Venues

Arthur M. Sackler Gallery (Sackler)
Asian Art Museum of San Francisco (SFAAM)
February 22–May 18, 2014
The Cleveland Museum of Art (CMA)
June 22–September 7, 2014

Exhibition Checklist

Note: Items marked with an asterisk (*) are not illustrated in this catalogue.

Catherine and Ralph Benkaim Collection

Gosain Kripal Girji Receives Sheeshvaljji and His Son (cat. 2c)
India, Rajasthan, Marwar or Jodhpur, mid-18th century
Opaque watercolor and gold on paper, 34.9 × 24.8 cm
Catherine and Ralph Benkaim Collection
Venues: All

Krishna Vishvanara (cat. 10a)
India, Himachal Pradesh, Bilaspur, ca. 1740
Opaque watercolor and gold on paper, 19.8 × 11.7 cm
Catherine and Ralph Benkaim Collection
Venues: All

Sadashiva (cat. 1e)
India, Himachal Pradesh, Nurdpur, ca. 1670
Attributed by B. N. Goswamy to Devidasa
Opaque watercolor, gold, and applied beetle-wing on paper, 191 × 184 cm
Catherine and Ralph Benkaim Collection
Venues: All

Photos: John Tsantes

Catherine Glynn Benkaim and Barbara Timmer Collection

Bairages, Hindoo Devotees, Delhi (cat. 21f)
in The People of India (1868–75), volume 4, folio 158
Photograph, 34.3 × 25.4 cm
Catherine Glynn Benkaim and Barbara Timmer Collection
Venues: Sackler, SFAAM

The People of India, volume 2*
India, 1868
Book, 34.3 × 25.4 cm
Catherine Glynn Benkaim and Barbara Timmer Collection
Venues: All

Photos: John Tsantes

Aspects of Hinduism, 17th to 19th Century

Ascetics Performing Tapas (cat. 20c)
South India, ca. 1820
Opaque watercolor on paper, 23.5 × 29 cm (page)
The Trustees of the British Museum, Bequeathed through Francis Henry Egerton, 2007.3005.4
Venues: All

Photos: John Tsantes

Bhairava (cat. 20b)
in an album of 91 paintings
India, Thanjavur, ca. 1830
Opaque watercolor and ink on paper, 22.6 × 17.6 cm
The Trustees of the British Museum, 1962.1231,0.03.70
Venues: All

Photos: John Tsantes

Shiva as Bhairava (cat. 1a)
India, Tamil Nadu, 11th century
Granite, 108 × 47.9 × 28.4 cm
The Trustees of the British Museum, Brooke Sewell Permanent Fund, 1967/0/61
Venues: All
The Feast of the Yogis

Ten folios from the Bahr al-hayat (Ocean of Life) (cat. 9)
India, Uttar Pradesh, Allahabad, 1600–1604
Opaque watercolor on paper, 22.7 × 13.9 cm (folio), 35.2 × 26.3 cm (folio with borders),
Opaque watercolor and gold on paper; 28.3 × 17.5 cm (folio), 18.2 × 9.2 cm (painting)
The Trustees of the Chester Beatty Library, Dublin

Virasana (Persian, svarasana) (cat. 9a)
9.5 × 8 cm (painting)
In 16.19a
Venues: All

Garbhasana (Persian, garbhasana) (cat. 9b)
10.6 × 7.8 cm (painting)
In 16.18a
Venues: All

Nauli Kriya (Persian, nulav) (cat. 9c)
Attributed to Govardhan
9.5 × 8 cm (painting)
In 16.19a
Venues: All

From the Bahr al-hayat (Ocean of Life) (cat. 9)
India, Bengal, ca. 1760
Opaque watercolor, gold, and ink on paper; 27 × 18.5 cm (folio), 8.6 × 9.7 cm (painting)
The Cleveland Museum of Art, Edward L. Whittemore Fund, 1986.70
Venues: All

The Sage Bhringisha and Shiva

From the Bahr al-hayat (Ocean of Life) (cat. 9)
India, Uttar Pradesh, Allahabad, 1602
Opaque watercolor, gold, and ink on paper; 27 × 18.5 cm (folio), 8.6 × 9.7 cm (painting)
The Trustees of the Chester Beatty Library, Dublin
In 16.20a
Venue: Sackler

The Cleveland Museum of Art

Base for a Seated Buddha with Figures of Ascetics

Cat. 6c
India, Bengal, ca. 1760
Bronze with silver inlay, 61.5 × 49.5 × 36.8 cm
The Cleveland Museum of Art, Leonard C. Hanna, Jr. Fund, 1986.70
Venues: All

Fastiing Buddha (cat. 6b)
India, Kashmir, 8th century
Ivory, 12.4 × 9.5 cm
The Cleveland Museum of Art, Leonard C. Hanna, Jr. Fund, 1986.70
Venues: All

Head of a Rishi (fig. 3, p. 39)
India, Mathura, 2nd century
Stone, 27.7 × 24 cm
The Cleveland Museum of Art, Edward L. Whittemore Fund, 1971.41
Venues: All

Yogini with Mynah (cat. 3f)
India, Karnataka, Bijapur, ca. 1603–4
Opaque watercolor and gold on paper; 39.2 × 27.6 cm (folio), 15.3 × 9.5 cm (painting)
The Trustees of the Chester Beatty Library, Dublin
In 11a.31
Venues: All

Three Women Present a Young Girl to Aged Ascetics (cat. 14d)
India, Mughal dynasty, ca. 1670–80
Opaque watercolor, gold, and ink on paper; 39.5 × 27.5 cm (folio with borders), 21.9 × 14.8 cm (painting without borders)
The Trustees of the Chester Beatty Library, Dublin
In 73.3
Venues: All

A Yogini in Meditation (cat. 18f)
from the Impey Ragamala
India, Bengal, ca. 1760
Opaque watercolor and gold on paper; 35.1 × 24.3 cm (folio with borders), 22.1 × 14.4 cm (painting without borders)
The Trustees of the Chester Beatty Library, Dublin
In 65.2
Venues: All

Yogini with Mynah (cat. 3f)
<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Title</th>
<th>Authors</th>
<th>Notes</th>
<th>Venues</th>
<th>Images</th>
<th>Photos</th>
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<th>Albums</th>
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<td>Detroit Institute of Arts</td>
<td>Yogini (cat. 3b)</td>
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<td>Gloria Katz and Willard Huyck Collection</td>
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<td>Neely’s History of the Parliament of Religions and the Religious Congresses at the World’s Columbian Exposition (cat. 24g)</td>
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<td>Venues: Sackler, CMA</td>
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Popular Yoga Asanas (cat. 25e)
Swami Kuvalayananda
C. E. Tuttle Company, Rutland, VT, United States, 1972 (1931)
Book, 22 x 31 cm
Venues: All

Raja Yoga (cat. 24h)
Swami Vivekananda
Advaita Ashram, Salem, Tamil Nadu, India, 1944 (1896)
Book, 18.5 x 27 cm (open)
Venues: All

The Chakras of the Subtle Body (cat. 11b)
folio 6 from the Siddhia Siddhanta Paddhati
Bulaki
India, Rajasthan, Jodhpur, 1824 (Samvat 1881)
Opaque watercolor and gold on paper, 12.2 x 46 cm
Mehrangarh Museum Trust, RJS 2376
Venues: All

Jalandharnath Flies over King Padam’s Palace* (from the Suraj Prakash)
India, Rajasthan, Jodhpur, 1830
Opaque watercolor and gold on paper, 23.3 x 38.6 cm (image)
Mehrangarh Museum Trust, RJS 1644
Venues: SFAAM, CMA

Water Springs Forth from the Power of Jalandharnath’s Mantra* (from the Suraj Prakash)
Amardas Bhatti
India, Rajasthan, Jodhpur, 1830
Opaque watercolor and gold on paper, 23.3 x 38.6 cm (image)
Mehrangarh Museum Trust, RJS 1640
Venues: SFAAM, CMA

Photos (except 4a, 4b): Neil Greenstreet

The Metropolitan Museum of Art, New York
The Goddess Bhairavi Devi with Shiva (cat. 16)
Attributed to Payag
India, Mughal dynasty, ca. 1630–35
Opaque watercolor and gold on paper, 18.5 x 26.5 cm
Venue: Sackler

Venues: All

Rama Enters the Forest of the Sages (cat. 17a)
from the Ramcharitmanas of Tulisinga (1532–1623)
India, Rajasthan, Jodhpur, ca. 1775
Opaque watercolor and gold on paper, 62.7 x 134.5 cm
Mehrangarh Museum Trust, RJS 2524
Venues: All

Three Aspects of the Absolute (cat. 4a)*
Kedar Ragini
India, Mughal dynasty, ca. 1570
Opaque watercolor, gold, and ink on paper, 14.9 x 11.9 cm (image), 25.6 x 18.7 cm (page)
The Metropolitan Museum of Art, Gift of Mr. and Mrs. Peter Findlay, 1978, 1978.540.2
Venue: Sackler

Mehrangarh Museum Trust, Jodhpur
The Chakras of the Subtle Body (cat. 11b)
folio 4 from the Siddhia Siddhanta Paddhati
Bulaki
India, Rajasthan, Jodhpur, 1824 (Samvat 1881)
Opaque watercolor and gold on paper, 12.2 x 46 cm
Mehrangarh Museum Trust, RJS 2376
Venues: All

Equivalence of Self and Universe (cat. 10d)
folio 6 from the Siddhia Siddhanta Paddhati
Bulaki
India, Rajasthan, Jodhpur, 1824 (Samvat 1881)
Opaque watercolor and gold on paper, 12.2 x 46 cm
Mehrangarh Museum Trust, RJS 2376
Venues: All

The Transmission of Teachings (cat. 4b)
folio 3 from the Nath Charit
Bulaki
India, Rajasthan, Jodhpur, 1823 (Samvat 1880)
Opaque watercolor, gold, and tin alloy on paper, 47.3 x 123 cm
Mehrangarh Museum Trust, RJS 2400
Venues: All

Water Springs Forth from the Power of Jalandharnath’s Mantra* (from the Suraj Prakash)
Amardas Bhatti
India, Rajasthan, Jodhpur, 1830
Opaque watercolor and gold on paper, 23.3 x 38.6 cm (image)
Mehrangarh Museum Trust, RJS 1640
Venues: SFAAM, CMA

Photos (except 4a, 4b): Neil Greenstreet
Minneapolis Institute of Arts

Yogini with a Jar (cat. 3c)
India, Tamil Nadu, Kanchipuram or Kaveripakkam, ca. 900–975
Opaque watercolor and gold on paper, 36.2 × 34 cm (folio), 21 × 14.2 cm (painting)
Museum für Asiatische Kunst, Berlin

Museum für Asiatische Kunst, Berlin

Caur Mathana Ragini (cat. 18b)
India, Rajasthan, Bundi, ca. 1600
Opaque watercolor and gold on paper, 30.2 × 24 cm
Museum für Asiatische Kunst, MIK 15523

Megha Mathar Ragini (cat. 18c)
India, Rajasthan, Bundi, ca. 1600
Opaque watercolor and gold on paper, 30.2 × 24 cm
Museum für Asiatische Kunst, MIK 15698

National Anthropological Archives, Smithsonian Institution

Untitled (cat. 21a)
John Nicholas for Nicholas Bros, 1858
Albumen print, 13.7 × 9.5 cm
National Anthropological Archives, Smithsonian Institution, NAA INV 04565500
Venue: Sackler

Untitled (cat. 21b)
John Nicholas for Nicholas Bros, 1858
Albumen print, 13.5 × 10.2 cm
National Anthropological Archives, Smithsonian Institution, NAA INV 04566000
Venue: Sackler

Untitled (cat. 21c)
John Nicholas for Nicholas Bros, 1858
Albumen print, 14 × 10.2 cm
National Anthropological Archives, Smithsonian Institution, NAA INV 04566500
Venue: Sackler

National Gallery of Victoria, Melbourne

Maharana Sangram Singh II and Gosain Nilakanthji (cat. 7c)
India, Rajasthan, Mewar, Udaipur, late 18th century
Opaque watercolor and gold on paper, 28.7 × 20.5 cm
National Gallery of Victoria, Melbourne, Australia, Felton Bequest, 1980, AS242-1980
Venues: All

National Library of Medicine, Bethesda, MD

"An Abd Hoot" (cat. 20d)
In Balthazar Solvyns, A Collection of Two Hundred and Fifty Colored Etchings: descriptive of the manners, customs and dresses of the Hindoos [Calcutta: [Mirror Press], 1799]
Balthazar Solvyns (1760–1824)
Hand-colored etching, 52 × 38 × 11 cm
National Library of Medicine, WZ 260 S692c
Venues: All
The Guru Vidyashiva
Standing Jina
34.1 × 26.6 cm
Young People’s Missionary Movement, New York, early 20th century
Stone, 129.5 × 66 × 15.2 cm
Opaque watercolor and gold on paper, 16.5 × 20.3 cm
Venues: All
Collection of Kenneth and Joyce Robbins

The Ten-Point Way to Health: Surya Namaskars
(cat. 26d)
Balasahib Pandit Pratinidhi, Rajah of Aundh
Edited by Louise Morgan
J. M. Dent & Sons Ltd., London, 1938
Book, 18.3 × 12.6 × 1.8 cm
Collection of Kenneth and Joyce Robbins
Venues: All
Photos: Neil Greentree

Standing Jina (cat. 5c)
India, Tamil Nadu, 11th century
Bronze, 73.7 × 69.2 × 17.5 cm
Private Collection, LT16
Photo by Maggie Nimkin
Venues: All

“Mystery girl: why can’t she be killed?” (cat. 23c)
Look Magazine, September 28, 1937
Des Moines, Iowa, United States
34.1 × 26.6 cm
Private Collection
Venues: All

Matsyendranath (cat. 2b)
India, Karnataka, Bijapur, ca. 1650
Opaque watercolor and gold on paper, 16.5 × 20.3 cm
Collection of Kenneth and Joyce Robbins
Venues: All

