

JOHN C. HUNTINGTON

CURRICULUM VITAE

JOHN C. HUNTINGTON

EDUCATION:

PH.D. 1968: University of California at Los Angeles
Specialization: Buddhist Art in East and Inner Asia

M.A. 1965: University of California at Los Angeles
Specialization: Studio (Ceramics, Jewelry, Design, etc.)

B.A. 1961: University of California at Los Angeles

Other Study:

1. The Art Center School, Los Angeles (now Pasadena) 1956-1957; Photography
2. Santa Monica Technical School, 1955-1956; Photography

HONORS:

1. The Ohio State University Distinguished Research Award for 1981 (Included an undesignated research award of \$9,000.00 and an honorarium of \$1,500.00). Research resulted in publications V:23 and V:17.
2. Bluett Centenary Award [1884-1984] for the paper contributing the most to Chinese Art Historical Studies, First Prize of 1,000 for publication V:23.
3. American Institute of Indian Studies "Superior Scholar/Indologist in the Humanities" award, 8 December 1987. Carries a National Endowment for the Humanities grant of \$5,520.00.
4. Elected to Alpha Epsilon Chapter of the Phi Beta Delta Honor Society for International Scholars, 11 May 1988
5. Named the "Bliss M. and Mildred A. Wiant Designated Professor in Chinese Literature and Culture" for the term 1 October 1988 through 30 September 1992.
- *6. Commendation by CHART (Computers in the History of art) for the Nepalese Buddhist Documentation Project and Website Spring 1997

LANGUAGES:

Chinese: good reading knowledge of Buddhist material
French: fluent reading knowledge
German: fair reading knowledge
Italian: fair reading knowledge
Japanese: good reading and speaking knowledge
Kharosthi: epigraphic working knowledge
Newari: epigraphic working knowledge
Pali: good reading knowledge
Sanskrit: good reading knowledge
Spanish: good reading knowledge
Tibetan: good reading knowledge of classical

RELATED

BACKGROUND:

PHOTOGRAPHY:

Due to an early and sustained interest in photography, I have considerable experience in photographic techniques and have especially worked in the documentation of works of art, architectural and archaeological remains in situ.

ARCHAEOLOGY:

Because much of the material that I work with is archaeological in nature, I have had to develop a thorough understanding of archaeological methods and techniques in both field methodology and laboratory analysis methodology.

COMPUTER TECHNOLOGY:

I am thoroughly familiar with the capabilities of modern micro and mini computers as applied to the humanities and arts. Computer related experience:

1. Design, operation and maintenance of the MacIntosh based *Encyclopaedia of Buddhist Iconography* system, 1987 to date.
2. Departmental Technology Coordinator, 1986 to date.
3. Member and Vice Chairman of the College of the Arts Technology Committee, 1984 - 1987.
4. "Member at Large" of the University Committee on Academic Computing, 1986-1987.

PERSONALLY HELD RESEARCH AND TEACHING RESOURCES:

(The following are held jointly with Susan L. Huntington)

Photographic Documentation Archive:

Since 1969-70 we have photographed monuments and collections in most Asian countries. Our holdings in original photographs are currently estimated at between 250,000 and 300,000 black and white and color photographs.

Library:

Having actively collected books on Asian art since 1960, our library is both very extensive in coverage and virtually complete in many areas. It is currently estimated at 16,000 volumes and contains some of the rarest books in the field.

PROFESSIONAL EXPERIENCE:

Commercial:

Harry A. Franklin Gallery, Beverly Hills, California, 1964-1967

Museum:

Los Angeles County Museum of Art: Special term position as Research Associate on Tibetan and Nepalese Art, 1968

Consultation on major Collections:

1. University of Southern California:
von Kleinschmidt Collection of Chinese Ceramics, 1966
2. Royal Ontario Museum:

- evaluation of the museum's Tibetan holdings, Nov. 1970
- 3. National Gallery of Canada:
 - evaluation of the Heeramaneck collection of Tibetan, Nepalese and Indian art then being offered to them, Nov. 1975
- 4. National Geographic Society:
 - Ongoing "resource" relationship since 1982
 - a. Historical Atlas project: resource for Buddhism, Himalayan regions and general Inner and South Asia, April 1982 through April 1983
 - b. Ancient Architecture Project: resource for South Asian section, March 1986
- 5. American Institute of Indian Studies:
 - Computerization of archive and Gazetteer projects, August 1984 to December 1985
- 6. The Nelson Atkins Museum of Art, Kansas City, Missouri:
 - evaluation of their Tibetan holdings for possible upgrading of the collection and cataloging by the curator, June 1986

"University Service" consultation:

Extensive, informal consultation (usually several contacts a month) with curators, collectors and galleries on Buddhist, Himalayan and East Asian art in general. Ongoing, 1966 to present.

TEACHING EXPERIENCE:

The Ohio State University, Columbus, Ohio:

Professor, Sept. 1982 - present ("Bliss M. and Mildred A. Wiant Designated Professor in Chinese Literature and Culture" for the term 1 October 1988 through 30 September 1992.) and Adjunct Professor in the Advanced Computing Center for Art and Design fall 1994 to date

Associate Professor, Sept. 1970-Sept. 1982

Courses taught: (over a three year cycle)

Buddhist Art , Studies in Buddhist Art (a "pro-seminar"), Seminar in Buddhist Art, Chinese Art I (Archaeology), Chinese Art II (Buddhist) , Chinese Art III (Painting), Studies in Chinese Art (a "pro -seminar"), Seminar in Chinese Art, Japanese Art I (Pre Buddhist archaeology and Buddhist) , Japanese Art II (Painting), Studies in Japanese Art (a "pro-seminar"), Seminar in Japanese Art, Art of Inner Asia, Art of Tibet, Studies in Inner Asian Art (a "pro-seminar"). Also occasionally teach Photography for the Art Historian and Computer Methodologies for the Art Historian

University Administration: (Chair appointments only)

Chair: Graduate Program Committee 1971-1980

(completely revised both M. A. and Ph. D programs)

Chair: Tenure and Promotion Committee 1978

Chair: Graduate Studies Committee 1982-1988

Chair: Technology Committee 1979-present

[Chair:] Departmental Research Coordinator 1978-present

(Coordinate grant application process etc.)

