

and the visits of D.T. Suzuki. It was also adopted by Christmas Humphreys and is now continuing in a modest way under the leadership of Dr Irmgard Schloegl, who was ordained a *rinzai* nun in Japan in 1984 as Ven. Myokyon.

Zen Buddhism in Britain is not entangled in any political power structure (as it was in Japan in some historical periods) and so the author's thorough account of Jiyu Kennett's movement, which flourishes both in Britain and the USA even after her death, is straightforward and without complications, but it is nonetheless lengthy and detailed. The nature and wealth of the material on the two chosen contemporary Buddhist movements that is presented in the book defy summarisation in a review. I can only recommend to anybody interested in the contemporary Buddhist scene in Britain to study it carefully. Students and scholars as well as readers from the ranks of the general public will benefit from it. It meets the strict criteria for a scholarly work while being also eminently readable.

KAREL WERNER

*School of Oriental and African Studies  
University of London*

THE ICONOGRAPHY OF HINDU TANTRIC DEITIES. By GUDRUN BÜHNEMANN. 2 volumes (*The Pantheon of the Mantramahodadhi* and *The Pantheons of the Prapañcasāra and Śāradātīlaka*). pp. 280 & pp. 389. Gonda Indological Series IX. Groningen, Egbert Forsten, 2000 and 2001.

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This work is devoted to Hindu Tantric iconography, defined by the author as that which “addresses the content rather than the form or style of art and thus forms an important part of the study of religion” (vol. I, p. v). It is in some sense a continuation of Bühnemann's earlier work on *Forms of Gaṇeśa* (1999) and *Hindu Deities illustrated according to the Pratiṣṭhālakṣaṇa-sārasamuccaya* (1990), and is the direct realisation of a research plan first outlined in 1992 in an article entitled “The ‘Dhyāna Collections’ and their Significance for Hindu Iconography” (*Journal of Indian and Buddhist Studies*, 40.2, pp. 1080–1086).

The chief aim of these volumes is to provide descriptions of divinities, drawn from influential second-millennium Hindu Tantric writings in Sanskrit, wherein their meditative visualisations (*dhyāna*) are detailed. Such materials are here assembled for the “purposes” of “indologists, historians of religion, and art historians” – e.g., in aiding the identification of artistic representations. The two volumes deal in detail with three sets of deities. Volume One addresses a group of 108 found in Mahīdhara's sixteenth-century *Mantramahodadhi*. Volume Two consists of two semi-autonomous demi-volumes, devoted to the divinities found in the ca. tenth/eleventh century *Prapañcasāra* and *Śāradātīlaka*, respectively.

The treatment given each set is virtually identical. Each is prefaced by a brief introduction, dealing with issues of dating and authorship of the sources (noting lack of or weak evidence where appropriate), giving an inventory of the available texts, editions, and commentaries, summarising the overall structure of the works, and reflecting on their sources' relationship to and influence on other literature. Finally, the author devotes some attention to the distinctive pantheons given in each source. The discussion introducing *Mantramahodadhi* (constituting Volume One) also deals in rather more detail with some of the common issues relating to the ritual context(s) and characteristics of the *dhyāna* verses, which are Bühnemann's special object of study.

The bulk of the work is devoted to an individual analysis of each deity in the respective pantheons. Each treatment follows a standard pattern. Each begins with the edited text and translation of the *dhyāna* verse (or verses) describing the divine form, its attributes, colour(s), limbs, seats, and companions (if any). The items the deities hold, what Bühnemann calls their “attributes” (*āyudha* – pre-eminently “weapons”, but also more generally “implements” or “equipment”), are then given in condensed

form (e.g. Kāli [no. 15] reads “R sword, wish-granting gesture; L recently severed head, gesture of protection” [vol. I, p. 93]).

There then follow more extended “Remarks” on each deity. These range from the rather perfunctory to the rich and deeply illuminating, generally tending toward the latter. Bühnemann explains the significance of the various aspects of the deity’s description; gives information on other forms of the deities (such as parallel Buddhist forms of Tārā, etc.), other textual descriptions, and notes on the associated illustrations. The entire pantheon of each work is also summarised in three tables giving the iconographical details of the individual deities for convenient reference: name, number of arms, colour, posture, seat/mount, implements, and (very) brief remarks.

The deity descriptions are followed by illustrations of the deities, some few in colour and rather more in black and white. One of the chief attractions of Volume One (on the *Mantramahodadhī*) is that it reproduces a nearly complete set of depictions of its 108 deities (all but six), drawn from a 1908 edition of the text in Telugu script. In addition to this corpus, Bühnemann supplements the illustrations with other (generally similarly recent) materials, including Buddhist depictions where deities are shared in common between the two. Indeed, one of the strengths of this book is the author’s ability to indicate clearly the manner in which many of these deities wear their Buddhist–Hindu “dual citizenship”. Volume One also has sixteen colour plates – 22 illustrations in all – including a stunning eighteenth-century Pahari painting of Annapūrṇā, gazing on an elegantly dancing Śiva.

Volume Two has fewer illustrations: two sets of mixed colour paintings and b/w line drawings (14 and 8 plates, with 36 and 22 illustrations total, 18 and 12 colour, respectively). Among the illustrations in this volume can also be found a very useful reproduction of a full-colour chart depicting deity implements (*āyudha*), with comments in Sanskrit mixed with Kannada (colour illustration II ab). As many of these implements can be portrayed in rather stylised form, this visual overview (for which Bühnemann provides an interpretative key) is of great utility.