J. M. Dent & Sons Ltd., London, 1938
The Ten-Point Way to Health: Surya Namaskars
(cat. 20a)
Young People’s Missionary Movement, New York, early 20th century
Stone, 129.5 × 66 × 15.2 cm
Opaque watercolor and gold on paper, 16.5 × 20.3 cm
Venues: All
Collection of Kenneth and Joyce Robbins

S.1987.16
Bronze, 18.5 × 14.5 × 9.3 cm
Arthur M. Sackler Gallery, Gift of Arthur M. Sackler,
Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, VIII.C1474
Venue: CMA

Seated Jina Ajita (cat. 5a)
India, Tamil Nadu, 9th–10th century
Bronze, 18.5 × 14.5 × 9.3 cm
Arthur M. Sackler Gallery, Gift of Arthur M. Sackler,
S1987.905
Venues: All

San Antonio Museum of Art
Yogini (cat. 3a)
India, Tamil Nadu, Kanchipuram or Kaveripakkam, ca. 900–975
Metagabbro, 116 × 76 × 43.2 cm
Arthur M. Sackler Gallery, Gift of Arthur M. Sackler,
S1987.905
Venues: All

San Antonio Museum of Art
Yogini (cat. 3d)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 3b)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 3c)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 3e)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 3f)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 3g)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 3h)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 3i)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 3j)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 3k)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 3l)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 3m)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 3n)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 3o)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 3p)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 3q)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 3r)
India, Uttar Pradesh, Kannauj, first half of the 11th century
Sandstone, 86.4 × 43.8 × 24.8 cm
San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund, 90.92
Venues: All

San Antonio Museum of Art
Yogini (cat. 21l)
India, Tamil Nadu, ca. 1870
Albumen print, 9.4 × 5.8 cm
Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, VIII.C3314
Venue: CMA

San Antonio Museum of Art
Yogini (cat. 21j)
India, Tamil Nadu, ca. 1870
Albumen print, 9.4 × 5.8 cm
Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, VIII.C3313
Venue: CMA

San Antonio Museum of Art
Yogini (cat. 21i)
India, Tamil Nadu, ca. 1870
Albumen print, 9.4 × 5.8 cm
Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, VIII.C3315
Venue: CMA

San Antonio Museum of Art
Yogini (cat. 21h)
India, Tamil Nadu, ca. 1870
Albumen print, 9.4 × 5.8 cm
Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, VIII.C3316
Venue: CMA

San Antonio Museum of Art
Yogini (cat. 21g)
India, Tamil Nadu, ca. 1870
Albumen print, 9.4 × 5.8 cm
Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, VIII.C3317
Venue: CMA
Untitled (cat. 21)
India, Orissa, ca. 1870
Albumen print, 14.6 x 9.9 cm
Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, VII 5-SOA NL5 1
Venues: SFAAM, CMA

Staatliche Museen zu Berlin

Bifolio from the Gulshan Album (cats. 19a–b)
India, Mughal dynasty, first quarter of the 17th century
Opaque watercolor and gold on paper, 53.5 x 40 cm
Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Orientabteilung, Libri pict. A 117, ff.6b, 13a
Venue: Sackler

Vedanta Society of Northern California

Swami Vivekananda (cat. 24c)
United States, 1893
Photograph (original), approx. 15.2 x 10.2 cm
Vedanta Society of Northern California, Harrison series, V21
Inscription (recto): “One infinite—pure & holy—beyond thought, beyond qualities, I bow down to thee. —Swami Vivekananda”
Venues: All

Swami Vivekananda (cat. 24j)
United States, 1893
Scan of a halftone print
Vedanta Society of Northern California, Harrison series, V20
Venues: All

Victoria and Albert Museum, London

Battle at Thaneshvar (cat. 12)
bifolio from the Akbarnama
India, Mughal dynasty, 1590–95
Opaque watercolor, gold, and ink on paper
Venues: All

Left folio (cat. 12a)
Composed by Basawan; painted by Basawan and Tara the Elder 32.9 x 18.7 cm

Right folio (cat. 12b)
Composed by Basawan; painted by Asi 38.1 x 22.4 cm

Bhairava Raga (cat. 18b)
from the Chunar Ragamala
India, Uttar Pradesh, Chunar, 1591
Opaque watercolor and gold on paper, 25.5 x 15.7 cm
Venues: All

The Five-Faced Shiva (cat. 1d)
India, Himachal Pradesh, Mandi, ca. 1730–40
Opaque watercolor on paper, 26.6 x 18.2 cm
Venues: All

Hanuman as Yogi (cat. 8b)
India, Kerala, Cochin, early 19th century
Teak wood and color, 37.6 x 37.9 cm
Victoria and Albert Museum, London, IS.2.564E-1983
Venues: All

Koringa (cat. 23b)
W. E. Barry Ltd., Bradford, United Kingdom, ca. 1938
Print, 74.4 x 50.9 cm
Venues: All

Scroll with Chaikras (cat. 11c)
India, Kashmir, 18th century
Opaque watercolor, gold, silver, and ink on paper, 376.7 x 17 cm
Victoria and Albert Museum, London, IS.8-1987
Venues: All

Vishnu Vishvarupa (cat. 10b)
India, Rajasthan, Jaipur, ca. 1800–1820
Opaque watercolor and gold on paper, 38.5 x 28 cm
Victoria and Albert Museum, London, Given by Mrs. Gerald Clark, IS.33-2006
Venues: All

“Fakir Sitting on Nails” (cat. 22g)
India, late 19th century
Painted clay, 11.4 x 20.3 cm
Victoria and Albert Museum, London, Given by the Indian High Commission, IS.196-1949
Venues: All

Virginia Museum of Fine Arts, Richmond

Five Sages in Barren Icy Heights (cat. 15d)
folio from the Kranda Kalpa
Attributed to the workshop of Purkhu
India, Himachal Pradesh, Kangra, ca. 1815
Opaque watercolor on paper, 36.2 x 48.3 cm (folio), 35.7 x 48.3 cm (image)
Virginia Museum of Fine Arts, The Arthur and Margaret Glasgow Fund, 85.1548
Venues: Sackler, SFAAM

Forms of Vishnu (cat. 10c)
folio from the Jnaneshvari
India, Maharashtra, Nagpur, 1763 (Samvat 1856)
Opaque watercolor and gold on paper, 37.7 x 25.4 cm (folio)
Virginia Museum of Fine Arts, The Adolph D. and Wilkins C. Williams Fund, 91.91-628
Venues: Sackler, SFAAM
Jina (cat. 5d)
India, Rajasthan, probably vicinity of Mount Abu, 1160 (Samvat 1217)
Marble, 59.69 × 48.26 × 21.59 cm
Venue: Sackler

The Tale of Devadatta (cat. 17d)
from the Kathasaritasagara
ca. 1585–90
Opaque watercolor and ink on paper, 13.8 × 13.6 cm
Virginia Museum of Fine Arts, Nasli and Alice Heeramanek Collection, 68.8.55
Venues: Sackler, SFAAM

The Walters Art Museum, Baltimore
Ascetics before the Shrine of the Goddess (cat. 15b)
folio from the Kedara Kalpa
Attributed to the workshop of Purkhu
India, Himachal Pradesh, Kangra, ca. 1815
Opaque watercolor on paper:
36.5 × 49.2 cm (folio), 24.7 × 47.3 cm (image)
The Walters Art Museum, Baltimore, Maryland
(Gift of John and Berthe Ford, 2001), W. 859
Venues: All

Babur and His Retinue Visiting Gor Khatri (cat. 14d)
folio 22b from the Baburnama (Book of Babur)
India, Mughal dynasty, 1590s
Opaque watercolor, gold, and ink on paper,
32 × 21 cm
The Walters Art Museum, Baltimore, Maryland,
W. 596
Venues: Sackler, SFAAM

Wellcome Library, London
Anatomical Body (cat. 25a)
India, Gujarat, 18th century
Ink and color on paper, 60.5 × 58.5 cm
Wellcome Library, London, Asian Collections,
MS Indic Delta 74
Venues: All

Satcakranirupanacitram (cat. 25b)
Swami Hamsavarupa
Trikutvilas Press, Muzaffarpur, Bihar, India, 1903
Book, 26.2 × 34.5 cm
Wellcome Library, London, Asian Collections,
P.B. Sanskrit 391
Venues: All

Film Clips
Note: Hindo Fakir (cat. 23d) is listed under Library of Congress.

"Yogi Who Lost His Will Power" (cat. 23e)
Song clip from the film You’re the One (1941)
Johnny Mercer (lyrics); Mercer-Mchugh; Jerry Cohorna with Orrin Tucker and his Orchestra
Clip from YouTube, loop at 3'14:
youtube.com/watch?v=ixwmfoZJHq8
LC Recorded Sound 578945
Columbia 35866
Venues: All

T. Krishnamacharya Asanas (cat. 26i)
India, Mysore, 1938
Sponsored by Maharaja Krishnaraja Wodiyar
Digital copy of a lost black-and-white film, 57 min.
Courtesy of Dan McGuire
Venues: All
GLOSSARY

Adil Shah dynasty rulers of the Bijapur Sultanate on the Deccan Plateau between 1490 and 1686.

Advaïta Hindu philosophical school that postulates the identity between the individual soul and the unique ground of all being, called brahman. Because this school’s metaphysics is based on the non-dualist teachings found in certain Upanishads, it is also known as Advaita Vedanta. See brahman, Vedanta.

Agamas scriptural canon of orthodox Shaivism, whose works date from the sixth to the thirteenth century CE. See also Shaiva Siddhanta.

Akbar Mughal emperor who reigned from 1556 to 1605.

anjali mudra gesture of respect in which the palms are pressed together with the fingers pointing upward.

asana (seat or the act of sitting down) a yogic posture.

ashram hermitage.

austerities various forms of asceticism, such as celibacy and self-mortification, that lead to the correct perception of reality and generate spiritual power.

Bahr al-hayat The Ocean of Life, written circa 200–400 CE by Muhammad Ghawth Gwaliyari, a Sufi master of the Shattari order; illustrated at the Allahabad court of the Mughal Prince Salim, circa 1600–1604. See also Shaiva Siddhanta.

Bahirava god often considered to be a particularly fierce or terrible form of Shiva or the Buddha; the divine founder or leader of several Tantric orders and revealer of several Tantric scriptures. See Kapalika.

bhakti Hindu tradition that emphasizes an intense and personal relationship with God.

brahman according to Hindu thought, the Absolute; the self-existent, Universal Self; the ground of all being; the infinite power of eternal being and becoming. Brahman is distinct from Brahma (a Hindu god) and Brahmín (a member of the highest Hindu caste).

Brahmin member of the highest of the four Hindu castes; a Hindu priest.

British East India Company trading company—with shareholders and the largest standing army in Asia—that gradually extended its control over India between the seventeenth and mid-nineteenth centuries.

British Raj British rule of India from 1858 to 1947.

Buddhism person whose way of life is grounded in the teachings of Gautama Buddha, the fifth-century BCE founder of Buddhism, as well as the canon of doctrines and practices attributed to subsequent Buddhist teachers and holy men.

chakra (wheel, circle) one of the energy centers aligned along the spinal column of the yogic body. The number of chakras varies from one tradition to another, with several traditions extending chakras into the space above the top of the head. Chakra also refers to the discus that is one of Vishnu’s primary emblems and the circular weapon wielded by militant ascetics.

Chola dynasty rulers of an empire that extended over much of South India and Sri Lanka between the ninth and thirteenth centuries.

Dasnamis (ten-named) confederation of ten ascetic orders that are today Shaiva. According to Dasnami tradition, they were founded by the ninth-century teacher Shankara (also known as Shankanaracharya). See Giri, Puri, Shaiva.

dhoti garment wrapped around the waist.

fakir (Arabic: poor man) Muslim religious mendicant; also spelled faqi, fakere.

Gandhara region that extended over parts of Afghanistan and Pakistan; a Buddhist kingdom under the Kushan dynasty from the first to the fifth century.

Giri one of the ten Dasnami suborders, whose initiates are given the “surname” Giri.

Goraksha, Gorakh, Gorakhnath twelfth- to thirteenth-century founder of the Nath sampradaya and purported author of several Sanskrit and vernacular works on the practice of hatha yoga and the mystic experiences of the yogi. See Mātsyendranāth.

guru religious preceptor or teacher. A guru initiates shishyas or chelas (disciples) into a lineage, which theoretically extends back to the god or goddess who originally revealed the teachings.

hatha yoga body of yogic practice that combines asanas (postures), pranayama (breath control), mudras (seals), bandhas (locks), and techniques of bodily purification, which reverse the normal downward flow of energy, fluids, and consciousness in the body, and provide the practitioner with bodily immortality, supernatural powers, and embodied liberation.

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Glossary

Note: Unless otherwise indicated, direct translations are of Sanskrit terms.
Hindu person whose way of life is grounded in the foundational doctrines of Hindu revelation (the Vedas, Upanishads, etc.) and tradition (the Bhagavad Gita, Puranas, Tantras), as well as the teachings of Brahmins and other exemplary humans.

Hoysala dynasty rulers in the southern Deccan from circa 1006 to 1346.

Jahangir Mughal emperor who reigned from 1605 to 1627. See Salim.

Jain person whose way of life is grounded in the teachings of Mahavira, the sixth-century BCE founder of Jainism, as well as the canon of doctrines and practices attributed to subsequent Jain teachers and holy men.

Jalandharnath illustrious Nath Yogi and siddha who is the subject of a rich body of medieval and modern legend. In the western Indian kingdom of Marwar (modern-day Jodhpur and its environs), Jalandharnath is regarded as a semidivine figure who was instrumental in the rise to power of the early nineteenth-century King Man Singh.

jata matted hair or “dreadlocks” worn by yogis in imitation of the Hindu god Shiva.

jatamukuta crown or bun of matted locks.

Jina (conqueror) one of the twenty-four legendary founders of Jainism. The last of these was Mahavira, a historical figure who lived in the sixth century BCE. The term jina is used interchangeably with bhishamaka (one who has crossed over).

jogi in the vernacular languages of north India (Hindi, Rajasthani, etc.), the Sanskrit term yogi was pronounced and written as jogi. In the colonial period, jogi was often used in a pejorative sense to refer to a charlatan or false ascetic. See yogi.