Occidental College, Eagle Rock, California

Part time Visiting Instructor, Sept. 1966-June 1967

Course taught:

Year course in Chinese art

California State College (now University) at Fullerton:

Part time Instructor, Sept. 1965-June 1968

Courses taught:

Master's Seminar, Primitive Art [1] (African and Oceanic), Primitive Art [2] (Pre-Columbian), Chinese Art, Japanese Art, Pre-Columbian Art of Meso-America, Art of Central and South America, Art of the North American Indians, Buddhist Art.

University of California at Los Angeles, Extension Division:

Part time, Sept. 1964-June 1969: Courses taught:
Oriental Art, Ancient Art, Pre-Columbian Art

PROFESSIONAL ACTIVITIES:

Memberships in Professional Organizations:

American Committee for South Asian Art
(past vice president, past director)

American Institute of Buddhist Studies
(past trustee)

Association for Asian Studies

College Art Association

International Association for Buddhist Studies

Society for Tantric Studies

Sri Lankan Studies Group

Tibet Society

(past director)

Editorial boards:

Editorial Board of the *Bonn University Asian Art monograph series with responsibility for Himalayan reviews*

**PAST GRANTS,
FELLOWSHIPS,
ETC.:**

Graduate study activity:

1. National Defense Education Act Japanese Language study fellowship, Sept. 1962-June 1963.
2. U.C.L.A. Chancellor's special fund, allowing for one-half year of study at the Freer Gallery of Art in Washington, D. C., Winter and Spring 1963.
3. Academic Senate Grant, U.C.L.A. Dissertation Research Aid, 1966-1967 (Publication IV:1)

Post-graduate activities:

4. National Endowment for the Humanities, Junior Fellowship, 1969-1970, for travel in South Asia. (Virtually all publications dealing the aspects of South Asian art rely to some degree on data gathered on this trip, especially II:2; all category III; V:4, V:6, V:7, V:9, V:10, V:11, V:12, V:13, etc.)
5. American Council of Learned Societies, Summer Grant-in-Aid, 1971, \$1,500.00. (To produce prints from negatives taken on 1969-1970 trip; no specific publication intended but most [as noted above] rely in part on this activity.)
6. College of the Arts Research Grant, 1972, \$400.00 for manuscript preparation of the Jivarama Sketchbook of N.S. 555 project (Publication stopped by the owner of the object)
7. Project Director for the American Committee of South Asian Art's Microfiche Archive Project. Funded by the National Endowment for the Humanities, June 1973, \$17,500.00. (publications III: 1-4)
8. College of the Arts Research Grant, June 1975, \$1,000 for photographic expenses connected with publication II:2
9. American Institute of Indian Studies, Summer Fellowship, June 1980, \$4,500. (publication II:2 [in part])
10. University Small Grants, Feb. 1980, \$2,000 for photographic expenses connect with a trip to Ladakh to document Buddhist art. (All Publications on Tibetan art and especially portions of II:2)
11. Office of Academic Affairs, "special funding," May 1980, \$5,000, for the Ladakh documentation trip (all Publications on Tibetan art and especially portions of II:2)
12. Assigned Research Duty (College of the Arts and Department competition), winter 1981 (Publication II:2)
13. Faculty Development Leave University competition), spring, 1981 (publication II:2)
14. College of the Arts, (Dean's special funding), February 1983, \$1,500 for "stats" of the maps and plans used in publication II:2

-
15. Smithsonian Travel Grant for research in Pakistan and travel to the Gilgit Conference (22-30 September 1983), Spring 1983, (in Pakistani rupees approximately equivalent to \$3,700), (publications, V:13; Va:3; Va:4; Va:5.)
 16. American Institute of Indian Studies and the Smithsonian Institution, Short Term Grant, spring 1984 (supported June through August and December 1984 travel), \$5,835 to visit Buddhist Pilgrimage sites in India (publications: V:14; V:15; V:17; V:18; V:19; V:22; V:25; V:26)
 17. Samuel H. Kress Foundation (special funding) for photographic documentation of Buddhist Art in Sri Lanka for July 1984, \$6,400 (held jointly with Susan L. Huntington). (This was essentially a "seed" grant for the preliminary gathering of data. No publications intended.)
 18. Assigned Research Duty (College and Department competition) , spring 1984
 19. College of the Arts Research grant, spring 1984, \$1,500 for processing of film in connection with 1984 travel (publications: V:15; V:17; V:18; V:19; V:22; V:25; V:26)
 20. Office of Research and Graduate Studies, small grant, December 1984, \$500 for photographic expenses in connection with 1984 travel (contributed to publications: V:15; V:17; V:18; V:19; V:22; V:25; V:26)
 21. Participated in arranging internal funding for The Ohio State University's participation in the "Festival of India year," 1985, \$15,175
Participating offices were:
 - Office of the President
 - Research and Graduate Studies
 - International Studies
 - Graduate School
 - College of the Arts
 - College of the Arts Research Committee
 - College of the Humanities
 - Department of the History of Art(this included funding for Exhibitions:7:1-4 *q.v.*)
 22. College of the Arts, research grant, summer 1986, \$1,500 for photographic expenses with the "Styles of Tibetan Painting" project (publications in progress)
 23. Research and Graduate Studies, small grant, Summer 1986, \$1,000 for photographic expenses with the "Styles of Tibetan Painting" project (publications in progress)
 24. College of the Arts, research grant, spring 1987, \$1,500.00 for software in connection with number 28, below. (See
 25. Fulbright to Sri Lanka, funded spring of 1986, \$34,396 for "A Detailed Iconographic Search of Major Temples for Traces of Mahayana Iconography in Sri Lanka."
Status: declined April 1988 because of the political situation in Sri Lanka
 26. Research and Graduate Studies, Small Grant, spring 1986, \$1,000 for photographic expenses with photographic work in Sri Lanka.
Status: Returned unexpended because of political situation in Sri Lanka
 27. National Endowment for the Arts, Exhibitions Program Planning Grant (co-P.I. and co-Guest Curator with Susan L. Huntington of O.S.U. and co-P.I. with Clarence Kelly of the Dayton Art Institute) funded spring 1987, approximately \$32,000 for the "Art of the Pala Dynasty of

