



Buddha Heads

Fig. 45

Stucco Afghanistan, c. 100-300 AD

These finely formed heads are found throughout an area once occupied by the civilization known as Gandhara. The territory it once encompassed includes Pakistan and parts of Afghanistan in Central Asia. During the first through third centuries, Buddhist rulers established training and trading centers throughout the region, hosting caravans from west and east. Artists took elements from Buddhist, Indian and Greco-Roman styles to create realistic figurative paintings and sculpture of deities to reside in shrines and homes. Both carved and stucco figures were also placed upon *stupas*, dedicated earthen mounds, to petition for blessings. Centuries later, many of these fragments are unearthed by wind and weather, and exposed again to the elements.

Collection of John and Mary Frantz, Afghanistan 1968-70



Chador and Shoes *Fig. 46*

Cotton, leather
Afghanistan

The Afghan chador and middle-eastern burqa are different terms for full body coverings worn by Islamic women to comply with religious verses urging modesty. The Koran directs a woman not to display her beauty except to her husband or other male relatives, and to remain covered when outside the home. The eyepiece of this chador is a woven grid, which is typical of those in eastern Afghanistan and western Pakistan.

The pointed shoes are made of tooled and dyed leather.

*Collection of John and Mary Frantz
Afghanistan 1968-70*



Bhairava

Fig. 47

Wood block print on rice paper
Nepal, 1960s
11" x 14⁵/₈" high

Bhairava, Bhairab, and Mahakala are names for the god of destruction in Hindu and Buddhist imagery. In this image, he is surrounded by fire and holds a thunderbolt in his right hand. The outer fingers of his left hand are raised in a *mudra* (gesture). His female attendant is seen at his side. He wears a headband of skulls and waistband of human heads. Though he is posed on a lotus, he is shown stepping on two recumbent figures.

*Collection of Jerry and Carolyn Young
Nepal 1962-64 and 1967-69*



Sadaksari Lokesvara

Fig. 48

Wood block print on rice paper
Nepal
10" x 13" high

Sadaksari Lokesvara (Holder of the Lotus) is a bodhisattva of compassion. A bodhisattva has attained enlightenment but postpones Nirvana so as to help others gain enlightenment. Bodhisattvas have become subjects of devotion in sects in India, Tibet and Nepal. This deity has four arms, the front pair in a *mudra* signifying greeting, the back pair hold a lotus and rosary used for repeating a *mantra*, or magical word.

*Collection of Jerry and Carolyn Young
Nepal 1962-64 and 1967-69*



Dragon

Fig. 49

Wood block print on rice paper
Nepal

The dragon is a mythological beast with the body of a snake, claws of a lion, and head of a crocodile. It breathes fire. Dragons are found in most world mythologies and bestiaries, symbols of danger. In this context, however, the influence is Chinese and the symbolism is of power, fertility and well-being. The Chinese dragon is auspicious, and still appears in images and as a masked dancer during New Year celebrations.

Collection of Jerry and Carolyn Young, Nepal 1962-64 and 1967-69



Turned Wood Containers Fig. 50

Nepal, c. 1964

The larger of these was used for clarified butter (*ghee*). The smaller is lined with metal around the rim. Containers like these were made for domestic use by many indigenous groups in Nepal, including the Sherpa, Gurung, Newar, and Terai.

*Collection of Jerry and Carolyn Young
Nepal 1962-64 and 1967-69*

**Teacup Caddy
Thunderbolt (Dorje), and Bell**

Fig. 51

Fig. 52

Chased silver, cast bronze
Tibet, c. 1964

During the 1960s, after the Chinese takeover of their country, many Tibetans fled through Nepal, taking family heirlooms with them. The teacup is one of those items, purchased by the current owner to aid the departure of a family from Tibet. Both the base and lid have intricate patterns embossed in the silver. The cup is a contemporary replacement. The cast bronze thunderbolt (*below*) symbolizes the male element in Buddhist ceremony. It is believed to banish ignorance and is indestructible. The bell at the right represents the female principle, wisdom (*prajna*). They are used in combination during religious ceremonies. The bell is held in the left hand by the officiant, and the thunderbolt in the right. The two, held together, lead to enlightenment.

*Collection of Jerry and Carolyn Young
Nepal 1962-64 and 1967-69*





Bookends

Fig. 53

Wood, Nepal

These matched bookends portray Hindu gods. Ganesha, on the left, is the elephant-headed deity known as the remover of obstacles. He is a patron of arts and sciences. In one hand he holds an ax to 'cut devotees attachments'. The other hand holds a dessert as an award for spiritual activity. His foot rests on a rat, the symbol of speed, wisdom and intelligence.

Hindu mantra to Ganesha:
*O lord Ganesha of large body, curved trunk
 With the brilliance of a million suns,
 Please make all my work free of obstacles, always*

Saraswati (*sara* = essence, *swa* = self), on the right, is the essence of the self, symbolic of creative power. She is worshipped by people interested in knowledge—students and teachers.

She has four arms, the front pair creating music or harmony, the back pair holding a book and a rosary symbolizing knowledge and meditation. The peacock near her, an unpredictable element, means that Saraswati overcomes indecision.

*Collection of Jerry and Carolyn Young
 Nepal 1962-64 and 1967-69*

Each of the numerous items we brought from Nepal many years ago has a special meaning in our lives. They represent local art, including ancient Hindu and Buddhist symbols and traditions. They represent gracious friends who gave us gifts from their own local areas and cultural traditions. The items grace our home with a visual reminder of our experiences while living and working in Nepal during the 1960s and early 1970s. They are a daily reminder of a wonderful time in our lives filled with fond memories of a people and culture far away.

*– Jerry and Carolyn Young
 Nepal 1962-64 and 1967-69*