Kapalika (Skull bearer) Shaiva yogi who carries a kapala (skull) as a begging bowl during a twelve-year period of itinerancy, as a marker of his membership in a heterodox Tantric order that featured sexual excess and antisocial behavior. The divine exemplar of Kapalika practice is the Tantric god Bhairava, whose iconography features skulls and other bone ornaments.

kanphata (Hindi: split-eared) term used for the Nath Yogis, who since the turn of the nineteenth century have worn large hoop earrings (mudras) through the cartilage of their ears.

Kathaka Upamishad Hindu scripture, circa third century BCE, in which practices for controlling the body and breath are first described within the context of a set of teachings on yoga.

Kaula (clan-related, son of the clan) elite body of Hindu Tantric practices used specifically by the inner circle of the “clan” of gods, goddesses, and advanced human practitioners. Sons of the clan sought to obtain supernatural powers and bodily immortality through unconventional practices.

Krishnamacharya, Tirumalai (1888–1989) often regarded as the father of modern postural yoga. Krishnamacharya focused on postural movement and pranayama oriented toward health, fitness, and healing. His most famous disciples are B. K. S. Iyengar, K. Pattabhi Jois, T. K. V. Desikachar, and Indra Devi.

Kundalini (She who is coiled) in Hindu hatha yoga and Tantra, the female energy that descends through the yogic body to lie coiled in “sleep” in the lower abdomen. Through combined yogic techniques, she is “awakened” and made to rise through the chakras to the cranial vault and beyond.

Kuvalayananda, Swami (1883–1966; born Jagannath Gune) central figure in the emergence of modern yoga. Kuvalayananda sought to demystify yoga through scientific research and establish it as a key component of Indian physical education and fitness.

laya yoga (yoga of absorption) form of yoga practice involving the absorption of the individual mind or self into the Absolute brahman, often through the experience of subtle sounds. Laya yoga was one component in a fourfold system of yoga introduced in several medieval texts, along with raja yoga, hatha yoga, and mantra yoga.

linga, lingam pillar-shaped emblem of the Hindu god Shiva. In most Shiva temples, the lingam is nestled in an abstract representation of the great goddess who is his consort. This lingam-yoni configuration harks back to Tantric doctrine, according to which Shiva and the goddess create and maintain the universe through their sexual energy.

Mahabharata one of India’s two great epics; the other is the Ramayana. The Mahabharata, which was composed between the second century BCE and the fourth century CE, contains the Bhagavad Gita.

maharaja (great king) title for a Hindu ruler.

maia rosary or garland.

Man Singh maharaja of Jodhpur-Marwar from 1803 to 1843; a devotee of Jalandharnath and great patron of the Nath sectarian order.

mantra (mental device; instrument of thought) acoustic formula whose sound shape embodies and reproduces the energy-level of a deity; a spell, incantation, or charm employed in Tantric ritual or sorcery.

math, matha Hindu monastery or lodge.

Matsyendra, Matsyendranath (Lord of the fishes) illustrious Tantric figure who is the subject of a rich body of medieval Hindu and Buddhist legend. Hindus believe that Matsyendra was the founder of the Kaulas, an early Tantric order and the guru of Gorakhnath, the founder of the Nath Yogis. See Kaula and Nath.

Mallamayura (Drunken peacock) name of an influential medieval Shaiva religious order.

mudra (seal) ritually instrumental gesture of the hand or body. In hatha yoga, an internal hermetic seal effected through breath control and other techniques. Among the Nath Yogis, mudras are the great hoop earrings worn through the thick of the ear. More generally, a hand gesture with symbolic meaning, as in arjukla mudra, the gesture of respect.

Mughal dynasty, ruled 1526–1857 at the height of Mughal power in the late sixteenth and seventeenth centuries, the Indo-Islamic empire extended over much of the subcontinent.

Nath sampradaya religious order purportedly founded by Gorakhnath. The Nath Yogis (Yogi Lords) were historically known for their distinctive regalia and their roles as advisors to kings in a number of medieval and early modern kingdoms in South Asia. See also Gorakhnath, Jalandharnath, Matsyendranath, mudra, singi.

nadi in both Hindu and Buddhist mapping of the yogic body, one of an elaborate network of some 72,000 subtle ducts of the yogic body, through which breath and vital energy are channelled. Of these, the three that run through the center and along the right and left sides of the spinal column are most prominent.

om quintessential Hindu mantra, the acoustic expression of the brahman.

padmasana lotus posture.

Pala dynasty the Palas ruled northeast India (and modern-day Bangladesh) from the eighth to the twelfth century.

Pali canon sacred texts of Buddhism and the earliest sources on the religion.

Pallava dynasty the Pallavas (sixth–ninth century) originated in Andhra Pradesh and gradually extended their territories to include Tamil Nadu; their capital at Kanchipuram was a major cultural center.

Pashupata name of an early Shaiva sect devoted to Pashupati, a form of Rudra/Shiva.

Patanjali author, perhaps legendary, of the circa second- to fourth-century Yoga Sutras.

pranayama breath control; the body of techniques for regulating and stilling the breath (prana).

Purana medieval canon of Hindu devotional religion. Traditionally eighteen in number, the Puranas are compendia of Hindu mythology, cosmology, and instructions for devotional religious practice.

Puri one of the ten Dasnami suborders, whose initiates are given the Puri “surname.”

raga classical Indian musical mode. Some ragas were conventionally illustrated with images of Shiva or yogis.

ragamala (garland of ragas) series of thirty-six or forty-two classical Indian musical modes.
raja  Hindu king; see also maharaja.

raja yoga (royal yoga) term used to designate the system of the Yoga Sutras, identified as “classical yoga” by Vivekananda and his successors in the twentieth and twenty-first centuries.

Ramanandi Vaishnava ascetic order that was formalized in the early eighteenth century and is today the largest ascetic order in India. From as early as the twelfth century, Ramanandis—like other Vaishnava ascetics—have been devoted to the god Rama (Hindi: Ram), whose name they often mark on their bodies.

Ramcharitmanas of Tulsi Das sixteenth-century retelling in vernacular Hindi of the Sanskrit Ramayana.

Rig Veda earliest (circa fifteenth to tenth century BCE) and most prominent of the four Vedas, the original revelations of the Hindu faith.

rudraksha beads worn by devotees of Shiva.

sadhu Hindu holy man.

Salm, Prince the future Mughal Emperor Jahangir (1569–1627), Prince Salim commissioned yoga manuscripts in his Allahabad court between 1600 and 1604.

samadhi (composition, meditative concentration) according to the Yoga Sutras, the final component and result of ashtanga (eight-imbed) yoga, an integrated state of pure contemplation, in which consciousness is aware of its fundamental isolation from materiality and its own absolute integrity. According to the teachings of the Buddha, it is the final component and result of the practices of the Noble Eightfold Path, which leads to the extinction (nirvana) of suffering existence.

sannyasi renouncer; traditionally a high-caste male Hindu who has entered into the fourth and final stage of life, in which he has renounced all ties to family, society, and ritual practice by burning his sacrificial implements that he has symbolically “laid up together” (sannyasa) inside his body. In the modern period, prescription of the Dasmami order refer to themselves as sannyasis, regardless of whether they renounce early or late in life.

Sanskrit language of the Vedas and classical Hindu texts as well as a cosmopolitan literary language in South and Southeast Asia.

Shaila follower or devotee of Shiva. The ensemble of philosophical and ritual systems followed by Shailas is known as Shaivism.

Shaila Siddhanta philosophical and ritual system of orthodox Shaivism.

shaykh Sufi master and teacher.

siddha (perfected being) an exemplary superman of Hindu Tantr; an advanced practitioner of Tantr; a fully realized Nath or Jain practitioner.

Siddha Siddhanta Paddhati (Step by Step Guide to the Principles of the Perfected Beings) compendium of Nath metaphysics, cosmology, and subtle physiology, attributed to Gorakhnath.

sidhi supernormal power, such as the ability to fly; that is a byproduct or goal of yogic practice.

Singh raja of Mandi, a kingdom on the Beas River in Himachal Pradesh, who reigned circa 1684–1724 and was a Tantric devotee of Shiva.

singi horn whistle worn by Nath Yogis; today it is usually called nadv due to the sound it produces when blown.

Sufi Islamic tradition that stresses a mystical path and personal relationship with God. In India, several Sufi ascetic orders interacted with Hindu yogis and adopted yogic techniques.

Tantra medieval and modern Hindu, Jain, and Buddhist system of ritual and theory, distinctive in its goal (self-deficition) and the means employed to realize that goal: mandala-based visualization and a highly elaborate ritual practice, sometimes involving impure or prohibited substances (sexual fluids, alcohol, flesh), etc.

Tantras medieval scriptures of Hindu, Buddhist, and Jain Tantras.

tapas ascetic practices that generate heat; the heat generated through austerities or yogic practice.

tilak mark applied to the forehead or body, either to indicate one’s sectarian affiliation (in Hinduism) or purely for cosmetic purposes. See also urdhvapundra.

Tirthankara see Jina.

Udasi (one who is not attached) religious mendicant; member of a Sikh ascetic order whose practices include yoga. Also spelled sodasi.

Upanishads final canon of Vedic revelation dating from the fifth century BCE to the third century CE. The Upanishads contain both dualistic (dualist) and advaiti (non-dualist) speculations on the relationship between the Absolute Brahman and individual soul, between purusha (spirit) and prakriti (matter), and other topics.

Urdhvarahatu the austerity of permanently raising one or both arms in the air; for a term the ascetics who perform this austerity.

Urdhvaapundra V-shaped mark on the foreheads of Vaishnavas.

Vaishnava follower or devotee of Vishnu. The ensemble of philosophical and ritual systems followed by Vaishnavas is known as Vaishnavism.

Vairagi religious mendicant, devotee, or ascetic, usually Vaishnava. Also spelled Vairagee, Bairagi.

Vedanta (the “end”—ante—of the Vedas) the Upanishads, the final corpus of Hindu revelation; by extension, the philosophical school that takes the Upanishads as the foundation for its teachings. There are three forms of Vedanta philosophy: non-dualist (advaita), dualist (dualism), and qualified non-dualist (visishtadvaita). See also Advaita, Upanishads.

Vishvarupa (Universal Form) the cosmic form that Krishna revealed to Arjuna in the course of his revelation of the Bhagavad Gita. After Arjuna has asked the god to demonstrate his “masterful yoga” (ashtavarmyogam), Krishna’s body is seen to encompass the entire universe, with all of its creatures inside his body.

Vivekananda, Swami (1863–1902, born Narendranath Datta) key figure in the emergence of modern yoga. His publications and public appearances in India, North America, and England disseminated yoga as an ecumenical and philosophically grounded tradition (in which acromies played little part).

Yantra geometric ritual diagram used by practitioners to summon deities, or to control or subdue the mind, demonic beings, or elements of the phenomenal world.

Yogapatra band of cloth wrapped around the torso and knees to assist in sitting.

Yoga Sutras of Patanjali circa second- to fourth-century work on yoga philosophy, which also includes practical instructions on the eight successive stages of practice (ashtanga yoga) and discussion of the supernatural powers enjoyed by advanced practitioners.

Yoga Vasishtha (Vasishtha’s Teachings on Yoga) Sanskrit philosophical treatise from Kashmir that combined analytical and practical teachings on yoga with vivid mythological accounts that revealed the transformative powers of consciousness.

yogi, yogin male practitioner of yoga.

yogini goddess belonging to a cohort ranging in number from 42 to 108; in Hindu Tantra, a practitioner’s female consort.
Endnotes to the Catalogue

Catalogue 1

1 Selected publications include Ronald M. Davidson, Indian Esoteric Buddhism: A Social History of the Tantric Movement (New York: Columbia University Press, 2002), fig. 12.


4 The title of the entry is in homage to the scholar and curator Stella Kramrisch, who organized an exhibition of the same name at the Philadelphia Museum of Art in 1981. Manifestations of Shiva was the first major thematically organized exhibition of Indian art.


7 Bhairava temples appeared in Tamil Nadu as early as the eighth century. Bhairava is closely related by iconography to the ksetrapālas that were set within niches near the doorways of temples where they were “worshipped for protection, to prevent suffering, to remove impediments, and for the fertility of crops”; Vidya Dehejia, The Sensuous and the Sacred: Chola Bronzes from South India (New York: American Federation of Arts, 2002), pp. 118–19.


Catalogue 2


5 The relationship between image and individual in medieval Indian portraiture was signified most often less through a mimetic physical likeness than through an epigraph identifying the portrayed person explicitly by name. On portraiture, see Padma Kaimal, “The Problem of Portraiture in South India, circa 870–970 A.D.”, Artibus Asiae 59, nos. 1/2 (January 1, 1999), pp. 59–133; Kaimal, “The Problem of Portraiture in South India, Circa 970–1000 A.D.”, Artibus Asiae 60, no. 1 (January 1, 2000), pp. 139–79; Vincent LeFebvre, Portraiture in Early India: Between Transience and Eternity (Leiden: Brill, 2011); Vidya Dehejia, The Body Idenified: Dissolving Boundaries Between Sacred and Profane in India’s Art (New York: Columbia University Press, 2009), pp. 27–28, 41–42, 67–68. That this is not a unique sculpture, but representative of more widespread artistic practices, is hinted at through the fortuitous survival of fragments of similarly large-scale gurus and deities in archaeological museums across North and Central India. While...
fully preserved images following a typology that one might effectively dub “guru-portraiture” are relatively rare outside of northeastern India, fragments of such images can still be found in situ in the field and in museum collections. Over the course of my own research, I have observed them at the Cujji Mahal Museum in Cauvery and the Rani Durgavati Museum in Jabalpur. Klaus Bruhn has noted the particular popularity of the acarya motif, which he identifies as a subset of the “teacher-and-disciple motif,” among the reliefs found at Jaina temples at Deogarh, mainly between 1000 and 1150 CE; see Klaus Bruhn, “The Acarya Motif at Deogarh,” in Devadharma: Studies in memory of Dr. D.C. Sinar, ed. Gouriswar Bhattacharya (Delhi: Sri Satguru Publications, 1986), pp. 179–87. I am also grateful to Nachiket Chanchani for bringing my attention recently to two twelfth- to thirteenth-century figures.