-
- Eastern India and the Pala International School," through the Dayton Art Institute as the organizing institution.
28. Research and Graduate Studies, Seed Grant, spring 1987, \$16,000 for Computer equipment for the *Encyclopaedia of Buddhist Iconography*. (This is a long term project which will produce and contribute to many publications but will not be published in its final form for several years)
 29. Research and Graduate Studies, College of the Arts, and Department of the History of Art, winter 1988, supplemental funding for Encyclopaedia of Buddhist Iconography equipment (no. 28, above, \$1,000).
 30. Research and Graduate Studies. spring 1988, \$3,600 supplemental funding for Dayton Art Exhibition (no. 27. above)
 31. Asian Cultural Council, summer of 1889 (delayed until 1990), \$20,400.00 for photographic documentation of Buddhist Art in Indonesia for *The Encyclopedia of Buddhist Iconography* (Held Jointly with Susan L. Huntington).
 32. College of the Arts, spring 1989, \$1,000 supplemental funding for Dayton Art Exhibition (no. 27, above)
 33. College of the Arts, spring 1990, \$2,500,00 For photographic materials for the Indonesian Buddhist Art Project.
 34. Office of the Vice president for Research, the Dean of the College of the Arts, and the Department of the History of Art, fall 1990, \$42,500 for computer equipment for *The Encyclopedia of Buddhist Iconography* project
 35. College of the Arts, spring 1991, \$2,000.00 For photographic materials for the Gandhara volume of the Encyclopedia of Buddhist Iconography Project (for expenses connected with the procurement of photographs from European Collections.
 36. National Endowment for the Humanities, Travel to Collections Grant for work on collections in England for the Encyclopedia of Buddhist Iconography project, \$750
 37. Kress foundation, \$5,000 for Work on the Indonesian Buddhist Art Project Winter 1991-2 Postponed because of illness to Winter 1992-3
 38. College of the Arts, Fall 1991 competition: for a return to England to photograph the *Karaḍavyāha* manuscript in the British Library \$1800
 - 39-40. College of the Arts, Winter 1993 two additional small grants for photographic expenses and travel costs connected with the Work on the Indonesian Buddhist Art Project. Total \$1300.
 41. Participant in the Indianapolis Museum of Art's Art from Qinghai Province Exhibition. funded by NEH \$45,000. (My involvement is as guest curator of Buddhist material.) summer 1993
 42. Fulbright (CIES) for research in Bangladesh and Nepal for the Encyclopedia of Buddhist Iconography \$21,000. summer 1994
 43. Kress foundation as P.I. of the Encyclopedia of Buddhist Iconography \$5,000 for support of Dina Bangdel and Janice M. Glowski to work on the Encyclopedia project in Nepal

44. U.S.I.S. continuation grant for the Nepal Project during fall 1994, \$6,000
45. COTA, etc. \$2300 for photographic Expenses for the above continuation.
46. Battelle Memorial Foundation, Cultural Awareness Through Art History and Computer Imaging, Spring 1995, \$29,290
47. Battelle Memorial Foundation, Cultural Awareness Through Art History and Computer Imaging, Spring 1996, \$30,000
48. Battelle, (continuation) \$27,000
49. FIPSE \$150,000 over three years
50. Kress \$ 15,000 summer 1996 for students to Nepal
51. Delmas \$10,000 summer 1996 travel to Nepal
52. COTA \$2,400 for Disk Drives for the Encyclopedia of Buddhist Iconography Nepal Volume Preliminary database
53. UTS \$1000 towards a internal disk drive for the Huntington Archive Server to store the Nepalese Database
54. Shelly and Donald Rubin foundation for the SAMA Catalog, \$5,000 (Although this grant goes to SAMA, it is a direct benefit to both the students and myself in that it is to fund the catalog publication. I am the one who arranged for the grant through the Rubin Foundation)
55. Co P.I. for the Circle of Bliss Exhibition; Buddhist Meditational Art exhibition; grants and funding 1999-2003, \$ \$875,000. This was done through the Los Angeles County Museum of art and they have not been forthcoming about the breakdown of the funding. However, since I was the organizing Curator, there would not have been any funding without me.
56. College of the Humanities for travel and work in India and Nepal \$2500 Spring summer 2011

**CURRENT GRANTS,
FELLOWSHIPS, ETC.**

1. Co-P.I for the Nepal metadata project in the Huntington Archive. Funded by the NEH for \$165,000 work will commence approximately April-May of 2012 and will continue for three years.
2. Consultant for the University of Virginia (Charlottesville) Buddhist Art and Iconography project (summer 2012 Commitment)

**RESEARCH
TRAVEL**

EXPERIENCE:

