shiva and Parvati seated. The beautiful scroll work is similar to that on our bowl.

Next we discussed a terracotta female figure¹⁰ with four short legs (Fig. 4). Dr. Joshi believes that its basic conception is Islamic, while the treatment is Hindu. This seems to be the she-mule Duldul, sent as a gift to Mohammed, the prophet of Islam, by the governor of Egypt.¹¹ But Dr. Sivaramamurti thinks it is Kamadhenu, probably from the Middle East, a product of a long close relationship between two regions. Mr. M. L. Gupta, Superintendent of the Archaeology Department of Jaipur, agrees, but there is a problem: the headdress is Mohammedan, while the round incised mark on the forehead is Hindu. In the opinion of Dr. Kala it may be an Egyptian sphinx. According to the record of Francis Dean Mitchell, the original owner, this



4. Terracotta figure at Missouri, with painted decoration. From South India, nineteenth century.

pregnant female is a thank offering to Lingam, a fertility god, from a nineteenth-century temple in Madura (South India). No other such figure seems to be known.

By way of Varanasi I reached Khajuraho, a famous place of architectural glory and wonderful sculptures. Although the archaeological museum is very small, it contains some rare objects of the Chandela dynasty (10th-12th century). The real wealth of sculptures is preserved in the temples of Khajuraho, built in three quarters of the city: Western, Eastern and Southern. Most of these are not now used for worship but are maintained by the Archaeological Department of India. Accompanied by Mr. Rao, the museum Curator, I started with the Western quarter, close to the Museum. Here are a great many Brahmanic temples of the Shaiva and Vaishanava sects. We first went to visit Varaha temple; the entire body of the colossal Varaha figure displays beautifully carved images of nine planets, eight *dikpalas* (guardians of directions), seven mother goddesses and many other gods. Heavy rain started and we waited over an hour for it to stop. Mr. Rao had to leave and I decided to go back to the hotel.

Next day I visited the Western quarter alone and saw many *dikpala* figures on the temple facade similar to the one in our museum.¹² Many images of Shiva are shown as a *dikpala*, with four arms: a snake in the left, trident in the right, lower right in boon-bestowing position and the lower left holding ambrosia in a vessel. The head is crowned with *jata-makuta* (plaited hair). I believe our figure (Fig. 5) is Ishana, the guardian of the northeast direction, holding a trident in the upper right hand, a snake in the upper left; the lower right hand is in exposition pose, which seems incongruous, and the headgear is that usually worn by Bhairava figures in Khajuraho. Mr. Dhaky of the American Academy of Varanasi holds the same view, but Mr. Rao thinks the figure may be Bhairava because of the headdress. According to Dr. Sivaramamurti, this is Dhanvantari, an incarnation of Vishnu holding a vessel for ambrosia in his lower left hand, but Mr. Desikan does not believe that Dhanvantari holds the vessel in this way.

Later Mr. Rao accompanied me to the Eastern quarter temples which enshrine Jain

5. Sandstone sculpture at Missouri, representing Ishana. From Khajuraho, eleventh century.



6. Terracotta relief fragment in Missouri Museum. Kushan period, first century.

7. Brass figure of Rama at Missouri. Western India, sixteenth century.



Tirthankars, such as Parsvanatha, Adinath and Shantinatha. The Southern quarter consists of Chaturbhuj temple, which houses a colossal four-armed image of Harihara standing in *tribhanga* pose (body bent in three places). On the west outer side of the temple is carved a rare figure of Narasimhi (female energy of Narasimha, an incarnation of Vishnu). Evidently the Buddhist religion did not find a place in Khajuraho.

I HAD PREPARED my itinerary so that Sundays could be used for travel. On June 27 I left for Varanasi, and on Monday I visited the Archaeological Museum at Sarnath, five miles to the north. Sarnath is famous for its excavated sites, stupa and museums. This is the place where Buddha gave his first sermon. The sculpture collection ranges from the second century B.C. to the medieval period, and there are objects from excavations in the region.



8. Bronze figure in The Government Museum of Madras (Acc. No. 327) representing Dvarpalaka (door keeper). Photograph courtesy of the Madras Museum.

Bharat Kala Bhavan, the Museum of Banaras Hindu University in Varanasi, has a large collection of paintings and a gallery of sculptures, many found around Varanasi.