7 On the Daznāmi sampradāya, see Matthew Clark, The Dasturvari-sampradāya: The Integration of Ascetic Lineages into an Order (Leiden: E. J. Brill, 2006).

8 The fullness has traditionally been interpreted as the goals of mokṣa and bhoga (power, supernatural experience, and supernatural pleasures) as the fruits of practice, rather than mokṣa alone. Yoginīs invocations, however, typically is oriented towards attainment of powers.” Correspondence from Shama Hayley to the author, October 9, 2012.

9 Kaula ritual included the empowering exchange of bodily fluids through ritualized sexual intercourse between male adepts and their female partners, who were also known as yoginīs. See “Yoga in Transformation” by David Gordon White in this catalogue.

10 Vidya Dehejia’s seminal study, Yoginī Cult and Temples: A Tantric Tradition (New Delhi: National Museum, 1986), examines the extent ruins of medieval yoginī temple located in a broad swath from Rajasthan in the west to Orissa in the East and Tamil Nadu in the south. But there must have been more. No yoginī temples survive, for example, in Delhi, which was one of the great centers of yogi worship and which was known as Yogiṇipura or city of yoginīs. Nor are there any in Assam, which was probably where the yogini cult emerged and where to this day the sixty-four yoginīs are invoked.


12 Intriguingly, their sloped shoulders deviate from the straight shoulders proscribed for Hindu deities in iconographic manuals (shipa āryast). A Chola bronze sculpture in the Freer Gallery of Art (F1929.8)—which Vidya Dehejia has compellingly proposed is a portrait sculpture of Queen Sembhjan Mahadevi as the goddess Parvati/ Uma—has similarly sloped shoulders. Art of the Imperial Cholas (New York: Columbia University Press, 1990), pp. 36–39. Whether the rounded shoulders of the Kanchi yoginīs indicate a regional aesthetic or the fluid boundaries between human and divine that characterize yogini identity is a subject for further research.

13 Kaimal, Scattered Goddesses, p. 37, proposes that the iconography of jar and wand might refer to medicine.

14 No sculptures of this quality (or images of yoginīs) from this period have been found near Kannauj, a city some 150 miles north of the Chandella dynasty capital at Khajuraho. In the tenth century, local Kannauj kings were associated with the Chandella dynasts (tenth to thirteenth century), a political alliance that would have encouraged artistic, religious, and cultural connections. The yogini temple at Khajuraho (how without sculptures) was located within walking distance of the main temple complex, and the plump flesh, square face, high waist, round breasts, and asymmetrical necklace tassel of the Kannauj yogini recall the female figures on the Khajuraho temples.

15 Dehejia, Yogini Cult and Temples, p. 28.

16 Intriguingly, their sloped shoulders deviate from the straight shoulders proscribed for Hindu deities in iconographic manuals (shipa āryast). A Chola bronze sculpture in the Freer Gallery of Art (F1929.8)—which Vidya Dehejia has compellingly proposed is a portrait sculpture of Queen Sembhjan Mahadevi as the goddess Parvati/ Uma—has similarly sloped shoulders. Art of the Imperial Cholas (New York: Columbia University Press, 1990), pp. 36–39. Whether the rounded shoulders of the Kanchi yoginīs indicate a regional aesthetic or the fluid boundaries between human and divine that characterize yogini identity is a subject for further research.


20 It contains 340 folios and 400 paintings in opaque watercolor and gold on paper of

21 Leach, Mughal and Other Indian Paintings, p. 862.

22 For the group of single-figure yogini paintings, see Deborah Hutton, Art of the Court of Bijapur (Bloomington: Indiana University Press, 2006), pp. 83–96; for their yogic connections, see Debra Diamond, “Occult Science and Bijapur’s Yoginis,” in Indian Painting: Themes, History and Interpretations (Essays in Honour of B. N. Cosway), ed. Mahesh Sharma (Ahmedabad: Mapin, forthcoming).


Catalogue 4


3 “A close reading of the corpus of Sanskrit texts that taught hatha yoga in its formative period (approximately the eleventh to the fifteenth century) shows that it consisted of a variety of ancient physical techniques aimed at achieving liberation by controlling the breath, mind, and semen.” See James Mallinson, “Yogis in Mughal missioning of texts and illustrated manuscripts.”


Catalogue 5


2 Inscription: Prosperity!

3 The image of the omniscient Ajīḍh was caused to be made by the honorable ... [of] or [landlord of] Pullinna-purutti in Vīḷānātū. Y. Subbaraya, translator, Department of Indology, Institut Français du Pondichéry, in Gronoff, Victorious Ones, p. 210, cat. S26.

4 Selected publications include The Jina Collection (New York: Frederick Schultz Ancient Art in Association with Peter Markis Gallery, 2001), pl. 13.

5 Selected publications include Granoff, Victorious Ones, p. 216, cat. S29.

6 Selected publications include Joseph Oye, The Arts of India (Richmond: VMFA, 2001), cat. 51.

7 Inscription: In the year VS 1390 [1333] on the eleventh [lunar day] of the dark half of [the month of] Jyaistha [May-June] with a shrine [and with attendants] [was caused to be made] for his own welfare by the siddha Maladeva, the son of the merchant Devaishma [and his wife] Desadatē, the son of the merchant Mahācandraw, belonging to the illustrious Gurjara family.

8 Selected publications include Pratapaditya Pal, Peaceful Liberators: Jain Art from India (Los Angeles: LACMA, 1994), cat. 14.


10 This karma with its attendant coloring adheres to and obscures one’s soul. For instance, domestic violence cloaks its perpetrators and victims with what might seem to be an ashen hue. Some souls commit heinous acts that result in rebirth in one of the many realms of hell; other souls through their goodness ascend after death into a heavenly realm.

11 The relationship between classical yoga and Jainism has a long and glorious history. The ethical principles of yoga, the five yamas, are the same as found in Jainism. Both yoga and Jainism teach the importance of karma. While Patañjali says that karma can be black, white, or mixed, Jainism counts six colors of karma that manifest in 148 varieties (see the Tattvānītha Sūtra, circa 400 CE). It is safe to say that these traditions have been in continual interplay for more than two thousand years.


13 The Yogāśīrāma shows the strong Tantric influence on medieval Jainism. The sixth chapter, on breath control, also records divination exercises, catalogued under prāṇāyāma because they partly rely on knowledge of the breath and its movements. Most are geared toward determining the time of death, but some focus on warfare, harvest, and offspring. See Ole Quamstrøm, trans., The Yogāśīrāma of Hemacandra: A twelfth century handbook on Śvetāmbara Jainism (Cambridge, MA: Harvard University, 2002).


15 Like Jinas, monks of the Digambara order traditionally take a vow of total nudity because they are aware that bugs can become trapped and suffocate in clothing.

16 Although similar to the hatha yoga pose commonly called (śālaṇāsana), it carries some differences, especially in how the arms are held slightly distant from the body.

17 His white garments further indicate that he is a monastic in the Śvetāmbara order.

18 To ride a horse would hurt the horse; to drive an automobile or ride a scooter or bicycle would kill countless bugs and, in a big accident, result in harm to other humans.

19 Jain monks and nuns also often carry or wear a covering for the mouth so they will not inhale bugs or do damage to microscopic souls in the air as they speak or exhale; they may carry a broom to sweep insects from their path. In contrast, Śvetāmbara tīrthankaras and living monks of the Digambara order are totally naked.
Catalogue 6
2 Selected publications include Andrew Topfsfield, In the Realm of Gods and Kings: Arts of India (London: Philip Wilson, 2004), cat. 78.
3 Figures seated with their legs crossed in the manner of the lotus posture (padmasana) are prevalent in early sculpture. Yet we cannot assume these postures are always indicative of introspection, because they are often placed in narrative contexts not involving meditation.
4 As in the Kathaka Upamāna (c. third century BCE) and Yoga Sūtras (circa 2nd century CE).
5 Rig Veda 1.05.8 and see Walter O. Kaelber, “Tapas and Purification in Early Hinduism,” Numen, vol. 26 (December 1979), pp. 198, 204, and Saptapatha Brāhmaṇa 9.5.12.4–4.5.16.9, and 3.1.2.1.
6 Many scholars believe these images represent a time prior to the enlightenment and therefore represent Sakyamuni as the future Buddha rather than as a fully enlightened being.
9 The exact identity of these figures is unclear. Typical depictions of the Buddha’s ascetic companions present them as a group of five, and most textual sources indicate that his two teachers, Udāra and Ārāda, had died by the time he reached enlightenment. Over his lifetime, the Buddha converted many ascetics. It is possible, therefore, that a different event is depicted.

Catalogue 7
2 Selected publications include Andrew Topfsfield, Paintings from Rajasthan in the National Gallery of Victoria (Melbourne: National Gallery of Victoria, 1980), pp. 148, fig. 226.
3 For third- to eighth-century images of austerities, see cats. 6a–d; for the yogic nature of the ascetic techniques of sramanas mentioned in Buddhist and Jain texts, as well as those practiced by sages in the Rāmāyana and Mahābhārata, see James Mallinson, “Śāktism and Hathayoga,” in The Sākta Traditions (Oxford: Oxford University Press, 2013).
4 For other images of Viṣvāmitra, see fig. 6 in “Yoga the Art of Transformation” by Debra Diamond in this catalogue.
5 The prayer beads (mālā) he holds indicate he is reciting mantras.
7 See, for example, Raja Sidh Sen of Mandi as a manifestation of Shiva, Mandi, circa 1725, Museum of Fine Arts, Boston, Gift of Mr. and Mrs. Kenneth Meicloed Fund, 2001.137, reproduced in Joan Cummins, Indian Painting from Cave Temples to the Colonial Period (Boston: MFA Publications, 2006), p. 180, pl. 100.
8 On how the immobilization of the body stops transactions with the world and allows for higher levels of consciousness, see Gavin Flood, Body and Cosmology in Kashmir Shaivism (New York: Edward Mellen Press, 1993), p. 205 and passim.
11 E. F. Oaten, European Travelers in India, during the Fifteenth, Sixteenth and Seventeenth Centuries: the evidence afforded by them with respect to Indian social institutions, & the nature, & influence of Indian governments (New Delhi: ), Jettley for Asian Educational Services, 1991, p. 46, notes ritual decapitation in fifteenth-century Vijayanagar by pilgrims who “cut off their own head[s], yielding up their lives as a sacrifice to their idols.”

Catalogue 8
2 Selected publications include John Guy, La escultura en los templos indios: el arte de la devo- ción (Barcelona: Fundación “la Caixa,” 2007), p. 229, cat. 184. Guy notes that the Cochin temple was demolished in 1874.
4 In Patañjali’s treatise, meditation is one of eight limbs, or components, of yoga that restrain the fluctuations of the mind (Yoga Sūtra 1.2; yogas citta vṛtti nirodhaḥ).
5 For a philosophically grounded discussion of meditation within the Yoga Sūtra, see Christopher Key Chapple, Yoga and the Luminous: Patañjali’s Spiritual Path to Freedom, Albany: State University of New York Press, 2008, esp. pp. 61 – 67.
6 Multiple mythic narratives and philosophical interpretations surround every great Hindu deity. Philip Lutgendorf’s magisterial study of Hanuman conveys how the god’s diverse “messages” emerge through the experiences
and expressions of worshipers, who exercise considerable agency in shaping (and at times contesting) them; hence these messages also reflect historical contingencies and may change with time.” Philip Lutgendorf, Hanuman’s Tale: The Message of the Divine Monkey (Oxford: Oxford University Press, 2007), pp. 28–29.

7 South Indian traditions also localize the mythic event: in Andhra Pradesh, the temple complex at Ahobilam is identified as the site of the god’s slaying of the demon and his bhakti-yoga lessons. Lavanya Vemarsi, “Narasimha, the Supreme Deity of Andhra Pradesh: Tradition and Innovation in Hinduism—An Examination of the Temple Myths, Folk Stories, and Popular Culture,” Journal of Contemporary Religion 24, no. 1 (January 2009), p. 39.

8 Earlier images of Narasiṃha, as well as those of his god standing or in the act of disemboweling the demon, are extant.

9 Hanuman’s ability to cure diseases is linked to the siddhis (supernatural powers) of yogic attainment in Peter Van der Veer, Gods on Earth: Religious Experience and Identity in Ayodhya (New York: Oxford University Press, 1988), p. 92. For a fuller discussion of Hanuman as divine healer, see Sudhir Kakar, Shamans, Mystics and Doctors: A Psychological Inquiry into India and Its Healing Traditions (New Delhi: Oxford University Press India, 1982), pp. 53–88.


11 The program of the ceiling frieze is the wedding of Rāma: twelve panels (IS.2564A-L-1883) can be viewed in the online collections site of the Victoria and Albert (http://collections.vam.ac.uk). Each extant panel depicts a winged deity, although only Hanuman wears a yogapāṭṭhāsana. Because the sharp-feathered wings in the upper corners appear on all the other deities in the Kerala temple panels, they may not convey anything specific about Hanuman, although Lutgendorf notes an “anomalous story in which the young Hanuman is equipped with wings…”—Lutgendorf, Hanuman’s Tale, p. 19.

12 In a Mughal folio in the Fondation Custodia, Paris collection, Cāyāna is represented caught within the nets of fishermen who accidentally disturbed his underwater austerities. Although the episode does not appear in the Mārdāhārata, the folio is from the Razmnama (Book of War), the 1598–99 imperial translation of the Sanskrit epic. It is reproduced in Aḥāra: The Great Emperor of India, exh. cat. Fondazione Roma Museo (Milan: Skira, 2012), p. 216, fig. v.22.

13 Like most Hindu manuscripts, the pages of the Tantric Devī series were unbound, and viewers lifted the folios one by one to appreciate them. The central image is protected by painted red borders, whose notations in Tamil script identify the goddess, her devotee, and the folio’s number, 57, within the series.