1. 1963 to present, continued routine travel throughout North America visiting museums and collectors.
2. Aug. 1969 through Sept. 1970, a very extensive trip through Asia visiting Buddhist countries and sites. Visited: Japan, East Pakistan (now Bangladesh), India, Nepal, Pakistan, Afghanistan. (over 35,000 photographs of Buddhist and related material taken)
3. Dec. 1979 through Jan. 1980, travel in India to sites not previously visited (over 4,000 photographs taken)
4. May through Aug. 1980, Ladakh (India) photographing early painting in Buddhist temples (over 13,000 photographs taken)
5. Summer 1982, extensive tour of Buddhist and other art historically important sites in the People's Republic of China (over 5,000 photographs taken)
6. Aug. through Sept. 1983, Extensive travel in Pakistan in connection with the Gilgit Conference (over 3,000 photographs taken)
7. June through Aug. 1984, Additional work in North India, especially on Buddhist pilgrimage sites and Sri Lankan Buddhist sites and temples (over 8,000 photographs taken)
8. Dec. 1984 through Jan. 1985, Additional work on Indian Buddhist sites, especially the western caves and the Buddhist pilgrimage sites (over 4,000 photographs taken)
10. Nov. 1986 through Jan. 1987, work in Thailand and Burma on Buddhist monuments, and especially Buddhist iconography in Theravada countries
11. Fall 1986 through winter of 1988, visits to every major U.S. collection in connection with the Dayton Art Institute project
12. Summer 1990, Indonesia documenting Buddhist art for the Encyclopedia of Buddhist Iconography project.
13. Summer 1991 Work at the British Museum, Victoria and Albert Museum, and Musée Guimet on the Gandhara volume of the Encyclopedia of Buddhist Iconography
14. Winter 1992-3 Travel in Indonesia to photograph Borobudur and other temples for the Encyclopedia of Buddhist Iconography project.
15. Summer 1993, five weeks of travel primarily in the Qinghai Province of China to research, photograph and select objects for the Indianapolis Museum of Art's Art from Qinghai Province Exhibition..
16. Summer 1993, Work at the British Library, on Pāla dynasty manuscripts or the Encyclopedia of Buddhist Iconography project.
17. Summer and fall 1994, Worked in Bangladesh and Nepal where more than 23,000 photographs were taken (primarily of Newari Buddhist Art)
18. Summer 1996, worked in Nepal continuing the photographic documentation of Newar Buddhist Art. Just over 10,000 photographs were taken.

19. Fall-Winter 2001-2002 Nepal for the Circle of Bliss exhibition catalog project
20. Summer 2007 two months in India photographing high-resolution images of major monuments.
- 21 Summer of 2009, one month in Darjeeling, Kalimpong and Bhutan photographing Buddhist Monuments
24. Summer 2011 photographically documenting art in Calcutta (Indian Museum) and Nepal

**CURRENT
MAJOR
RESEARCH
ACTIVITIES:**

1. P. I. for the *Encyclopaedia of Buddhist Iconography*, a region by region compilation of Buddhist iconography from most Asian countries to be entered into both electronic and paper research and reference system. Data gathered thus far from Japan, China, Tibet, Thailand, Burma, India, Nepal, Kashmir/Ladakh (in India) Pakistan (Gandhara), Afghanistan, and Sri Lanka are in the process of being collated and entered into the production system. Yet to be added are, Korea, Laos, Cambodia, Viet Nam and Mongolia (although this latter is available in published form).

The publisher (CD-ROM version):
The American Academy of Religion.

Funding:

The project has been specifically funded over the past four years for over \$114,000. It has been supported by the Kress foundation, National Endowment for the Humanities and the Fulbright CIES program. Currently there are grants pending of over \$700,000.

Status:

- 1) The Gandhâran volume is currently being written.
 - 2) New materials for the Indonesian volume are being sorted and collated into final form prior to writing
 - 3) Preliminary work on a Nepalese volume is being undertaken prior to a trip to Nepal in the summer of 1994.
 - 4) I am continuing to enter Nepalese/Tibetan/Chinese tantric methodology materials into the deity database (this last item will be ongoing for several years).
2. New 2009 to present: A new individual research project, in which I am currently studying Indic and Indic Buddhist symbol systems for the period ca. 2000 BCE to ca. 300 CE (several papers presented and three articles in press.

BIBLIOGRAPHY:

I. BOOKS AND CATALOGS:

- I:1. *Oceanic Art*, exhibition catalog, Fullerton , California, 1966.
- I:2. *The Phur-pa: Tibetan Ritual Daggers*, *Artibus Asiae Supplementum*, vol. XXXIII, Ascona, 1975
- I:3 *The little Monk Meditates*, New York, Weatherhill, Inc. 1995
(Drawing, and text by JCH)

II. BOOKS AND CATALOGS CONTRIBUTED TO:

- II:1. *The Art of the Indian Subcontinent*, exhibition catalog, edited by J. LeRoy Davidson, Los Angeles, 1968.
- II:2. *The Art of Ancient India: Buddhist Hindu and Jain*, (principal author, Susan L. Huntington), Tokyo: John Weatherhill, 1985.
- II:3. *Leaves from the Bodhi Tree: The Art of Pāla India (8th - 12th Centuries) and its International Legacy*, (Written jointly with Susan L. Huntington), Dayton Art Institute, Seattle, Washington and Dayton Ohio, 1990.
- II:4 *Mirrors of the Heart Mind: The Rezk Collection of Tibetan Art from the Permanent collection of the Southern Alleghenies Museum of Art, Loretto (Pennsylvania), The Southern Alleghenies Museum of Art, 1998*
Co-edited entire catalogue
Prepared essays:
 - "Introduction"
 - "Popular Buddhism in Tibet"
 - "Tantric or Yogic Buddhism: the Inner Being and the Methodology of Salvation"
 - "Vajrasattva, the Practitioner as Adamantine Being"
 - "Adi Buddha: The Definition of "Highest" Buddha-Nature"
- II:5 Co-curator and co-author (with Dina Bangdel), *The Circle of Bliss, Buddhist Meditational Art*, Chicago, Serindia and Columbus, The Columbus Museum of Art, 2003

III. ARCHIVAL PUBLICATIONS:

(Principal Investigator/Project Director and primary photographer for the following)

- III:1. *American Committee for South Asian Art Microfiche Archive, Kuṣāṅga Archive*, Edited by Susan L. Huntington, Leiden, 1975.
- III:2. _____,
Gupta Archive, Edited by Susan L. Huntington, Leiden, 1975.
- III:3. _____,
Western Cave Archive, Edited by Walter M. Spink, Leiden, 1975.
- III:4. _____,

Gandhâra Archive, Edited by Susan L. Huntington and Janice L. Dundon
(Leoshko), Leiden, 1980.