The deities of the *Prapañcasāra* are largely drawn from an illustrated MS of the *Śrītattvanidhi* preserved in the Oriental Research Institute, University of Mysore. Especially notable here are another Pahari painting (of Durgā) and a lovely icon of Sudarśana-cakra-hari (the personification of Viṣṇu’s discus) from the Rāmasvāmin Temple in Kumbhakonam. The illustrations of the *Śāradātīlaka* are also chiefly from the same *Śrītattvanidhi* manuscript, supplemented by illustrations from diverse other sources.

Each of the three works is provided with an appendix, giving a fascinating and useful index of the various bodily colours, postures, hand gestures, attributes, seats/mounts and locations mentioned in the descriptions of the deities, noting which deity descriptions contain each element. Thus, one can easily locate all of the deities that, for example, hold a human skull. This listing is further nuanced, such that each class is sub-classified according to the particular Sanskrit term used. Thus, one finds together, yet may distinguish, those deities described as holding a *kapāla* as well as, say, an *aṣṭka-kapāla* or *nṛ-kapāla*; likewise with those (many) holding such similar things as *abja*, *ambhoja*, *jalaja*, *padma*, *utpala*, etc.

An accomplished textual scholar, Bühnemann also provides in her supplementary material (vol. 1, appendix 2, and vol. II, appendices 2 and 3) new editions and translations of *Mantramahodadhī* Chapter 25 (on the “six magical rites” [*ṣaṭkarmāṇī*] – a subject on which Bühnemann has published elsewhere), and *Śāradātīlaka* Chapters 1 and 25 (which deal with the creation [*śṛṣṭi*] and eight-fold yoga [*aṣṭāṅga-yoga*], respectively). It is not at all clear that the inclusion of this material advances significantly the iconographical aims of the work as a whole – or, rather, it seems clearly extraneous, and one laments the fact that such valuable work risks being overlooked by textual scholars, “hidden away” as it is in a book on iconography.

There are some minor errors, but these are extremely few and of little significance in the big picture. For instance, in the description of the goddess Prāṇśakti (p. 73), the adjective “three-eyed” (*tri-netrāṇī*)

is missing from the translation. This one minor slip stands out, in that Bühnemann also omits mention of the attribute in her detailed remarks. This is unfortunate, in that – while two of the three pictorial exemplars she provides clearly bear this attribute – one (colour 2c) seems ambiguous, and could (in my amateurish opinion) just as easily be interpreted as bearing a *tilaka* or fancy *biṇḍī* as a stylised eye. One would have liked to hear Bühnemann's insights on this image.

Some of the few forays from iconography into religious history are also cause for reservation – e.g. Bühnemann's attributing “tribal origins” to goddesses such as Śavarī and so on. It is not, I believe, at all evident that the use of tribal names and attributes reflects tribal origins, rather than merely the use of tribal motifs by orthodox, urban populations as signifiers of the wild and the sensual. Bühnemann herself cites the *Skandha Purāṇa* episode wherein “Pārvatī/Durgā assumed the form of a Śavara woman in order to entice Śiva who was then celibate” (vol. 1, p. 112). The conclusion seems clear – tribal womanhood was a literary conceit for sensuality and should no more be conflated with tribal origins than Ivory® Soap should be thought to have elephantine origins. One may compare in this regard, the depiction of Tibetan women in contemporary Chinese media as images of the wild and sensual, eroticised indigenous woman (cf. Thomas Heberer, “Old Tibet a Hell on Earth: The Myth of Tibet and Tibetans in Chinese Art and Propaganda”, in T. Dodin and H. Rāther (eds), *Imagining Tibet* [Boston, 2001], pp. 111–150).

Similar reservations are appropriate concerning identifying Mahālakṣmī as “originally a vegetation and agricultural goddess”, based on the fact that a “rice shoot figures among the goddess's iconographical attributes” (v. 11, p. 201). While this may make intuitive sense (esp. given the fact that Vasudhā [a.k.a. Bhūdevī] also holds such a shoot), one wonders what this might mean for Mahāgaṇapati, who also holds such a shoot (albeit termed a *vrīḥy-agra* or *dhānyāgra*, rather than a *śāly-agra* or *śāli-mañjarī*). Given the marked emphasis in Bühnemann's work on erotic interpretations of his “equipment” (*āyudha* – esp. the tusk/radish and *modaka* – cogently, though remarkably frequently, identified as sexual motifs throughout both volumes), it may come as some relief to poor Ganesh were he, by the same token, instead to be read as an “agricultural goddess” – though, even here, the implicit eroticism may provide him no respite.

In all, though, this work is a tremendous achievement. There is so much richness in these volumes that space precludes detailing them all. Bühnemann's research makes an important contribution to the textual history of the works under consideration and of the “intertextuality” (and “inter-iconality”) of the Hindu Tantric literature. It also succeeds very well in its appointed task of providing the textual and pictorial resources necessary to advance research into Indian iconography. Its systematic and clear presentation (coupled with an absolutely first rate job of production by the publishers, Egbert Forsten) make it an invaluable reference in this area. It is to be hoped that this work will be consulted widely by scholars working on Indian iconography and second millennium Hindu Tantrism.

CHRISTIAN K. WEDEMEYER  
University of Chicago

ESSAYS IN JAINA PHILOSOPHY AND RELIGION. Edited by PIOTR BALCEROWICZ and MAREK MEJOR. (Warsaw Indological Studies; Vol 2, 2002). First Indian Edition (Lala Sundarlal Jain Research Series; Vol XX). pp. 306. Delhi, Motilal Banarsidass, 2003.  
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This is a difficult book to review consisting, as it does, of 15 individual essays by 15 different scholars on 15 different topics. Seven of these were presented at an international seminar on Jainism at Warsaw University in September 2000. (The paper by Peter Flügel mentioned in the Preface has not in fact