14 The verse also includes the syllable bhām; Bhatrakāli’s manifestation as a sacred sound. For the verse and a discussion of the series, see Terry McInerney, in: Devī: The Great Goddess, pp. 119–36 and p. 391.

Catalogue 9

1 Selected publications include Linda Leach, Mughal and Other Indian Paintings in the Chester Beatty Library, vol. 2 (London: Scorpion Cavendish, 1995), pp. 556–64, cat. 5.137. Persian translations here by Carl W. Ernst; for full translation of Persian text and identification of postures, see www.asia.si.edu/exhibitions.


5 The earliest extant Tantric text, the Niṣvāsatattvasaṃhitā, teaches āsana in its Nāṣuyasā (434c–435d). Dominic Goodall, Alexis Diamond in this volume. The Buddha teaches āsana (vv. 5–8) in the Jātaka, e.g., with a band supporting his crossed legs, is i.e., with a band supporting his crossed legs, is found in the circa third-century Śrīnivāsaśāstra (Ahirbudhnyāsaṃhitā 96) (Madras: Venkateshwar Press, 1926). For wrestlers (4.1.104–9) and also uses the word to describe the various different standing positions of fighting elephants (4.3.613–18).


7 See fig. 11 in “Yogis in Mughal India” by James Malinson in this volume for a photograph of Yogī Jagannāth Dās at Haridwar Kumbh Mela in 2010.

8 This text has come to be known as the Hathapradīpikā, but in the colophon of its several hundred manuscripts it is more commonly known simply as the Hathapradīpikā. Sāvīnī Digambarī and Dr. Pitamber Jhā, eds., Hathapradīpikā of Śvāmīnārāma (Lonavāla: Kāvajāyānāhī Śrīnīmanmadhānī Yogamandir Samiti, 2005), 176–77.


10 Aṣṭavijñānāraśāstava (potola 96) (Madrās: Venkateshwar Press, 1926). On the dating of this text see Gérard Colas, “Vaiṣṇava Samāhitās” in The Brilli Encyclopedia of Hinduism, vol. 2 (Leiden: Brill, 2011), pp. 153–67. This may be the earliest example in any Sanskrit text of āsana referring to a physical posture other than a seated position. Such usage soon spread to activities other than yoga. The early twelfth-century Mānasollāsodara teaches āsanas for wrestlers (41104–9) and also uses the word to describe the various different standing positions of fighting elephants (4.3.613–18).

11 The First Dattātreyayogaśāstra (vv. 5–8) of Patañjali with the commentaries (Bhāṣya, Nārāyaṇa Miśra, ed., Dattātreyayogaśāstra Yogakāṇḍa, edited by Brahmamitra Avasthī, Svāmī Keśavānanda Yoga Prakāsa, 2009). Government Oriental Manuscripts Library 4369; Thanjavur Palace Library B6390. The edition was read by Professor Alexis Sanderson, Jason Birch, Peter-Daniel Szántó, and Andrea Acti at Oxford in early 2012, all of whom I thank for their valuable emendations and suggestions.
24 Forerunners of these ascetics may perhaps be found in the Vedic Ātiras, who are said to stand upright for a year, Atharvavedasamhita 15.31. Shankar Pândurang Pandit, ed., Atharvavedasamhita in the Saunakya recension with the commentary (“bhāṣya”) of Sāvanācārya (BOMBAY: Government Central Book Depot, 1895).

25 Hatharaṭṭivatī upadeśa 3. Of the eighty-four named āsanas, thirty-six are described.


28 The twenty-one āsanas in the Bahr al-hayāt are almost all seated postures for meditation on various unconditioned forms of the absolute, which suggests the Nāth tradition’s greater emphasis on contemplative techniques. In contrast is the predilection for more complex and difficult postures evinced by their counterparts the Sannyasis, who are the heirs of the ancient ascetic tradition, in whose practices are likely to have originated.

29 Adiya Behri and Simon Wrightman, Maryjan Madhukumati: An Indian Sufi Romance (New York: Oxford University Press, 2000), pp. xxi–xxii. MGG was pivotal in Babur’s capture of Gwalior fort from the Afghans in the 1520s, for which he received a land grant. He was also patronized by Humayun. MGG went to Gujarāt when Humayun fled to Iran.

30 Posture 4, verse 7.

31 MGG observes that sahajasāsana—in which “one meditates, placing one shin over the other … clasping both hands together” while intoning ḫans and so horn upon exhaling and inhaling—is taught by yogis to their students to open the door to the hidden. The hazy form near the yogi’s folded thighs is a later repair.

32 An even more curious relationship between image and text appears on folio 20a. In presenting the eighth posture, akūtāna, the text mentions a squatting posture, and describes a practice similar to Sanskrit descriptions, such as Hatharaṭṭivatī 2.58, of mūlabahaja, in which the yogi, often sitting in Siddhāsana, is told to clench (ā-kūtāna) the yoni region, and draw up air. However, the image depicts an inversion. This may be a literalization (or a misunderstanding) of a phrase within the Bahr al-hayāt’s description: “One holds the buttocks firmly together and pulls the water-lily up by the feet.”


34 Mughal images of yogis were often drawings or lightly-tinted drawings (Persian, nim qalam); the reasons for this preference are as yet only hazily theorized. However, the nimqalam illustrations of the Bahr al-hayāt manuscript suggest another line of inquiry. In “Muslim Studies of Hinduism? A Reconsideration of Arabic and Persian Translations of Indian Languages,” Iranian Studies 36, no. 2 (June 2003), pp. 173–95, Carl W. Ernst observes that translations of the practical arts and sciences from Indian languages into Arabic and Persian begin in the ninth century during the Abbasid caliphate and continue, on the subcontinent, under Sultanate and Mughal patronage. Ernst includes in this category translations of works on mathematics, medicine, toxicology, astronomy, alchemy, divination, auguries, and omens. The illustrated Bahr al-hayāt, which describes twenty-one postures with benefits ranging from spiritual insight to supernormal abilities to better health, would seem to belong to this category. Art historical studies have heretofore concentrated on the fully colored and burnished paintings that appear in literary and historical manuscripts as well as in Persian translations of Sanskrit epics and metaphysical texts. A comparison of the Bahr al-hayāt folios with other illustrated Mughal manuscripts on practical subjects may allow us to better evaluate the importance of the treatise within the intellectual culture of Salim’s Allahabad court.

Catalogue 10


6 In the “Bhājavāgītā and the Kürma Purāṇa, the great gods Viṣṇu and Śiva are said to practice yoga precisely when they are in the process of internalizing all external phenomena by either manifesting the entire universe within their cosmic bodies or by swallowing all … both gods are called Masters of Yoga in this role.” White, “On the Magnitude of the Yogic Body,” p. 88. For early medieval temple reliefs of Śiva and Viṣṇu as Masters of Yoga see Michael W. Meister, “Art and Hindu asceticism: Siva and


9 Bhagavadgītā, 11.20, 24.

10 Here, the artist is drawing upon longstanding iconographic traditions that link multiple limbs with cosmic creation to illustrate the “manifold arms, bellies, mouths and eyes” of Kṛṣṇa Viṣṇuviṣṇu. Bhagavadgītā 11.16. For more on multiplicity, see Doris Sinivasan, “Many Heads, Arms and Eyes: Origin, Meaning, and Form of Multiplicity in Indian Art.” Studies in Asian Art and Archaeology 20 (1997).


13 Kṛṣṇa is variously the supreme deity or a form of Viṣṇu with different Vaishnava traditions. See, for example, Sinivasan, “Many Heads, Arms and Eyes,” pp. 134, 240–59.

14 For more on Nāth Siddhas and Maharaja Man Singh, who became a devotee of the Siddha Jaiānandamālā and a great patron and political ally of the Nāth order, see cats. 4a–c and 11b; for the painting’s sociopolitical context, see Diamond, Garden and Cosmos, pp. 31–41.

15 The painting was burnedish by rubbing the verso with a stone to fuse the pigments, which increases the shine and emphasizes the flatness of the surface.

Catalogue 11


4 Its earliest foundations lie in the Kāthaka Upanisad (third century BCE), which posits the essential sameness of the individual with brahman and introduces the physiological construct of channels (nādīs) that carry vital breath through the body. Between the fifth and nineteenth centuries, increasingly complex conceptions of the subtle body were articulated within yogic traditions.

5 Common to all hatha systems are techniques that arouse the latent energy, the goddess Kundalini, lying coiled at the perineum. The yogi raises Kundalini up a central channel (susumna nādī) that runs parallel to the spine. As Kundalini pierces each chakra, gross matter transforms into subtler essence, reversing the natural tendency toward decay and death. With each transformation, the yogi reaches a higher plane of spiritual awareness and the ability to control the gross matter associated with that energy center. According to the SSP, in the early years, the adept learns to fly, see, and hear over great distances; in the middle years, he overcomes disease and becomes immortal; in the penultimate year, he experiences the oneness of the universal macrocosm with his own body; and in the twelfth year, he becomes even greater than the gods.

6 For portraits of Raja Mandhata, see W. G. Archer, Indian Paintings from the Punjab Hills, vol. 2 (London and New York: Sotheby Parke Bernet, 1973), fig. 303, nos. 5 and 6.

7 James Malinson, in conversation with the author, December 14, 2013, noted that the three grānthis originate with the vāyu (breath or wind) technique, which predates the chakras of the subtle body. As evidenced by classic hatha yoga treatises, including the Conkasāsūtata, Amaranāgopālaśastra, Yogāsāstra, and Amaranādhi, the grānthis were subsequently adopted into the breath techniques of prāṇāyāma. The Nūpūr painting (cat. 11a) depicts one of the many hatha yogic systems of three grānthis that are identified as Brahma, Viṣṇu, and Rudra. Tantric works often include these three within larger sets of twelve (e.g., Netanātra, 7,22−25) or sixteen grānthis (e.g., Kujājāmatata, 1761−84).

8 The three deities appear in these same locations on the subtle body in a loose folio from an unidentified manuscript from Chamba (Himachal Pradesh), circa 1675, 20.63 x 10.16 cm, Los Angeles County Museum of Art, M.81.530.


10 These attestations are identified in the SSP with the second (svādhṣṭāna), eighth (vīraṇa) and ninth and highest (ākāśa) chakras, respectively.

11 The small black circle also appears twice to represent the unmanifest universe and individual body on the first folio of the manuscript (Mehrangarh Museum Trust, RJS 2373).

12 The scroll’s style and Sārada script indicate its production in Kashmir for an as-yet-unidentified client. A similar Kashmiri scroll dated to the 1860s in the Ajī Mookerjee collection of the National Museum of India (82.533) is reproduced in Menzies, Goddess Divine Energy, p. 182, fig. 114.

13 Two other contemporaneous Jodhpur replications of the mūlādhāra chakra with the same iconography, one elaborately painted and the other schematic, are reproduced in Diamond, Garden and Cosmos, pp. 188–91, fig. 44, and p. 290, fig. 44a.

14 It is known as both the manjūra (jewel city) and nābhi (navel) chakra.


Catalogue 12

2 Selected publications include Sen, Paintings from the Akbar Nama, p. 107, fig. 44; Malinson, “Yoga & Yogis,” p. 15; Strange, Painting for the Mughal Emperor, pp. 52–53, pl. 35.

3 William R. Pinch, Warrior Asetics and Indian Empires (Cambridge, UK: Cambridge University Press, 2006), pp. 6–8, 60–103, provides the definitive overview of how armed asceticism developed in relation to India’s shifting military landscapes between 1500 and 1900.


5 The term kur that appears in Abu’l Fazl’s text is typically interpreted as a reference to the “Gir” order because “gir” and “kur” are very similar in Persian script; Pinch, Warrior Asetics, p. 42.

6 Akbar can also be recognized through a yak-tail flywhisk, the round imperial standard above his head, a suitably supplicating courtier with outstretched arms, and his relative isolation in space.

7 A Portuguese account of 1503, which William Pinch notes is the first European account of armed yogis, describes how militant ascetics from Surat (Gujarat) wielded the chakra: “Others carry certain iron disks [sic] which cut all round like razors, and they throw these with a sling when they wish to injure any person.” The Travels of Ludovico di Varthema (1503–8) cited in Pinch, Warrior Asetics, p. 61, n. 4.

8 Several clearly identifiable Saiva Nāths wearing black robes and hats or necklaces strung with cloth strips appear in the scene as observers. An orange-robed ascetic with a Vaishnava tilaka wielding a trident in the left folio may indicate that tridents served as non-sectarian weapons as well as Saiva emblems.

9 See “Yogis in Mughal India” in this catalogue and “Yogic Identities: Tradition and Transformation” at www.asia.si.edu/research/articles, both essays by James Malinson. For an earlier identification of the Thaneswar combat- ants as Saiva Puris and Saiva Nāths, see Pinch, Warrior Asetics, p. 43.
Catalogue 13
1 Selected publications include Linda Leach, Mughal and Other Indian Paintings from the Chester Beatty Library, vol. 1 (London: Scorpion Cavendish, 1995), p. 191, fig. 2.40.
2 A highly engaging study of the Yoga Vāsiṣṭha
4 For more on the translation of the Yoga Vāsiṣṭha at the Mughal court and within the context of Islamic knowledge, see Carl W. Ernst, “Muslim Studies of Hinduism? A Reconsideration of Persian and Arabic Translations from Sanskrit,” Iranistan Studies 36 (2003), pp. 173–95.