The American Academy of Varanasi, which I visited later, specializes in the collection of photographs of Indian art from all over the country. These can be procured gratis for research purposes. I met Mr. M. A. Dhaky, a Research Associate there, and discussed a few of my photographs with him. One was a terracotta relief fragment.¹³ Mr. Dhaky believes that this (Fig. 6) is Yaksha holding a leaf or branch in his right hand. Dr. Kala, Dr. Shah and Dr. Agrawal hold the same view. On the other hand, Dr. Sivaramamurti identifies it as Kamadeva, God of Love, holding a flower arrow in the right hand and wearing a Kushan type of turban, and Mr. Gupta agrees, because of the facial expression and the floral decoration on shoulders and head. Dr. Joshi disagrees, however, because of the absence of a bow and five flower arrows. In my view it is possible that Kamadeva may be holding just one arrow and that the rest may be in the quiver. Since the figure is mutilated, it is difficult to be sure. Dr. Bhattacharya of the Indian Museum, Calcutta, and Dr. Motichandra think it might be Kubera, the Lord of the Yakshas, holding a corn branch in the right hand.

At Varanasi I caught the train and reached Patna, where it was raining heavily. Very few taxis were available, and to make things worse, the city had an epidemic of eye disease. The Curator of Patna Museum, Mr. Gupta, was ill and on leave; consequently I had to go to his house, which fortunately was near the museum. A very large collection of early terracottas and bronzes of Buddha from Kurkihar and Nalanda (Bihar) is in this museum.

I found it difficult to photograph in the museum as the galleries were always crowded. As we have said, many Indians go to a museum not to view the objects but to pay homage to the deities represented.

Nalanda, fifty miles from Patna, a beautiful and peaceful, though lonely place, attracts visitors from all over the world for its significant contribution to Buddhist art and religion. Its archaeological museum has a large collection of terracotta

seals and metal coins. The bronze images are displayed in niches; the door lintels and jambs of the temples are shown on the museum doors so that the museum looks spacious.

I also visited the excavations of the Old Nalanda University, destroyed in the twelfth century, where big halls were built for the monks to listen to the sermons delivered by Buddha. Later, in order to provide more space for the monks, two more stories were added, and it is amusing to see how the original stone images of Buddha in the four corners were enclosed in larger stone statues on these stories. This university was famous for the teaching of bronze casting during the 9th-12th centuries.

CALCUTTA, though a famous city, did not prove an exciting place for me. Owing to the political disturbances, it was not safe to go about alone, and almost impossible to get a taxi. The Director of the Indian Museum, Dr. A. K. Bhattacharya, was very busy in conferences, though he spared some time for the discussion of my photographs.

Of great value is the mobile exhibition, which was a unique experience for me. This exhibition, started in 1968, goes twice a year to the several nearby districts of West Bengal and Bihar and is brought back to headquarters during the rainy season for overhaul. The vehicle is especially constructed for this purpose. Niches are built into the sides, both outside and inside, and in these are displayed plaster models of original sculptures. Wooden boards are hinged on the outer walls to protect the models, and opened when the public comes to visit. Inside, glass doors are used. Each case shows the historical development of the art of one period. The displays are well organized and from time to time are changed. A guide goes with the driver to furnish explanations. Publications, postcards, pictures and replicas are offered for sale. The district schools and public libraries are informed of the schedule and they in turn inform the general public. This type of exhibition could be imitated usefully elsewhere.

My next halt was Bhubaneswar, known for its temples. Until recently the University of Missouri has been working with the Orissa University of Agriculture and Technology, under the University Development Program started in 1960



9. *Bronze figure in the Salar Jung Museum in Hyderabad (Acc. No. 398/x41) representing Bhairava. Photograph courtesy of the Museum.*

and sponsored by the United States Agency for International Development. Dr. Clifton Murphy, who was then chief of the program, arranged for me to stay in the State Guest House. The Curator of the State Museum, Mr. R. P. Mahopatra, was expecting me. The museum has a good collection of sculptures, mostly on Orissan art, and a few bronzes. The bronzes from Orissa are unusually heavy because the clay core is generally not removed from the larger pieces. Often the bronzes crack because the clay contracts.