Primary photographer for the following)

*III:5. _____, *Pâla Archive*, Edited by Susan L.
Huntington, Leiden, 1996

(W) MAJOR WEB PUBLICATIONS

(Supervise and responsible for the content of the web publication of the following)

W01. *Maps of Asia* (all original JCH drawings). At: <http://kaladarshan.arts.ohio-state.edu/maps/mapindex.html>. set up in 1997 with ongoing additions to date.

W02. *Lost and Stolen Images of Afghanistan*. At: <http://kaladarshan.arts.ohio-state.edu/loststolen/Afghan/glass/A1002m.html>. Set up in 1997

W03. *Nepalese Buddhist Art*. At: <http://kaladarshan.arts.ohio-state.edu/Nepal/nepal.html>. Set up in 1997.

W04. Exhibition: *The Art of Doshu Kanayama*. At: <http://kaladarshan.arts.ohio-state.edu/exhib/kaney/pgs/kaneintr.html>. Set up in 1998.

W05. *Mirrors of the Heart Mind: The Rezk Collection of Tibetan Art* from the Permanent collection of the Southern Alleghenies Museum of Art, Posted June 1998 at:
<http://kaladarshan.arts.ohio-state.edu/exhib/sama/samaintr.html>

W06. *Chinese Buddhist Art*. At: <http://kaladarshan.arts.ohio-state.edu/China/Chnhp.html>.
Currently in progress.

IV. DISSERTATION:

V:1, *Styles and Stylistic Sources of Tibetan Painting*, Ann Arbor, 1969.

V. ARTICLES:

V:1. "On the Conservation of Tibetan Thang-kas," in *Studies in Conservation*, vol. 14 (1969), pp. 152-54.

V:2. "The Technique of Tibetan Painting," in *Studies in Conservation*, vol. 15 (1970), pp. 122-133.

V:3. "The Iconography and Structure of the Mountings of Tibetan Paintings," in *Studies in Conservation*, vol. 15 (1970), pp. 190-205.

V:4. "Avalokiteṣvara and the Namaskâra-mudrâ in Gandhâra," in *Studies in Indo-Asian Art and Culture*, vol. 1 (1972), pp. 91-100.

V:5. "Gu-ge bris: A Stylistic Amalgam," in *Aspects of Indian Art*, edited by P. Pal, Leiden, 1972, pp. 105-117.

-
- V:6. "Iconography of Evil Deities in Tibet," in *Studies in Indo-Asian Art and Culture*, vol. 3 (1973), pp. 55-75.
- V:7. "The Lomās %o≈i: Another Look," in *Archives of Asian Art*, vol. XXVIII (1974-75), pp. 34-56.
- V:8. "The Tendai Iconographic Model Book Shosonzuzø, Dated 1858," in *Studies in Indo-Asian Art and Culture*, vol. 4 (1975), pp. 121-424.
- V:9. A Gandhāran Image of Amitābha's Sukhāvata^a, in *Annali del 'Istituto oriental di Napoli*, vol. 40 (New Series, vol. XXX) (1980), pp. 651-672.
- V:10. " The Iconography of Sañc^a StYpa I," in *Gesar*, Winter issue 1980, pp. 10-12.
- V:11. "Cave Six at Aurangabad: A Tantrayāna Monument?" in *Kalādarsana: American Studies in the Art of India*, edited by Joanna G. Williams, New Delhi, etc., 1981, pp. 47-55.
- V:12. "Three Essays on Himalayan Metal Images in the Mr. and Mrs. John D. Rockefeller 3rd Collection:"
 1. "On the Question of Stylistic Sources and their Local Interpretation in Western Tibet;"
 2. "Bodhisattvas in Kashmiri and Nepali Interpretations;"
 3. "Depicting the Unseeable: A Problem in Kashmiri Iconology,"In *Apollo*, vol.CXVIII, no. 261 (Nov. 1983), pp. 416-425.
- V:13. "The Iconography and Iconology of Maitreya Images in Gandhāra," in *Journal of Central Asia*, vol. VII:1 (July 1984), pp. 133-179.
- V:14. "The Origin of the Buddha Image: Early Image Traditions and the Concept of Buddhādarsanapuḷya," in *Studies in Buddhist Art of South Asia*, edited by A. K. Narain, Delhi, 1985, pp. 23-58.
- V:15. "Sowing the Seeds of the Lotus: A Journey to the Great Pilgrimage Sites of Buddhism," part I [Lumbin^a and Bodhgayā], in *Orientalia*, vol. 16, no. 11 (Nov. 1985), pp. 46-61.
- V:16. "The Images of the Cult of the B@had Buddha," in *In the Arts* (house organ of The College of the Arts, The Ohio State University), vol. VI (Oct. 1985), pp. 6-11.
- V:17. "Sowing the Seeds of the Lotus: A Journey to the Great Pilgrimage Sites of Buddhism," part II [Ri≈ipātana M@gadāva], in *Orientalia*, vol. 17, no. 2(Feb. 1986), pp. 28-43.
- V:18. "Sowing the Seeds of the Lotus: A Journey to the Great Pilgrimage Sites of Buddhism," part III [Írāvasti and SâAkāsyā], in *Orientalia*, vol. 17, no. 3 (Mar. 1986), pp. 32-46.
- V:19. "Sowing the Seeds of the Lotus: A Journey to the Great Pilgrimage Sites of Buddhism," part IV [Vaiḷali and Rājag@ha], in *Orientalia*, vol. 17, no. 6 (Jul. 1986), pp. 28-40.
- V:20. "Notes on the Iconography and Iconology of the Paro Tseche Festival Giant *Thang-ka*," in *Orientalia*, vol. 17, no. 6 (Jul. 1986), pp. 51-57, 74.
- V:21. "A Note on a Buddha Image from China Dated to the Year 36 of the Pre-Christian Era (Former Han, Chien Chao 3rd Year)," in *Lalit Kāla*, vol. 22, n.d. (1986), pp. 27-32.

