PREFACE

Yam Brahma vedāntavido vidanti
paraṁ pradhānaṁ puruṣaṁ tathānye |
Viśvodgateḥ kāraṇamīśvaro vā
tasmai namo Vighnavināśanāya ||

'Whom the Vedāntins know as the Brahma and the others as the most excellent Man or the Lord because of the creation of this world, salutation to Him, the destroyer of the obstacles'.

There are numerous images of Gaṇeśa in India and Indonesia. As an Indonesian citizen I always felt fascinated by the queer form of this deity, more so as his worship is still a living tradition there. When, therefore, an opportunity came my way in the form of the Government of Indian Scholarship for a research degree in Indology it did not take me long to decide the topic A Comparative Study of Gaṇeśa Images from India and Indonesia (from circa 7th to 15th century A.D.). The chronological bracket has been put because it is is this period which was the most prolific as far as the creation of Gaṇeśa images in Indonesia is concerned.

In the process of the collection of data in India I have been fortunate for numerous examples have been illustrated in various publications. Many others are preserved in the different Museums of which quite a few important ones were visited by me. No comprehensiveness, however, is claimed here in this study as hundreds and thousands of the images of the deity lie preserved in various other museums, in the reserve collections, in the State Departments of Archaeology and
Museums, in private collections, in the old temples and monuments and elsewhere. In Indonesia, very few publications refer to Gaṇeśa. The researcher, however, has studied nearly 130 images of the god in the various museums and at different sites of the country.

The study reveals that the sculpture of the two countries have had similarities and differences which provide us some interesting glimpses of our past and the geographical and chronological characteristics of the images of Gaṇeśa.

The work has been divided into six chapters. Chapter I introduces the subject and gives some general information. Chapter II deals with textual references to the deity in the ancient texts of the two countries. Chapter III describes and discusses the important and representative stone images of the two countries belonging to the early mediaeval period. Chapter IV deals with the sculptures of the ensuing three centuries while the images of the god in other media like terracotta and bronze form the subject matter of chapter V. The last chapter gives the resume.

During the course of my study I have received valuable help from different quarters without which it would not have been possible for me to present the work in its present form.

My grateful thanks are due to my respected supervisor Shri D.K. Handa, not only for his guidance, but also for his affection which he and of course the whole of his family showered on me throughout. I had to exact him too much not only for his guidance but also for numerous books and journals which were not available to me. English being not a very popular language in Indonesia, I taxed him greatly for the
inadequacies of my expression. But he is not to be blamed for the linguistic lapses which may have still persisted in my work and I owe all responsibility. He has, however, spared no effort to help me. I have no words to express my sincere gratitude and respect to him.

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I beg to be excused for the errors which may have persisted in this work in spite of my best efforts and utmost care.

Chandigarh

I Wayan Redig

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