Catalogue 14
1 Selected publications include Milo Beach, ed. Masters of Indian Painting Vol. II, 1650–1900 (Zurich: Artibus Asiae Publishers, 2011), text: p. 692, no. 20c, image: p. 710, fig. 22.
4 Selected publications include Joan Cummings, Indian Painting: From Cave Temples to the Colonial Period (Boston: MFA Publications, 2006), pp. 134–35, fig. 73.
5 Selected publications include Andrew Topsfield, Paintings from Rajasthan in the National Gallery of Victoria (Melbourne: National Gallery of Victoria, 1980), pp. 73–75, cat. 76.
8 See fig. 5 in “Yoga: The Art of Transformation” by Debra Diamond in this volume.
9 See “From Guru to God: Yogic Prowess and Places of Practice in Early-Medieval India” by Tamara I. Sears in this volume.
10 One reason for the scarcity of such images is logistical: in the sixteenth and seventeenth centuries, imperial artists focused on those ascetics, such as Nāths, who moved easily within Mughal environs; they would have had less access to the retreats of female ascetics. However, highly idealized and romanticized images of yoginis and women’s ashrams became a popular trope in Mughal painting in the latter half of the eighteenth century when direct observation was less of an artistic concern (see, for example, cats. 181–82). For further discussion of why Mughal visual culture privileged particular ascetic groups, see James Mallinson, “Yogic Identities: Tradition and Transformation.” www.asia.si.edu/research/articles.
11 The Walters fragmentary copy of the Baburnama, originally composed in Chaghatay Turkish and later translated into Persian under Akbar, contains thirty full-page paintings. Another large fragment of the same manuscript is preserved in the State Museum of Eastern Cultures, Moscow; see Tuliaev, Miniatures of Babur Namah. Other sixteenth-century interpretations of Babur’s visit to Gurkattri survive in copies of the Baburnama preserved in the British Library and the Victoria and Albert Museum, both in London.
14 For more on Nāths in general and this painting, see James Mallinson, “Yogis in Mughal India” in this volume, and “Yogic Identities” at www.asia.si.edu/research/articles.
16 Shymaldas, p. 764, identifies Guru Purnimā and Rakṣabandhan as the two festivals.
17 An eight-line Rajasthani inscription on the reverse describes the event.

Catalogue 15
1 The Keśaria Kalpa appears to have been a floating text, and might well have originated in the Kedarnatha region in what is now the Uttarakhand state. My wife Karuna and I have been working on this text and were the first to establish a connection between it and the series of paintings referred to here, thus putting to rest widely varying speculations about their subjects made by other scholars; we have been able to access two versions of it, both now printed. The one we located first was without a cover; had a one-page introduction in Hindi by Jalwa Prasad Mishra of Dindarpura, Moradabad; and consisted of 200 pages, the last one giving an address in Mumbai from where it could be purchased. It contained a translation of the Sanskrit verses in Hindi. The other version, which differs from the first one in several respects, was simply titled Keśaria Kalpa; the translator and commentator was Vishalnami Sharma Uпadhyaya. It was published in VS 2009 (1952 CE) at Narayanakoti, Garhwal and consists of 320 pages.
2 Clues lie in the strong, rich palette; the types of men and women seen in the paintings; that coloring takes precedence over drawing, which shows occasional weaknesses, as in the lax movements of the women dancers; the treatment of foliage with its emphasis on lush floral sprays streaming down from branches; the rendering of the thin fingers of the hands when they are held spread out.

Catalogue 16

5 The painting contains Mewar inventory numbers on the reverse. The numerals in red (14/45?) correspond to the category of religious or mythological subjects in the Jodhpur (royal painting store), Andrew Topsfield, “The Royal Paintings Inventory at Udaipur,” in Indian Art and Connoisseurship, pp. 94–95.

6 Mahavidyā goddesses are a group of Tantric.

7 Welch, “The two worlds of Payag,” p. 332.


9 Welch, “The two worlds of Payag,” pp. 292, 333, figs. 9, 10, and pl. 19. A sense of temporality is also conveyed in the siege scenes from the Windsor Padshahnama, cited by Welch, showing various stages, from warring soldiers to dead bodies to skeletons. The overall impression conveyed is that of a lengthy siege having taken place over time.


10 It appears to be related to Covardhan’s seminude figure in the foreground of an earlier album page depicting a group of sadhus in a smoky landscape. Welch, “The two worlds of Payag,” p. 336.

11 M. Ekhhtiar et al., eds., Masterpieces from the Department of Islamic Art in the Metropolitan Museum of Art (New York: Metropolitan Museum of Art, 2011), p. 350, illustrates a folio from the Harvansh sahaying Kryna with this same subtle treatment of eyes.

12 The folio shows the defeat of Dhumralochan; Cosway, “An Akbar-period Devī Māhātmya,” pp. 57–66. The same pair of demons is shown in the reference above, p. 60, fig. 4.

13 S. C. Welch et al., The Emperor’s Album: Images of Mughal India (New York: Metropolitan Museum of Art, 1987), p. 203, no. 59, illustrates Payag’s equestrian portrait of Shah Jahan, bearing an almost identical sword, and with a halo of light around the tip of the spear.

Catalogue 17

1 Selected publications that discuss the manuscript include Debra Diamond, Gordon and Cosway: The Royal Paintings of Jodhpur (Washington, DC: Arthur M. Sackler Gallery of Art, 2008), pp. 21–30; 118–36; Bisheshwar Nath Reu, Rāmāyana kā Kathā (Jodhpur: Sardar Museum, 1934).


4 Selected publications include Linda Leach, Mughal and Other Indian Paintings from the Chester Beatty Library (London: Scorpion Cavendish, 1995), vol. 1, p. 201; image: p. 206, cat. 2.53.

5 Selected publications include Leach, Mughal and Other Indian Paintings, vol. 1, p. 201; image: p. 209, cat. 2.56.

6 Selected publications include Leach, Mughal and Other Indian Paintings, vol. 1, p. 201; image: p. 211, cat. 2.57.

7 Selected publications include Leach, Mughal and Other Indian Paintings, vol. 1, p. 205; image: p. 215, cat. 2.64.

8 Tulsidas titled his work the Rāmcharitmanas, or the Holy Luke of the Acts of Rama; it is often referred to as the Tulsi Rāmāyana or the Mānas.

9 Even during the poet’s lifetime, itinerant holy men spread Tulsidas’s verses from Varanasi in eastern India, where it was composed, to Rajastān.

10 For more on ascetic spies, from the Arthaśāstra, a second-century Sanskrit treatise on kingship, to the Venetian Nicolao Manucci, see William R. Pinch, Warrior Ascetics and Indian Empires (Cambridge: Cambridge University Press, 2006), pp. 46–51; see also C. A. Bayly, Empire and Information: Intelligence Gathering and Social Communication in India, 1780–1870 (Cambridge: Cambridge University Press, 1996), passim.


12 For more on the context, production and artists of the Hamzanama, see Seyller, Adventures of Hamza.

13 The related text for this episode is lost.

14 Dervishes were cast as wily spies in Arabic (and Persian) tales. Peter Heath, “‘Ayā: the Companion, Spy, Scoundrel in Premodern Arabic Popular Narratives,” Classical Arabic Humanities, in Their Own Terms: Festschrift for Wolfhart Heinrichs on his 65th Birthday Presented by his Students and Colleagues, ed. Beatrice Gruendler (Leiden and Boston: Brill, 2008), I am grateful to Zeynep Simavi for drawing this source to my attention.

15 The seventeenth-century traveller Jean Baptiste Tavernier identified armed ascetics carrying “a sort of hunting horn” as “dervishes.” William Pinch interprets Tavernier’s account as illustrative of the phenomenon of “armed yogis who had accommodated themselves culturally, linguistically, and militarily to Mughal service.” Pinch, Warrior Ascetics, p. 68 and n. 19.

16 See “Yoga in Transformation” by David Gorden White in this volume.

17 James Mallinson, The Ocean of the Rivers of Story by Somadeva (New York: New York University Press & JCC Foundation, 2009), vol. 2, pp. 281–90, verses 5.3.195-5.3.255. Jalapada’s name may be a corruption of Jalandhar, an advanced adept in both Buddhist and Nath traditions. In the story, Jalapada is described as a kāloki ca who performs the great vow (mahāvratā), rites (kānumā) associated with gaining control over others, and worships Bhrāvara.

18 Heike Franke identifies the manuscript’s patron, previously considered to be subimperial, as Akbar in “Akbar’s Kāraṇiṣṭāntīyoga,” pp. 333–56.


20 Behl, “Qutbuddin Suhrwardi’s Mrgavati,” p. 61, verse 106.


Catalogue 18

1 Selected publications include John Seyller, Workshop and Patron in Mughal India: The Feer Ramayana and Other Illustrated Manuscripts of Abd al-Rahim (Zurich: Arabus Asiae Publishers, 1999); Christie’s catalogue, November 22 and 23, 1984.

2 Selected publications include Stuart C. Welch, India: Art and Culture 1300–1900 (New York: 312 | ENDNOTES. PP. 196-214}
3 Selected publications include Linda Leach, Mughal and Other Indian Paintings from the Chester Beatty Library (London: Scorpion Cavendish, 1995). pp. 676, cat. 6.277.
4 Selected publications include Leach, Mughal and Other Indian Paintings, p. 677; cat. 6.264.
5 Selected publications include Leach, Mughal and Other Indian Paintings, p. 672; cat. 6.272.
6 For an exceptionally lucid, extended explanation of ragas and raginis, see Joe Bot, The Raga Guide: A Survey of 74 Hindustani Ragas (Rotterdam: Nimbus Communications, 1999). To date, the definitive text on illustrated rāgamālās remains Klaus Ebeling, Ragamala Painting (New Delhi: Ravi Kumar, 1973).
7 Ebeling, Ragamala Painting, p. 130.
8 Ebeling, Ragamala Painting, p. 142.
9 Ebeling, Ragamala Painting, p. 126.
13 Francesca Orsini, "Krishna is the Truth of Man": Mir Abdul Wahid Bilgrami’s Haqiqat-i-Hindi (Indian Truths) and the circulation of dhrupan and bishnupan” in Culture and Circulation: Mobility and Diversity in Premodern Literature, ed. Thomas de Brujin and Allison Busch (forthcoming).
16 The central strategies are strongly placed off center so that the borders appear of equal width when the album is opened and the viewer.
19 For an exceptionally lucid, extended explanation of ragas and raginis, see Joe Bot, The Raga Guide: A Survey of 74 Hindustani Ragas (Rotterdam: Nimbus Communications, 1999). To date, the definitive text on illustrated rāgamālās remains Klaus Ebeling, Ragamala Painting (New Delhi: Ravi Kumar, 1973).
24 White, Sinister Yogis, p. 197.
25 Carl W. Ernst, “Accounts of yogis in Arabic and Persian historical and travel texts,” in Jerusalem Studies in Arabic and Islam 33 (2007), pp. 419–21; and White, Sinister Yogis, pp. 236–40. Further, the famous story of Cīrunottor, or the Little Devotee, in South India, where this painting was produced, stresses the malleability of the ascetic-god: the Little Devotee sacrifices his son at the request of a hungry ascetic who is actually the god Bhairava. See David Shulman, The Hungry God: Hindu Tales of Filicide and Devotion (Chicago: University of Chicago Press, 1993), chap. 1; and White, Sinister Yogis, pp. 33–37.
13 Kala Dharaiva is one of ninety-one paintings of Indian deities identified by Telegu inscription, including visual maps of the principal pilgrimage sites of this period and the murtis (sculptures) housed within. See Dallapiccola, South Indian Paintings, p. 74.

14 An almost identical album is in the Victoria and Albert Museum (IM 155/1923 to 454/1923). For this information and a detailed provenance of the British Museum album, see Dallapiccola, South Indian Paintings, pp. 55–56 and 74.

15 For a discussion of tapas, see cats. 7a–c, Austerities.

16 See Dallapiccola, South Indian Paintings, p. 39, for a detailed explanation of the poses.

17 See Charles Gold, Oriental Drawings (London: Burney and Co., 1806); Asiatique Costumes Drawn by Capt. R. Smith 44th. Regt. (1826), Yale Center for British Art, Paul Mellon Fund; and online collections at the Victoria and Albert Museum, British Museum, and British Library.

18 Dallapiccola, South Indian Paintings, p. 37.


22 Picart, vol. 4, pp. 7–8, the print’s key, and Tavernier (1679), pp. 419–23.

23 Picart, vol. 4, p. 6, and vol. 3, p. 397. For an example of “shoes full of nails,” see the pair of fakir’s sandals in the Wellcome Library collection (Science Museum A23375).


25 Picart, vol. 4, pp. 7–8, and vol. 3, p. 397. For an example of “shoes full of nails,” see the pair of fakir’s sandals in the Wellcome Library collection (Science Museum A23375).


27 Picart, vol. 4, pp. 7–8, and vol. 3, p. 397. For an example of “shoes full of nails,” see the pair of fakir’s sandals in the Wellcome Library collection (Science Museum A23375).


29 Picart, vol. 4, pp. 7–8, and vol. 3, p. 397. For an example of “shoes full of nails,” see the pair of fakir’s sandals in the Wellcome Library collection (Science Museum A23375).


31 Picart, vol. 4, pp. 7–8, and vol. 3, p. 397. For an example of “shoes full of nails,” see the pair of fakir’s sandals in the Wellcome Library collection (Science Museum A23375).


33 Picart, vol. 4, pp. 7–8, and vol. 3, p. 397. For an example of “shoes full of nails,” see the pair of fakir’s sandals in the Wellcome Library collection (Science Museum A23375).


35 Picart, vol. 4, pp. 7–8, and vol. 3, p. 397. For an example of “shoes full of nails,” see the pair of fakir’s sandals in the Wellcome Library collection (Science Museum A23375).


37 Picart, vol. 4, pp. 7–8, and vol. 3, p. 397. For an example of “shoes full of nails,” see the pair of fakir’s sandals in the Wellcome Library collection (Science Museum A23375).


39 Picart, vol. 4, pp. 7–8, and vol. 3, p. 397. For an example of “shoes full of nails,” see the pair of fakir’s sandals in the Wellcome Library collection (Science Museum A23375).

40 Picart, vol. 4, pp. 7–8, and vol. 3, p. 397. For an example of “shoes full of nails,” see the pair of fakir’s sandals in the Wellcome Library collection (Science Museum A23375).

41 Picart, vol. 4, pp. 7–8, and vol. 3, p. 397. For an example of “shoes full of nails,” see the pair of fakir’s sandals in the Wellcome Library collection (Science Museum A23375).

42 Picart, vol. 4, pp. 7–8, and vol. 3, p. 397. For an example of “shoes full of nails,” see the pair of fakir’s sandals in the Wellcome Library collection (Science Museum A23375).

43 Picart, vol. 4, pp. 7–8, and vol. 3, p. 397. For an example of “shoes full of nails,” see the pair of fakir’s sandals in the Wellcome Library collection (Science Museum A23375).

