CONTENTS

Foreword	xi
Acknowledgements	xiii
List of Figures	xv
Plates	
Abbreviations	xxi
Introduction Portraiture, a Problematic Issue	1
Chapter One Identifying Portraits	23
1. Painted portraits	23
2. Portraits in the round and devotional portraiture	31
2.1. Life-size and free standing portraits	31
2.2. Devotional portraiture	35
3. Coins	39
4. Double-meaning images	41
5. Naming the image	46
 for Different Kinds of Purpose 1. Some study cases 1.1. Narasimha Ganga 1.2. Kṛṣṇadevarāya 1.3. Rājarāja I 1.4. Jayavarman VII 2. The likeness issue: textual evidence 3. Physiognomic portraits 3.1. Portraiture and identity 3.2. Portrait as a substitute 3.3. The <i>Pratimānāțaka</i> or the ambiguity of likeness 4. Typological portraits 5. Portraiture as social and historical marker 	53 53 54 55 57 58 59 65 65 65 68 72 76 80
5. Formanure as social and mistorical marker	00
Chapter Three Portraits, Worship and Divine Images 1. Portraits, commemoration and death	85 85
2. Portraiture and funerary and/or dynastic temples	90

2.1. The Pratimănāțaka	90
2.2. Kusāna dynastic shrines	91
2.3. South Indian 'funerary' temples	94
2.4. 'Funerary' temples in Southeast Asia	98
3. Divine portrait, human portrait	102
3.1. Myths on the origin of images	102
3.2. Divine images as portraits	105
3.3. Ritual installation (pratisthā) of portraits	109
4. Portraiture and deification	112
Chapter Four The Origin of Portraiture and the	
Representation of Heroes	119
1. Portraiture in pre-and proto-historical times	119
2. Portraiture in the Early-Historical period	
(Maurya-Śuńga times)	123
2.1. Early human figures	123
2.2. Portraits or Yaksas?	124
2.2.1. The issue: statues and the cult of Yaksas	124
2.2.2. The debate: Yakṣa or royal portrait?	126
2.2.3. The Yaksa in ancient literature	128
2.2.4. Back to the portrait interpretation?	131
2.2.5. The case of Bharhut	134
3. Portraits and the first 'divine images' at the beginning	
of the era (Kuṣāṇa period)	136
3.1. Stories on the origin of the images of Buddha	
and Mahāvīra	137
3.2. The Vṛṣṇi Vīras and the first representations	
of Kṛṣṇa	144
Chapter Five The Royal Portrait, Portrait Par Excellence?	149
1. The king as model	150
1.1. In normative treatises	150
1.2. The king as visual source	155
2. Portraiture as political instrument	158
2.1. Diplomacy, propaganda and legitimization	159
2.2. Historical reliefs	161
3. Allegorical portraits	164
3.1. Allegorical portraits under the Guptas	164
3.2. Allegorical portraits under the Pallavas	168

3.3. Portraiture and political metaphors	180
Appendix Vaikuṇṭhaperumāļ Temple, Kanchipuram: Iconography of the Surrounding Galleries	183
Concluding Remarks	189
Bibliography Index	195 217