Mr. Syam Sunder Patnaik, who escorted me to the galleries, told me that I must see the temples where lies the true beauty, and the study of which



10. Bronze figure at Missouri, representing *Dipa Lakshmi*. From South India, ca. seventeenth century.

would be really rewarding. I visited about eight large temples. Many beautifully carved figures have been stolen from their friezes. The most attractive and famous temple of Bhubaneswar is the Lingraja temple, surrounded by many small temples constructed later. The Jaina caves in the nearby Udaigiri and Khandagiri hills are very ancient; only remnants still exist. A modern Jain temple was constructed in 1837 on the crest of the Khandagiri hills. Although all the three major religions of India—Brahmanical, Jaina and Buddhist—flourished in Orissa during the 8th-11th centuries, yet the people of Orissa give prominence to Shiva.

The next day was reserved for Konark, sixty miles from Bhubaneswar, known for its Sun Temple. The place is named after the temple and means "corner for the sun." Constructed in the twelfth century by Narasimha Deva, the temple represents the highest point of Orissan art. Its beauty lies in the depiction of scenes from all walks of human life and attempts to satisfy the expectations or desires of all types of people—warriors, scholars, priests, lovers, children and worshipers. The figure of the main deity is no longer in the temple. The archaeological museum displays parts of the Sun Temple beautifully and precisely restored.

NEXT I WENT to Hyderabad, the capital of Andhra Pradesh, which is predominantly Muslim. The Salar Jung Museum houses one man's collection, an amazing variety of art objects from many parts of the world. It has a good collection of Western sculptures and bronzes, but only a few of Indian origin. Mrs. Tayaba Aijaz, the senior Technical Assistant, took me around the galleries. The museum contains, besides contemporary art, some early Jaina sculptures and Indian, Nepalese and Tibetan bronzes.

Later I went to the State Museum of Hyderabad. This museum, like many others, has some bronzes similar to ours, but comparative study was impossible because work on them is just beginning.

My visit to the Archaeological Museum of Nagarjunakonda was very short and not of much benefit because of misinformation on how to go there.

Very early on Friday, July 18, I left for Madras, a great center of learning and arts. When I reached the Government Museum, the Curator, Mr. Desikan, told me that the galleries were closed every Friday. I suggested that we might discuss some of my photographs instead. Mr. Desikan identified our brass figure (Fig. 7), a sixteenth-century object from Western India,¹⁴ as Krishna in preaching pose, not Rama, who was never a preacher. But Dr. Sivaramamurti thinks that this is Rama seated in *virasana* pose, presenting the truths to sages, holding his right hand in preaching pose. He wears a *srivatsa* mark on his chest. I agree with this view.

The Government Museum of Madras is one of the largest in South India, as far as the sculpture and bronze collection is concerned. Originally, I had thought I could complete my work in the museum on Saturday and spend Sunday visiting temples in the outskirts of Madras, since the museum offices would be closed. But the great variety of collections and the generous readiness of the curator to spend Sunday with me in the museum changed my plan. Thus I spent both days very usefully in visiting the galleries and photographing the objects. I realized that it is difficult to plan a definite schedule until one has seen or known the museum and the person in charge. I could well have used more time in Madras. Mr. Desikan gave me all his time, even outside regular museum hours. I learned a great deal visiting the galleries with him and bringing up problems that came to mind. One bronze figure (Fig. 8) interpreted by the Museum as a door keeper is, in my opinion, Virabhadra. Another similar bronze (Fig. 9) in the Salar Jung Museum, identified as Bhairava, is also Virabhadra.

In Bangalore most of my time was spent in shopping, sightseeing and mailing my purchases home. In comparison to the Government Museum of Madras, the collection at Mysore Government Museum is very, very small. The museum displays some beautiful sculptures in the open. Since the curator, Mr. Manickyam, had read my paper on Virabhadra,¹⁵ he showed me some sculptures to ask my opinion whether they represented Virabhadra. They may rather be door keepers.

I was very anxious to go to Halebid and see the sculpture of the Hoyasala dynasty (12th-13th

centuries) still preserved in the temples there. But I had only one day at my disposal, too little to make the trip. Thus I decided to spend my last day in Bangalore visiting the Vrindavan Gardens, that fairyland which has been the outdoor stage for many Indian movies, as well as some temples and picture galleries.