-
- V:22. "Sowing the Seeds of the Lotus: A Journey to the Great Pilgrimage Sites of Buddhism," part V [Kuṣinagara, Appendices and Notes], in *Oriental Art*, vol. 17, no. 9 (Sept. 1986), pp. 46-58.
- V:23. "The Iconography of the Tan-yao Caves, Yungang," in *Oriental Art*, n.s. vol. xxxii:2 (Summer 1986), pp. 142-160. [Winner of the Bluett Centenary Award competition]
- V:24. "A Note of Cave 17, 'the Library' or Hong Bian's Reliquary Chamber," in *Ars Orientalis*, vol. XVI, pp. 93-101.
- V:25. "Pilgrimage as Image: the Cult of the *Aṣṭamahāprātihārya*," part I, in *Oriental Art*, vol. 18, no. 4 (April 1987), pp. 55-63.
- V:26. "Pilgrimage as Image: the Cult of the *Aṣṭamahāprātihārya*," part II, in *Oriental Art*, vol. 18, no. 8 (August 1987), pp. 56-68.
- V:27. "A Note on a Chinese Text Demonstrating the Earliness of Tantra," in *The Journal of the International Association of Buddhist Studies*, vol. 10:2, (1987), pp. 88-98.
- V:28. "A Section of an Early Portable Shrine from Gandhāra," in *Indological Studies: Prof. D. C. Sircar Commemoration volume.*, edited by S. K. Maity and Upendra Thakur, New Delhi, Abhinav Publications, 1988.
- V:29. "Mathurā Evidence for the Early Teachings of Mahāyāna," in *Mathurā: The Cultural Heritage*, Edited by Doris M. Srinivasan, American Institute of Indian Studies, New Dehli, 1989, pp. 85-95.
- V:30. (With Susan L. Huntington) "Leaves from the Bodhi Tree: The Art of Pāla India (8th-12th Centuries) and its International Legacy," in *Oriental Art*, vol. 20, no. 10 (October 1989), pp. 26-46.
- V:31. "A Re-examination of a Kaniṣka Period Tetradrachm Coin Type with an Image of Mētrago/Maitreya on the Reverse (Göbl 793.1) and a Brief Notice on the Importance of the Inscription Relative to Bactro-Gandhāran Buddhist Iconography of the Period." *The Journal of the International Association of Buddhist Studies*, vol. 16:2 (1993).
- V:32. "The Iconography of Borobudur revisited: The Concepts of *Śreṣṭha* (Multivalent Symbology) and the *Sarava[buddha]kāya* as Applied to the remaining Problems." to appear in Klokke, Marijke and Pauline Lungsingh Scheurleer, eds., *Ancient Indonesian Sculpture*. Leiden, KITLV press, 1994, pp. 133-153.
- V:33. "The Lomas Risi Visualization Project," in anon. *The Processing of Perception*, Columbus, The Ohio State University Presses, 1995, pp. 18-19.
- V:34. "Rebirth in Amitābha's Sukhāvataḥ," to be in *The Pure Land Tradition: History and Development*, edited by James Foard and Michael Solomon, and Richard K. Payne Berkeley Buddhist Studies Series, 1996, pp. 43-105.
- V:35. With Dina Bangdel, "Recreating an Almost-Lost Subject in Newar Buddhist Art: The Svayambhū Jyotiṣpa," in *Oriental Art*, vol. 27:7 July/august 1996, pp. 45-50.
- V: 36. "The Study and Teaching of Buddhist Art and Iconography using Computer Technology." (Invited article) to appear in a special issue of *The Pacific World: Journal of the Institute of Buddhist Studies*. March 1997

- V: 37. Four Articles in William M. Johnston, ed., *Encyclopedia of Monasticism*: two vols., Chicago and London, Fitzroy and Dearborn publishers, 2000.
“Buddhist Monasteries in Southern Asia,” I:55-66; (With Chaya Chandrasekhar)
“Mandala,” II: 808-815;
“Mount Meru,” II: 895-901
“Stupa,” II: 1204-1212
- V:38. The Buddhas of Bamiyan” In *Archaeological Odyssey*, July-August 2001 pp. 35-39, 58
- V: 39 (With Chaya Chandrasekhar) “The Dharmachakramudrā variant at Ajanta: An Iconological Study,” *Ars Orientalis Supplement I* (Festschrift honoring Walter M. Spink) Stephen Markel, Ed, 2000. Pp 34-39.
- V:40 (With Dina Bangdel) “A Case Study in Religious Continuity: The Nepal-Bengal Connection,” in *Orientalis*, vol. 32, N. 7 (Sept 2001, pp. 63-70.) (Direct publication of a Fulbright Grant Research Project of 1994)
- V:41-3. (The majority of this issue of *Orientalis* issue was devoted to Nepalese art historical studies at OSU)
41) “Introduction” [to the issue and to Nepalese Buddhist studies at OSU]
42) “The Iconography of Svayambhu Mahachaitya: the Main Mandalas”
43) (with Olivia Caldiera) “Lain Singh Bangdel (1924-2002)”
In *Orientalis*, vol. 33, n. 10, (Dec 2002), pp. 16, 16-23, & 60 respectively
- V:44-45. (The entire issue of *Orientalis* was devoted to the Circle of Bliss exhibition)
44) “Early Painting and the Bengal connection”
45) “The Study of Himalayan Paintings: New Techniques and Tools,”
In *Orientalis*, vol. 34:8 (October 2003) pp. 32-40 and 56-64 respectively
- V:46. “Nevar Artist Jivarama’s Sketch Book,” in *Indian Art Treasures: Suresh Neotia Collection*. Varanasi; Jñana-Pravaha (Center for Cultural Studies and Research) with Mosaic Books 2006, pp. 74-85
- V:47. “A Broken Date In Paris, A Review of the Catalogue *Art of the Ganges Delta* ”
Orientalis, October 2008. Lead article.
- V:48. “Understanding the 5th century Buddhas of Sarnath: A Newly Identified Mudra and a New Comprehension of the Dharmachakra Mudra”, *Orientalis*, March 09, pp. 84-93,

VI. REVIEWS:

(Please note: in principle, I tend to avoid doing reviews except under exceptional circumstances)

- VI:1. "Snellgrove and Skorupski, *The Cultural Heritage of Ladakh*, vol. I," in *Journal of the American Oriental Society*, vol. 99:2 (1979), pp. 362-365.
- VI:2. "L. Petech, *The Kingdom of Ladakh*," in *Journal of the American Oriental Society*, vol. 100:3 (1980), pp. 325-326.