44 Picart, vol. 4, pp. 7–8, and vol. 3, p. 397. For an example of “shoes full of nails,” see the pair of fakir’s sandals in the Wellcome Library collection (Science Museum A23375).

45 Picart, vol. 4, pp. 7–8, and vol. 3, p. 397. For an example of “shoes full of nails,” see the pair of fakir’s sandals in the Wellcome Library collection (Science Museum A23375).

46 Picart, vol. 4, pp. 7–8, and vol. 3, p. 397. For an example of “shoes full of nails,” see the pair of fakir’s sandals in the Wellcome Library collection (Science Museum A23375).
4 vols., ed. V. Faussett [London: Trübner & Co., 1877–87], vol. 1, p. 493; and as an austerity prac-
ticed by hermits in the Vaṅkaṇāsasmināṭṣatra, circa fourth–eighth century CE [I. Caland, Vaṅkaṇāsasmināṭṣatrāṇ [Calcutta: Asiatic Society, 1929]). I thank James Mallinson for these references.


16 Encyclopaedia Londinensis, p. 151.

See also White, Sinister Yogis, p. 201.

18 White, Sinister Yogis, p. 223. White also postu-
lates that Europeans interacted with itinerant ascetics in public places that drew beggars, which differed from the Mughal experience. For example, Sufis would have interacted with reli-
gious orders such as the Sāhī yogis, and Mughal bureaucrats would have brokered with militant yogis in monasteries or troops (pp. 200–201).


21 stereograph consists of two slightly dissimi-
lar images that merge into 3D when viewed through a stereoscope.


22 For another example of photography and ascetics, including a bed of nails, see John Campbell, Oman’s The Mystics, Ascetics and Saints of India (1903), pp. 45–46. Oman similarly wavered in his judgment of ascetics as devout or deceptive, and placed the ascetic on a bed of nails in the latter category of the Sīkōmī man at a fair. For a later iteration of such trickery in song, see the discussion on Johnny Mercer’s ‘The Yogi Who Lost His Willpower’ (cat. 23e).


24 See A. J. D. Campbell’s report in the curato-
nal files for IS196-1949, Victoria and Albert Museum. I thank Rosemary Crill for this infor-
mation.


26 See “Yoga, Bodybuilding, and Wrestling: Metaphysical Fitness” by Joseph Alter in this volume.

Catalogue 23

1 Neither Gandhi nor the Kumbh Mela will be discussed here in any detail, given the selective focus of this catalogue on yoga as the art of transformation. But for more on Gandhi’s cul-
tural resonance with yoga and fakirs, including Winston Churchill’s disparaging comment “half-naked fakir,” see Joseph Alter, Gandhi’s Body: Sex, Diet and the Politics of Nationalism (Philadelphia: University of Pennsylvania Press, 2000). Similarly, the Kumbh Mela is perhaps the geographical referent par excellence as the most recognizable social space occupied by fakirs and yogis, both historically and in contemporary life. No reference to fakirs would be complete without mentioning it as a powerful and recurrent visual symbol of yogis gathering in one place, given the longer history of fakirs in meeting grounds, collective movements, and armed rebellions. See William Pinch, Warrior Ascetics and Indian Empires (Cambridge, UK: Cambridge University Press, 2006).

2 Since the seventeenth century, a string of travelers, sojourners, and colonial traders and administrators have depicted these fakirs visually, individually and in groups, in various journals, travelogues, ethnographic accounts, and colonial compendia of “native subjects.” Some early examples include works by Balthazar Solvyns, Emily Eden, Edward Eastwick, Reverend Tennant, and Charles D’Oyly. See cat. 20d in this volume and Michael Sappol, Balthazar Solvyns & the European Image of India (New York: Oxford University Press, 2004).

3 See cats. 22a–g, Bed of Nails.

4 The roots of this revisionism may lie in the late modern period. Patton E. Burchett has demonstrated how the new bhakti attitudes that emerged in north India after 1600 “depended on the successful stigmatization and subordination of key aspects of tantric religiosity” as magic. Patton E. Burchett, “Bhakti Religion and Tantric Magic in Mughal India: Kachchhvas, Ramanandis, and Naths, circa 1500–1750” (Diss., Columbia University, 2012), p. 4 and passim.

5 One reason for the increasing numbers of fakirs in public places in the late nineteenth century was the criminalization of militant yogis and fakirs and warrior ascetics, especially in north-
western India, by colonial administrators who saw armed yogi orders as disruptive, rebellious elements in trade routes and revenue gathering. David Gordon White, Sinister Yogis (Chicago: University of Chicago Press, 2011). See also Pinch, Warrior Ascetics, for the rise and demise of warrior asceticism in North India.

6 See Peter Lamont, The Rise of the Indian Rope Trick (New York: Thunder’s Mouth Press, 2008) for more on the rise and fall of the Indian rope trick as reflected through the prism of the news media—the rise as it was reported in the general media, the fall as the illusory trick was first perpetrated and then denounced in the pages of the Chicago Tribune.

7 See “Yoga: The Art of Transformation” by Debra Diamond in this catalogue.

8 The yogic equivalents of these acts would be the abilities to enter into and control other bodies which David Gordon White writes about in Sinister Yogis, and the “miraculous” yogic ability to suspend breathing for long periods, which has in the twentieth century even been subjected to scientific scrutiny and measure-

9 A variant on this story, in which she is the child of a French woman and an Indian fakir, appears in the 1937 issue of Look, p. 35.


11 Magician George Méliès, who became the most famous of the trick film specialists, was present in the audience when the Lumière brothers first presented their motion pictures in Paris in 1895, and tried to buy a camera from them on the spot.

12 Raja Harischandra is particularly interesting for the visual history of yoga because it features the sage Vishvamitra (see cat. 7a), the militant yogi par excellence, who is part of the long image history linking warrior ascetics to Hindu nation-
alists.

13 The aim of this “cinema of attractions,” as Tom Gunning has dubbed it, was to dazzle audiences with showmanship, exotic images, and the won-


15 We are grateful to curatorial assistant Mekala Krishnan for identifying within the film Dutt’s “signatures”—an exotic temple setting, a distinc-
tive turban, and transforming of his assistant into a moth or levitating her on swords—as outlined in Sarah Dadswell, “Jugglers, Fakirs, and Jaduwallahs: Indian Magicians and the
13 Seeing Basu, “Jugglers, Fakirs, and Jaduwallahs,” p. 4. The “double o” spelling of Hindu is a colonial variant that is now considered insulting.


15 The music for the 1941 Paramount film You’re the One was composed by JimmyHugh.

Catalogue 24
ticism, among others. See also “Globalized Modern Yoga” by Mark Singleton in this volume as well as Stefanie Syman, The Subtle Body: The Story of Yoga in America (New York: Farrar Strauss and Giroux, 2011) for this general argument.

2 See Singleton, “Globalized Modern Yoga,” for more on transnational Anglophone yoga. The phrase indicates that the works were published in English and had transnational reach beyond Indian shores.


4 Alter has an excellent discussion on this point; Yoga in Modern India, p. 7.

5 As Syman notes in The Subtle Body, p. 24, despite these theological differences, Vedantists and other schools have long exploited the Yoga Sūtra for centuries for its practical instruction, the techniques providing the main avenues for perceiving spiritual truths.

6 Raja Yoga (1896), p. 18, Raja Yoga is the culmi-
nating text through which this message of yoga synthesis was first laid out in detail, although it was anticipated by similar ideas in his teachings and talks.


9 The Theosophical Society’s work in India was closely tied to the revival of interest in Vedantic philosophy and thought in the pre-independence era. On the Theosophical Society’s role in the spread of yoga, see Singleton, “Globalized Modern Yoga.”

10 The World’s Parliament of Religions was convened as part of the World’s Columbian Exposition in 1893 in Chicago. As Syman notes in The Subtle Body, p. 41, the stated purpose of the exposition was to celebrate the quadricen-
tennial of Columbus’s discovery; its tacit one was to outdo the French, whose extravagant Exposition Universelle four years prior had astonished the world. While the exposition was thus an affirmation of American science and industry—an index of technical and material progress remarked upon by Vivekananda—the Parliament of Religions set out to find common ground among the various faiths and to discover what religion could offer for pressing social problems of the day (some caused by the exposition’s very materialism).

11 Stefanie Syman suggests that this was the real secret of Vivekananda’s fame: that he simultaneously fulfilled and debunked Orientalist stereotypes, allowing his audiences to romanticize him and India without abandon-
ing too many of their cherished ideals.” The Subtle Body, p. 44. In contrast, as suggested by Marie Louise Burke in Swami Vivekananda in the West: New Discoveries, 2 vols. (Calcutta: Advaita Ashram, 2009), it was reports that did not fail to mention that the other Indian delegates to the Parliament—Pratap Chandra Mazoomdar, B. B. Nagarkar, and Narasimha Acharya—wore what were described as “black clothes hardly to be distinguished from European dress” (Burke, Swami Vivekananda in the West, vol. 1, p. 78).

12 Thomas Harrison was based in Chicago at that time at “Central Music Hall, Cor. State & Randolph Sts.,” the identification stamped at the bottom of all his pictures. From listings in Chicago city directories, Harrison seems to have been in business from about 1873 through 1900, and his studio specialized in cabinet-card pho-
tography, the style of portrait photography that came into vogue around 1867. All the original photographs taken of Swami Vivekananda at Harrison’s studio were cabinet-card portraits.

Catalogue 25
1 This followed the first ever anatomical dissec-
tion by a native doctor in 1836, as widely written about by medical historians. See David Arnold, Colonizing The Body (Berkeley: University of California Press, 1993).


4 Wujastyk, “Interpreting the Image,” p. 211.

5 Sātākramapraṇāsaḥ translates from the Sanskrit to mean “pictorial or illustrated treatise on chakras.” And two, the number of chakras depicted both in the illustrations and in the title itself. The six chakras figures shown here and in the book title may be particularly interesting in this context since the number seems to have become standardized in this period as seven. See cats. 11a–c, Subtle Body.


7 Other plates in the book, for example, plate 4 (not shown here), make a similar visual state-
ment by juxtaposing an anatomical cross-
section of the brain with a schematic depiction of the thousand-petaled lotus chakra (sahas-
radāda padmā) as it opens in the head, its vertical stem, the brainmandal; presumably linking it to the network of nāḍīs (subtle channels) along the lower body.

8 Comparable books and volumes with chakra body images from the same period include Sir J. Woodroffe, The Serpent Power (Madrass, 1924), which shows the classic seated position.

9 The English translation of the title L’Homme Terrestre Naturel Terrible:—The Earthly Man with Natural Shadows—is less poetic but points nonetheless to Leadbeater’s fascination with shadows, auras, energy vortexes, and cosmic consciousness. Indeed, many of the other images in The Chakras are not anatomical like this one, but abstract, numerous, color-satu-
rated depictions of the vortexes, umbra, and auras of higher states of consciousness.

10 See cats. 11a–c, Subtle Body.

11 This point is made by Stefanie Syman in The Subtle Body: The Story of Yoga in America (New York: Farrar Strauss and Giroux, 2010), p. 56.

12 The Sanskrit term Kānda derives from verbal root k, to knot; in Kundalini yoga it refers to a center of the astral body from where the yoga nāḍī’s spring and carry the sūkṣma prāna (vital energy) to the different parts of the body.

13 Some scholars trace it back to pioneering work by Major Basu, Anatomy of the Tantras (1888), and Dr. N. C. Paul, A Treatise on the Yoga Philosophy (1850). See for instance Mark Singleton, Yoga Body: The Origins of Modern Posture Practice (New York: Oxford University Press, 2010) on the history of medical or health views of the yogic body in India even prior to the early twentieth century.

14 On this point, see “Yoga, Bodybuilding, and Wrestling: Metaphysical Fitness” by Joseph Alter in this volume.

15 These included natural healthcare luminaries Harvey Kellogg and Benedict Lust.

16 Mark Singleton first suggests this in Yoga Body, p. 116. But based on subsequent publications on yoga performances and presentations in America—such as those by the Great Oom; see Robert Love, The Great Oom (New York: Viking, 2010)—and Singleton’s own revised views on this matter, there may be sufficient evidence to push this date back by at least a decade, if not more.

Catalogue 26
1 Christopher Pinney, “The nation unpicture:
Chromolithography and popular politics in India,” Critical Inquiry 23, no. 3, p. 867.

2 First coined by Elizabeth deMichelis in 2004 in A History of Modern Yoga: Patañjali and Western Esotericism (London: Continuum, 2004) as
This point has been made variously by White, Two of the better known among these travelogues and popular accounts of yogis are J. C. Oman’s Mystics, A more detailed account of how Sinister Yogis and the perfect yogic physique, embodying a general preoccupation with the fit body in a practical interest in yogis in National Geographic. Zumbro is a particularly interesting example for visual genealogy, given that the article reproduces earlier images of yogis from seventeenth- and eighteenth-century European travelogues. For more on this point, see David Gordon White, “Globalized Modern Yoga,” in this volume.

Accounts of Yogasopāna are described in Gudrun Buhnemann, Eighty-Four Āsanas in Yoga: A Survey of Traditions (New Delhi: D. K. Printworld, 2007), while the Śrītattvanidhi is described by Norman Sjoman, The Yoga Tradition of the Mysore Palace (New Delhi: Abhinav, 1996). For an even earlier historical example of a medieval illustrated diano manuscript, see cat. 9a–j on the Bahr-al-ḣayāt.


This point has been made variously by White, Sinister Yogis, Sjoman, Yoga Tradition.

Singleton, Yoga Body, p. 170.

The book includes illustrations of six mudrās (gestures) and five bandhas (locks), also modeled by Charnande.

Yogasopāna’s potential to reach mass audiences also allowed Charnande to pioneer new pedagogical models of public dissemination, such as a proto-correspondence course of hatha yoga (Singleton, Yoga Body, p. 173). In sharp contrast to the secret transmission of knowledge between guru and disciples, Yogasopāna threw open hatha yoga to the public and invited readers into a dialogue.