I returned to Bombay and went to the Prince of Wales Museum, where I had an appointment with Dr. Khandalavala, the Chairman of the Museum. He had not yet arrived, but Dr. Motichandra, the Director, was there, working in the same office. I introduced myself and told him that I had come to see Dr. Khandalavala to discuss some photographs I had brought. Dr. Motichandra expressed a desire to see them. I took out one photograph of Dipa Lakshmi (Fig. 10).¹⁶ He suggested it might be a village mother goddess holding a child, perhaps from Kerala, of the late eighteenth century. Dr. Khandalavala thought it might be a sixteenth-century bronze, probably from Tanjore District, Madras. Dr. Sivaramamurti, on the other hand, suggested that this rare bronze is of the late eighteenth century, from South India. In the opinion of Dr. Joshi, it might be earlier than the seventeenth century and from Andhra Pradesh, because of the tattoo marks on the cheeks and chin and button-type nose ornament (*launga*) on both sides. But Dr. Agrawal thought that the figure might be a folk art Ambika in the form of Dipa Lakshmi, because Ambika is fond of parrots, and this figure is accompanied by three parrots. However, Dr. Samuel Eilenberg, who presented the figure to our museum, pointed out what was not clear in the photograph: that the figure held by Dipa Lakshmi is an adult with a mustache, representing the donor in devotion. He mentioned that he has seen many similar figures in the temples of south India.

Later I went to see Mr. Shetti to find out about the bronze collection of the Prince of Wales Museum which I had not seen earlier. He told me that I could see it the following Monday. The Museum has a good collection on Nepal and Tibet but very little on India. By this time I had gotten a bit tired of visiting museums. Just for a change, I decided to visit my relatives in Bhavnagar and Ahmedabad to engage in some extra-museum activities.

Bronze figurines at Missouri. Left: Arjuna, from Maharashtra, seventeenth century. Right. Shiva as Kirata. From Maharashtra, seventeenth century.



A non-stop bus was the most convenient way to go to Baroda, and I was happy to see Dr. U. P. Shah at the bus station. Dr. Shah took me to his son's home, where he had kindly arranged for me to stay, and gave me a message from Shri M. N. Gandhi, Keeper of the Baroda Museum and Picture Gallery, with whom I made an appointment to see the galleries on Sunday. Dr. Shah, who had seen our collection in Missouri, said that many of our objects are very good and being of unusual nature, they are worth studying in depth. Many more sources need to be consulted for comparative illustrations. He made these useful observations:

- (a) Most of the objects are manifestations of folk art, and so far, Indian folk art has not been studied in great detail;
- (b) The best way to locate similar objects is to go to various areas, see the sculpture, talk to the people of the region, and learn the names and purposes of the objects. Old specimens of art still in the temple remains can yield good results if studied comparatively;
- (c) The art dealers themselves often know details of the objects such as their date, name and provenance.

At the Baroda Museum I found that the Director had left for Europe to make inquiries about a missing stone Surya (sun god) idol of the ninth century which was presumed to have been stolen. This unhappy incident had created uneasiness among those who work in the museum. Despite this, Mr. Gandhi was good enough to take objects out of the showcases for me to photograph them.

JAIPUR, the beautiful pink city of India and the
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capital of Rajasthan, is famous for its myriad palaces and its ivory work. My brother is a surgeon in Jaipur, and I had planned to be there on August 6, the day of *Raksabandhan*, a festival when sisters tie an auspicious thread on their brother's wrist. After a lapse of twenty-five years, I was able to offer this in person to my brother. It was an immensely valuable occasion for me to be with my brother on that day. Since it was a holiday, I did not want to disturb Dr. R. C. Agrawal, Director of the State Archaeological Department. I called to find out when he would be in his office, and next morning I went to see him. When I showed him my photographs, he confirmed my view that our objects are of a complex nature. He had not seen similar ones. He made a number of useful suggestions with the aim of making our objects known to museums and collections in India. He also recommended that I see the Amer Museum, only five miles from Jaipur, which has a very good collection of sculpture from Rajasthan.

I then went to see Mr. Gupta, Superintendent of the State Archaeology Department, as Dr. Agrawal had suggested. Mr. Jagadhari, the Curator of the Government Central Museum, was also there. They were quite keen to see my photographs. Mr. Gupta confessed that although he had been working in the field from the beginning of his career, he had never met such a challenge. He liked my method of research and documentation.

Mr. Gupta observed that one bronze (Fig. 11) could be Arjuna in devotional pose,¹⁷ while the other (Fig. 12), which is of the same style,¹⁸ is identified by Dr. Sivaramamurti as Kiratamurti. The four-armed figure represents Shiva as a Kirata (hunter) who challenged Arjuna in wrestling to test his prowess before he could give him the most

powerful weapon, *pasupatastra*.¹⁹ Shiva's consort Parvati, in the guise of a huntress, is seated on his left thigh. The pair is from Maharashtra, of the seventeenth century.