- VI:3. "D. I. Lauf, *Verborgene Botschaft Tibetischer Thangkas: Bildmeditation und Detung Lamaistischer Kultbilder*," in *Journal of the American Oriental Society*, vol. 100:3 (1980), pp. 326-327.
- VI:4. "H. C. Das, *Tantricism: a Study of the Yogini (sic) Cult*," in *South Asia in Review*, vol. 7, no. 3, March 1983.
- VI:5. "A Rocky Road for the 'Silk route and the Diamond Path' Exhibition," in *Art Journal*, vol. 43, no. 3 (fall 1983), pp. 262-267.
- VI:6. "*The Cultural Heritage of Ladakh*, vol. 2, *Zangskar and the Cave Temples of Ladakh*. By David L. Snellgrove and Tadeusz Skorupski, with Phillip Denwood," in *Journal of Asian Studies*, vol. XLIV, no. 1 (Nov. 1984), pp. 195-198.
- VI:7. "Book Review and Discussion of the Problem of Style in Tibetan Painting: *Tibetan Painting: A Study of Tibetan Thangkas, Eleventh to Nineteenth Centuries*. By Pratapaditya Pal. Ravi Kumar/Sotheby Publications, Basel, 1984." in *Orientalism*, vol. 16, no. 10 (Oct. 1985), pp. 50-58.
- VI:8. "Pratapaditya Pal. *Art of Nepal: A Catalogue of the Los Angeles County Museum of Art Collection*," in *Bulletin of the Asia Institute*, vol. I (1987), pp. 146-147.
- VI:9. "*The World of Buddhism: Buddhist Monks and Nuns in Society and Culture*," by Heinz Bechert and Richard Gombrich, eds. *Folklore Bulletin*. Vp. 10:3 (fall 1993)

VIIa. REVIEWS IN PRESS:

None at present.

VII. TEACHING RESOURCES:

- VII:1. *Tibetan Painting*, an annotated slide set and/or film strip, Tenth Muse, Goleta (Calif.), 1969.
- VII:2 *Tibetan Art*, an annotated slide set, American Committee for South Asian Art Slide project, Ann Arbor (Mich.), 1976, etc.
- *VII:3 *Art of the Mauryas*, American Committee for South Asian Art Slide project, Ann Arbor (Mich.), 1995

VIII. MISCELLANEA:

- VIII:1. "The Nepalese Bahal: Its position in the Development of Buddhist Architecture," in *Journal of the Society of Architectural Historians*, vol. XXXI:3 (1972), p. 233. (an abstract of a paper presented at the annual meeting)
- VIII:2. "Searching for Buddhist art in China," in *East Asian Quarterly*, Spring 1983, pp. 1-2 (an informal report on the 1982 Trip to China)
- VIII:3. A letter to Maurizio Taddei on problems in the study of Buddhist iconography (reproduced at length) in Maurizio Taddei, "Addenda to the Story of the Buddha and the Skull-Tapper (AION, 39, 1979,3)," *Annali dell'Istituto Universitaria Orientale di Napoli*, vol. 43 (1983), pp. 335-337.

- VIII:4. "The Dunhuang Photographic and Iconographic Concordance," in *Census: Computerization in the History of Art*, edited by Laura Corti, vol. 1, Scuola Normale Superiore, Pisa and the J. Paul Getty Trust, Los Angeles, 1984, pp. 339-340.
- VIII:5. "Photographing Art in the Field," in *American Committee for South Asian Art: Newsletter*, Number 25, Spring 1986, pp. 37-66
- VIII:6. "Mandala," in *Macazine*, vol. 5, no. 1 (January 1988), p. 95. (a graphic design contest winner)
- VIII:7. "Slides for Presentations," in *American Committee for South Asian Art: Newsletter*, no. 29/30, 1988, pp. [51-72].
- VIII:8a. "**IndicLight**© Font for LaserWriters," in *American Committee for South Asian Art: Newsletter*, no. 29/30, 1988, p. 37.
- VIII: 8b. "Tibetan Letters with Heads," in *American Committee for South Asian Art: Newsletter*, no. 29/30, 1988, pp. 38-39.
- VIII:9. "Letter to the Editor: The Buddha Image of 36 B.C. Published in Lalit Kalâ, no. 22 is Fake," in *Lalit Kalâ*, no. 23, p. 44.

IX. PUBLISHED PHOTOGRAPHS:

Through supplying photographs to various publications, to various authors for use in their articles and books and through the archival publications listed above (section III), I have published more than 16,000 photographs. While credits include such publications as National Geographic Books, *Macmillian Dictionary of Art*, *Orientalisms*, etc., due to its potential size, no separate list of published photographs is maintained in the usual manner.