A more detailed account of how Yogasopāna serves as a work of art can be found in Singleton’s Yoga Body, chap. 8, “The Medium and the Message.”

Raja Ravi Varma was an Indian modernist artist who pioneered the use of newly available chromolithography techniques to make cheap naturalistic reproductions of scenes from Hindu epics.

For more on the Mysore Palace’s influence on yoga, see the discussion about cat. 26i.

Subsequent editions were revised by Raja Pratinidhi Pant’s son, Apa Pant.

See Joseph Alter, Yoga in Modern India (Princeton, NJ: Princeton University Press, 2004); Singleton, Yoga Body; Suzanne Newcombe, “The Development of Modern Yoga: A Survey of the Field,” Religion Compass 3, no. 6 (2009), pp. 986–1002, for more on sūryanāmaskār. It is important to point out that Pant did not claim to have invented the sequence; see Alter, Yoga in Modern India, p. 163.


In the early twentieth century, pioneers like K. V. Iyer, Yogacharya Sundaram, and Ramesh Balsekar provided examples of syncretic experiments with the “yogic body beautiful” and the perfect yogic physique, embodying a general preoccupation with the fit body in diano manuals.

See Sjoman, Yoga Tradition in a Mysore Palace. For more on this general shift in yogic practice, see the essays by Singleton and Alter in this catalogue.


For more on this point, see Singleton, Yoga Body, chap. 9.

Sjoman, Yoga Tradition, p. 50.

Note that 1938 is also the year that Leni Riefenstahl made Olympia, which in some ways is perhaps the archetypal film about nationalist physical cultures and the staged presentation of bodies in public space.
Selected Bibliography


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Joseph S. Alter, PhD, is professor of anthropology at the University of Pittsburgh and a sociocultural anthropologist in the area of South Asia. His book, the award-winning Yoga in Modern India: The Body Between Science and Philosophy (2004), explores the historical development of yoga as a modern, middle-class form of public health in twentieth-century urban India.

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Frontispiece details: Akbar Ragini, Metropolitan Museum of Art, 1978.540.2 (cat. 18b); Three Aspects of the Absolute, Mehrangarh Museum Trust, RJS 2399 (cat. 4a); Jālandharnāth at Jalore, Mehrangarh Museum Trust, RJS 4126 (see below); Sotakramanupancartram, Wellcome Library, P.B. Sanskrit 391 (cat. 25b); The Knots of the Subtle Body, Cleveland Museum of Art, 1966.27 (cat. 11a); Gaur Mahora Ragini, Museum für Asiatische Kunst, MIK I 5523 (cat. 18b); Sandahavi Ragini, wife of Bhairon, Chester Beatty Library, In 65.7 (cat. 18h); Loksiman Das, Collection of Kenneth and Joyce Robbins (cat. 20a); Kumbhakali, Chester Beatty Library, In 16.25a (cat. 9h); The Goddess Bhadrakali Worshipped by the Seven Holy Men, Freer Gallery of Art, F1997.8 (cat. 8c).

On copyright and sponsor pages: Jālandharnāth at Jalore (detail). By Amardas Bhatti. India, Rajasthan, Jodhpur, ca. 1775. Opaque watercolor and gold on paper, 62.7 × 134.5 cm. Mehrangarh Museum Trust, RJS 2524 (cat. 17a).

On the contents page: Rama Enters the Forest of the Sages (detail), from the Ramcharitmanas of Tulsiidas (1532–1623). India, Rajasthan, Jodhpur, ca. 1775. Opaque watercolor and gold on paper, 62.7 × 134.5 cm. Mehrangarh Museum Trust, RJS 2524 (cat. 17a).

Essays

Yoga: The Art of Transformation
Debra Diamond

Fig. 1 (pp. 24, 25) Three Aspects of the Absolute, folio 1 from the North Chart. By Bulaki, 1823, India, Jodhpur. Opaque watercolor, gold and tin alloy on paper, 47 × 123 cm, Mehrangarh Museum Trust, RJS 2399.

Fig. 2 (p. 26) Jina, probably Shreyamsanatha, India, southern Rajasthan, dated 1160. White marble with traces of polychromy, 59.7 × 48.3 × 21.6 cm. Virginia Museum of Fine Arts, 2000.98.

Fig. 3 (pp. 22, 26) Meditating Sikh Ascetic, India, Jammu and Kashmir, probably Mankot, ca. 1730. Opaque watercolor and gold on paper; 19.5 × 12.9 cm (page), 17.4 × 11.2 cm (painting). Catherine and Ralph Benkaim Collection. Photo: John Tsantes.

Fig. 4 (p. 26) Siddhapratima Yantra (detail). Western India, 1333. Bronze, copper alloy with traces of gilding and silver inlay, 21.9 × 13.1 × 8.9 cm. Freer Gallery of Art, F1997.33.

Fig. 5 (p. 28) Great Stupa at Sanchi. India, Madhya Pradesh, Sanchi, ca. 50–25 BCE. Sandstone. Photo courtesy John C. Huntington.

Fig. 6 (p. 29) The Seven Great Sages. Attributed to the Master at the Court of Mankot, India, Jammu and Kashmir, Mankot, 1675–1700. Opaque watercolor on paper; 21.1 × 20.7 cm (page), 18.9 × 19 cm (painting). Government Museum and Art Gallery, Chandigarh, 1343.

Fig. 7 (p. 30) Yogini, India, Tamil Nadu, Kanchi, ca. 900–975. Metagabbro, 116 × 76 × 43.2 cm. Arthur M. Sackler Gallery, S1987.905.

Fig. 8 (p. 31) Koringa. Rec Brothers Circus poster, England, 1946. Collection of Mark Copland/The Insect Circus (mark@copeland48.freeserve.co.uk).

Fig. 9 (p. 32) Five Holy Men, folio from the Saint Petersburg Album. Attributed to Govardhan. India, Mughal dynasty, ca. 1625–30. Opaque watercolor and gold on paper; 49 × 33 cm (page), 241 × 15.2 cm (painting). Formerly collection of Stuart Cary Welch; current whereabouts unknown.

Yoga in Transformation
David Gordon White

Fig. 1 (p. 37) “Yogi” seal. Indus civilization, ca. 2600–1900 BCE. Steatite, 3.8 cm (h), National Museum of India.

Fig. 2 (p. 37) Seated Buddha. Afghanistan or Pakistan, Gandhara, probably Hadda, 1st century–320. Stucco, 36.9 cm (h). Cleveland Museum of Art, Edward L. Whittemore Fund, 1967.39.

Fig. 3 (p. 37) Head of a Rishi. India, Mathura, 2nd century. Stone, 27.7 × 24 cm. The Cleveland Museum of Art, Edward L. Whittemore Fund, 1971.41.

Fig. 4 (pp. 34, 38) Yogan with Six Chakras. India, Himachal Pradesh, Kangra, late 18th century. Opaque watercolor and gold on paper; 48 × 27.5 cm. National Museum of India, Aij Moskere Collection, 82.485. Courtesy of Art Gallery of New South Wales.

Fig. 5 (p. 39) King Surajhu Visits Mandavya, folio from the Yoga Vasistha. India, Uttar Pradesh, Allahabad, Mughal dynasty, 1602. Opaque watercolor and gold on paper, 27 × 18.5 cm. Chester Beatty Library, In 5.178V.

From Guru to God: Yogic Prowess and Places of Practice in Early-Medieval India
Tamara I. Sears

Fig. 1 (p. 46) Descent of the Ganges, India, Tamil Nadu, Mamatapura, ca. 7th century, stone, 29 m × 13 m. Photo: Emma Natalya Stein.

Fig. 2 (p. 49) Nara and Narayana, Vishnu Temple, relief from the east side, India, Uttar Pradesh, Deoghar, ca. 500 AD. Photo: Borromeo, Art Resource.

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Fig. 4 (pp. 52–53) Guru and Disciples, Lakshmana Temple, India, Madhya Pradesh, Khajuraho, ca. 954. Sandstone. Photo: Tamara I. Sears.

Figs. 5 and 6 (p. 54) Lakshishita in a central wall niche. India, Madhya Pradesh, Batesara, ca. 8th century. Photos: Tamara I. Sears.

Muslim Interpreters of Yoga
Carl W. Ernst

Fig. 1 (p. 60) Jahangir converses with Cosain Jadrup, from the Jahangirnama. Attributed to Payag (Indian, active ca. 1591–1658). India, Mughal dynasty, ca. 1620. Opaque watercolor and gold on paper. Musée du Louvre, Paris, Inv. OA7171. Photo: Daniel Arnaudet. © RMN-Grand Palais / Art Resource, NY.

Fig. 2 (p. 61) The King and Karkati Discuss Brahman, from the Yog Vasistha. By Iman Quli. India, Allahabad, 1602. Opaque watercolor and gold on paper, 27 × 18.5 cm. Chester Beatty Library, Dublin, in 05.73a/t. Photo: Daniel Arnaudet.

Fig. 3 (pp. 58, 62) The feast of the yogis from the Mrigavad. India, Allahabad, 1603–4. Opaque watercolor and gold on paper, 28.3 × 17 cm. Chester Beatty Library, in 37.66r.

Fig. 4 (p. 63) Yogini by a Stream, from the Clive Album. India, Bijapur, ca. 1605–40. Opaque watercolor and gold on paper, 21.4 × 16.2 cm. © Victoria and Albert Museum, IS.313-1964.

Fig. 5 (p. 65) Tratat posture, from the Bahir al-hayat, page 44. AH 11 Rabi al-awwal, 1130 (February 12, 1718). University of North Carolina Rare Book Collection, PK.3791.A46 1718.

Yogas in Mughal India
James Mallinson

Fig. 1 (p. 68) Folio from the Gulshan Album (detail). India, Mughal dynasty, early 17th century. Opaque watercolor and gold on paper; approx. 42 × 26 cm. Staatsbibliothek, Berlin, folio 62b.

Fig. 2 (p. 71) The Yogas at Gurukhattri in 1505, from Vakish-i Babur (The Memoirs of Babur). By Gobind. India, Mughal dynasty, 1590–93. Opaque watercolor. © The British Library Board, Or. 3714, f. 197r.

Fig. 3 (p. 71) Babur’s Visit to Gurukhattri in 1519. By Kesu Khard. India, Mughal dynasty, 1590–93. Opaque watercolor. © The British Library Board, Or. 3714, vol. 3 f. 320.

Fig. 4 (p. 72) A Party of Kanghat Yogis Resting around a Fire. India, Mughal dynasty, ca. 1700. Tinted drawing with gold; on an album leaf with inner border of marbled paper and an outer border of leaf-motifs in blue and gold; 22.4 × 13 cm (folio), 36.1 × 24 cm (page). © The British Library Board, India Office, 3,2215.

Fig. 5 (p. 73) Balak Nath Kothari wearing antelope horn kanghata earring, Jvalamukhi, November 8, 2012. Photo: James Mallinson.


Fig. 7 (p. 75) Auygah and Kanshopa Yogi, from Tashrir al-aqvam, p. 399. India, Delhi or Haryana, 1825. Manuscript, watercolor; 31.5 × 22cm (folio). © The British Library Board, Add.27255, f. 399b.

Fig. 8. (p. 76) Naga Sannyasis at the 1995 Allahabad Ardh Kumbh Mela. Photo: James Mallinson.

Fig. 9 (p. 77) Akbar Watches a Battle between Two Rival Groups of Sannyasis at Thanesvar (detail of right folio). India, possibly Pakistan, Mughal dynasty, 1590–95. By Basawan and Tara the Elder. Opaque watercolor and gold on paper, 32.9 × 18.7 cm. Victoria and Albert Museum, IS.2:61-1896.

Fig. 10. (p. 79) Mughiñs Visit an Encampment of "Sadhus," from the St. Petersburg Album. Attributed to Mir Sayyid Ali. India, Mughal dynasty, ca. 1635. Opaque watercolor and gold on paper, 29.5 × 22 cm, folio. St. Petersburg Institute of Oriental Manuscripts, f. 47r.

Fig. 11 (p. 80) Ramanand Yogin Rajajinath Das at the 2010 Haridwar Kumbh Mela. Photo: James Mallinson.

Fig. 12 (p. 102) The Beatles and the Maharishi, Rishikesh, Dehradun, India, March 1, 1968, Hulton Archive, Getty Images #12856602.

Globalized Modern Yoga
Mark Singleton

Fig. 1 (p. 94) Yoga on the National Mall, Washington, DC, May 2013. Photo: Neil Greenstreet.

Fig. 2 (p. 95) Swami Vivekananda on the platform at the Parliament of the World’s Religions, September 11, 1893. Vedanta Society, San Francisco, IV6.3.

Fig. 3 (p. 97) Madame Blavatsky, 1870. Photo: Henry Cuttmann. Getty Images, Hulton Archive #3324124.

Fig. 4 (p. 97) Paramahansa Yogananda, founder of the Self-Realization Fellowship. Getty Images, #5110235.

Fig. 5 (p. 98) Aleister Crowley as Paramahamsa Shivaji. Ordo Templi Orientalis, New York.


Fig. 7. (p. 99) Indian yoga master B. K. S. Iyengar demonstrates four postures, 1930s. Scenes from T. Krishnamacharya Asanas. India, Mysores, 1938. Sponsored by Maharaja Krishnarajah Wodeyar. Digital copy of a lost black-and-white film, 57 min. Courtesy of Dan McGuire.

Fig. 8. (p. 99) Swami Muktananda Arrives in Santa Monica, California, 1980. Photo: George Rose. Getty Images, #83693441.

Fig. 9. (p. 99) Peace Pilot (Vishnudevananda), Palam Airport, New Delhi, India, October 26, 1971, Keystone, Getty Images #3269553.

Fig. 10. (p. 100) Yoga Curl (Marilyn Monroe), 1948, John Kobal Foundation, Getty Images #3169150.

Fig. 11. (p. 101) The Beatles and the Maharishi, Rishikesh, Dehradun, India, March 1, 1968. Getty Images #128573972.

Fig. 12 (p. 102) Heat Wave Hits New York City on the First Day of Summer by John Moore, June 20, 2012, Getty Images #146597674.