The Government Central Museum of Jaipur does not have many sculptures, but the specimens of modern and folk art are displayed in a well organized manner and there is a collection of recordings of folk songs and conversations, played for visitors when desired.

Having successfully completed my visits to nineteen museums in India, I returned to Delhi on August 11. I was extremely gratified that by God's grace, I did not get even a headache during these two months. I kept in perfect health, although I lived in all sorts of climates and had to eat all types of food. But the moment I returned to Delhi, I fell ill. Nevertheless, I visited the Archaeological Museum in Mathura, which is well known for early terracottas and sculptures excavated at nearby sites. Most of the sculptures date around the 2nd century A.D., a little later than the Gandhara School, showing less Hellenistic influence. Some Gandhara and Pala sculptures are also displayed.

It seemed as if I had reached the end of my journey. During those days in Delhi, the buses were on strike and it was almost impossible to get a conveyance of any sort. On August 18 I intended to leave for Sanchi, but was compelled to cancel the trip as I was feeling too weak. Finally, I left India on August 29.

I am happy to conclude that my trip was on the whole a great success. I visited the sculpture and bronze galleries of every museum and learned more about the art of the regions.

This tour also gave me an opportunity to meet some of the most learned authorities in the field. My deliberations with them enabled me to know their views on certain objects which I was not able to identify at all. In other cases, they helped me to confirm or correct my views.

Another great gain of this visit was my acquaintance with the collections of various museums in India. I had thought that many museums might have objects similar to ours, and that I would be able to do some comparative study, but I found that this was not true. I concluded that I should have visited smaller regions,

to which my objects belonged. My trip was organized mostly around the museums in the capitals of the various states of India, and although I visited some site museums, in most cases I was short of time to visit sites or temples for deeper study and detailed observation. The establishment of professional relationships with the museum heads and arranging exchange of publications was also most valuable.

Evidently I accomplished what I wanted to do. I am grateful to all the specialists who gave me their valuable time in spite of heavy administrative responsibilities. All except a few site museums willingly permitted me to photograph the objects in their collections and provided all the help they could. I am most thankful to them.

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¹The Research Council of the University of Missouri approved the project and provided a travel grant for my research in India

²Acc. No. 70.2. H. 16.3 cm. Gift of Dr. and Mrs. Martin J. Gerson.

³J. N. Banerjea, *The Development of Hindu Iconography* (Calcutta 1956) 429, pl. 31.

⁴The creative aspect of Brahma.

⁵Acc. No. 66.192. H. 12.7 cm. Gift of Dr. and Mrs. Samuel Eilenberg.

⁶*Encyclopedia of Religion and Ethics*, ed. James Hastings 2 (New York 1924-26) 485a.

⁷Rai Govindchandra, *Prāchīna bhārata men lakṣmi pratimā* (Varanasi 1964) 125.

⁸Acc. No. 65.172. H. 21.4 cm. Gift of Dr. and Mrs. Samuel Eilenberg.

⁹A linked diagram of lines by means of which visualized energies are concentrated.

¹⁰Acc. No. 68.427. H. 22 cm. Permanent loan from the Anthropology Museum, University of Missouri-Columbia.

¹¹William Muir, *The Life of Mohammad*, Rev. and ed. T. H. Weir (Edinburgh 1923) 371.

¹²Acc. No. 68.420. H. 42 cm. Gift of Dr. and Mrs. Martin J. Gerson.

¹³Acc. No. 68.438. H. 18 cm. Gift of Dr. and Mrs. Samuel Eilenberg.

¹⁴Acc. No. 63.3.28. H. 11.2 cm. Gift of Dr. and Mrs. Samuel Eilenberg.

¹⁵"Four Figures of Virabhadra," *Muse* 4 (1970) 25-32.

¹⁶Acc. No. 68.434. H. 43.4 cm. Gift of Dr. and Mrs. Samuel Eilenberg.

¹⁷Acc. No. 66.225. H. 6.5 cm. Gift of Dr. and Mrs. Samuel Eilenberg.

¹⁸Acc. No. 66.224. H. 5.7 cm. Gift of Dr. and Mrs. Samuel Eilenberg.

¹⁹T. A. Gopinath Rao, *Elements of Hindu Iconography* 2, pt. 1 (New York 1968) 214-216.