The present work contains a comparative study of Buddhist iconography in India and outside India. The voluminous works of Benoytosh Bhattachrya, J.N. Banerjea, T.A.G. Rao, P.C. Bagchi, Alice Getty, S.W. Bushell, M.A. Stain, D.N. Bakshi and different other scholars have done much with regard to different Brahmanical and Buddhist divinities. But a comparative study of the deities as a whole has not been done by those scholars with regard to Buddhism in India, China, Korea, and Japan. Thus in my dissertation I tried my best to present the results of my study in a systematic way using the works of those prominent scholars.

There was a bewilderingly large number of gods and goddesses in the Mahāyāna-Vajrayāna phase of Buddhism in India. Present work deals with the growth and gradual development of the Buddhist iconography in the Mahāyāna-Vajrayāna phase in India and its expansion beyond the frontier of India.

The method adopted by me is both historical and descriptive. I have tried with my limited means and time to utilize all the books and published articles on the subject. This present work is divided into five chapters.

The introductory chapter deals with the emergence of Buddhism in India and the development of art and iconography in this country with comparison to the pre-Buddhist art of India. How Buddhism reached in countries outside India (mainly China, Korea, and Japan) is also another important point of discussion of this chapter.
The first chapter is a study of the historical account of Indian Buddhist iconography and the incorporation of Brahmanical gods and goddesses in the Buddhist pantheon of the Mahayana-Vajrayana phase of Buddhism in India.

The second chapter traces the introduction of Buddhism in China and Korea. It also deals with the development of Chinese and Korean art after the introduction of Buddhism. The Chinese art of some period was tinged with the Indian style of sculpture, art, and iconography. The Koreans introduced some new ideas in image making.

The third chapter speaks of Japanese Buddhist art and how Japan was influenced by Indian Buddhism. Different iconographic classifications, their development, and the influence of Buddhism in Japanese culture are the main theme of the chapter.

The concluding chapter seeks to explain how far the Chinese, Korean, and Japanese sculptors were influenced by the Indian sculptors.

In the appendix (i) Glossary of some technical and unfamiliar words, (ii) Select bibliography, (iii) List of illustrations & (iv) Different illustrations of images of India, China, Korea and Japan are included.

I am grateful indebted to the pioneer writers in art and iconography. I should be thankful to the Archaeological Survey of India (Museum Branch, Calcutta) for providing me with the necessary photographs of Indian Buddhist images. I must express my deep sense of gratitude to the Centre of Japanese Studies,
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