EXHIBITIONS:

1. Master's Degree Exhibition, Ceramics, University of California at Los Angeles, Fall 1965
2. *OCEANIC ART*, Department of Art, Californian State College (now University) at Fullerton, fall 1966. For catalog see publication I.1.
3. (Contributor to) *THE ART OF THE INDIAN SUBCONTINENT*, principal organizer, J. LeRoy Davidson, University of California at Los Angeles, Spring 1968. For catalog see publication II.1
4. *BUDDHIST ART: SELECTIONS FROM THE JOHN C. AND SUSAN L. HUNTINGTON PHOTOGRAPHIC ARCHIVE*, The Ohio State University, December, 1970.
5. *BUDDHIST ART: SELECTIONS FROM THE JOHN C. AND SUSAN L. HUNTINGTON PHOTOGRAPHIC ARCHIVE*, for the annual meeting of the American Oriental Society, Columbus, Ohio, April, 1975.
6. *THE LOTUS IN FULL BLOOM: PHOTOGRAPHS BY JOHN C. AND SUSAN L. HUNTINGTON*, for the annual meeting of the International Association for Buddhist Studies, Madison, Wisconsin, 7--9 August 1981.
7. *THE FLOWERING OF THE LOTUS: BUDDHIST ART IN INDIA*, a Festival of India-affiliated exhibition that was shown at:
 1. The University of Chicago, October 1985.
 2. The University of Wisconsin, November 1985.
 3. the Missouri Historical Society under the sponsorship of the Washington University and the Asian Art Society of St. Louis, St. Louis, March 1986.
 4. The Ohio State University, April 1986.
8. (Co-curator with Susan L, Huntington) *Leaves from the Bodhi Tree: The Art of Pala India and its influence abroad.* for the Dayton Art Institute. to be shown in
Dayton,
Baltimore,
Newark (N.J.),
Chicago.
November 1989 through December 1990.
8. (Jointly with Peter Hriso and Wen-hwa Seun) "The Lomas Risi Visualization Project," exhibited in the "Processing of Perception" COSI, The King Arts Complex and The Wexner Center for the Arts, 6 April through 30 April 1995
- *9. Selections from the Huntington Archive, University of Oklahoma, March and April 1997.
- * 10. MIRRORS OF THE HEART-MIND: THE REZK COLLECTION OF TIBETAN ART: Southern Alleghenies Museum of Art, June 13, 1998 through September 1998. Conceived of managed a project in which 14 students created an exhibition of Tibetan including condition reports, the didactics, and the essays for the catalog. Fall 1887 through June 13 1998

Exhibition will travel to Indianapolis in 1999

*

10a Eight photographs of Tibetan art and architecture by JCH

DESIGN AND ART WORK:

1. Computer Based Art and Typography:

- A. **INDICLight**, © a commercially available font containing the diacritics necessary for scholarly writing on South Asia and for transliterating South Asian Languages designed in PostScript for the Macintosh LaserWriter (© Jan. 1988)
- B. Tibetan **dBus-can**, © a commercially available font for the Tibetan language designed in PostScript for the Macintosh LaserWriter (© Feb. 1988)
- C. Devanagari bold, © a commercially available font for the Indic Languages designed in PostScript for the Macintosh computer (© Dec. 1992)
- D. **SAsiaDiacritic**, © a freely distributed font for the use of scholars in South Asian studies. It contains all necessary diacritics for most major languages in the region. (© Sept 1992).
- E. Design and script and editorial oversight, for the Lomas Risi Visualization Project, ACCAD tape 1995.
- *F. Graphics for the **MIRRORS OF THE HEART-MIND: THE REZK COLLECTION OF TIBETAN ART**: Southern Alleghenies Museum of Art, June 13, 1998 through September 1998.
 - 1. Vajrasattva
 - 2. Vairocana
 - 3. Mount Meru
 - 4. Yogic Buddhism

2. Published art work

- A. *The little Monk Meditates*, New York, Weatherhill, Inc. 1995
(Drawing, and text by JCH)

PRESENTATIONS (invited):

NOTE: Only scholarly presentations of research or unpublished material is listed below. Public lectures of a general nature are not included.

- 1. "Sukhāvata": An Iconographic Investigation in the History of Buddhism," an invited lecture at the Ohio State University's Symposium on Buddhist Art, Dec. 1970
- 2. "Tibetan Painting: An Introduction," as the inaugural lecture at the opening of the new Mahāyāna Buddhist Galleries of the Royal Ontario Museum, November, 1971.
- 3. "Iconography of the Ajanta, Aurangabad and Ellora Caves: Recent Research," invited lecture at the University of Michigan, March 1974.
- 4. "Buddhist Art of Kashmir: Recent Research," invited lecture at the Asian Art Society of Washington University, St. Louis, 20 February 1975.

5. "Problems of Style in Tibetan Painting," invited lecture at the Newark Museum's Symposium on Tibet, October, 1975.
6. "The Role of Art in Buddhism," an invited lecture at the College of Wooster's India Symposium, 16 April 1977.
7. "Buddhist Art: Mirror of the Inner Being," invited lecture at the Freer Gallery of Art, 11 Oct. 1977.
8. "The Origins and Development of *Karuṣā* and *Prajñā*, the Primary Coefficients of *Bodhi*," invited lecture at the Department of Philosophy and Religion, Amherst College, 17 April 1978.
9. "A Hypothetical Iconography of Chinese Ritual Bronzes of the Shang Period," a three hour invited seminar presentation at Haverford College's Symposium on Ancient Chinese Religions, 22 April 1978.
10. "On the Origin of the Buddha Image," invited lecture at the College of Wooster's India Symposium, 29 April, 1978.
11. "Buddhist Art: the Unread Document," (A series of three lectures consisting of the Following:)
 - a. "Buddhist Art: Mirror of the Inner Being,"
 - b. "Buddhist Art: The Unread Document,"
 - c. "Buddhist Art: Reading the Document,"invited lectures at the University of Minnesota, 3, 4 May 1978.
12. *Prajñā*, Woman as Wisdom in Mahāyāna Buddhism," Invited lecture at the American Institute of Buddhist Studies' Symposium held at the Jacques Marchais Center of Tibetan Art (Staten Island, New York) 6 May, 1978.
13. "Buddhist Art: the Unread Document," (A series of three lectures consisting of the Following:)
 - a. "Buddhist Art: Mirror of the Inner Being,"
 - b. "Buddhist Art: The Unread Document,"
 - c. "Buddhist Art: Reading the Document," and
 - [d.] *Prajñā*, Woman as Wisdom in Mahāyāna Buddhism,"Invited lectures at the Asian Art Society of Washington University, St. Louis, 19, 20 March 1979.
14. "The Buddhist Monuments of India as Documents in the History of Buddhism," invited lecture at the University of Michigan, 13 April 1979.
15. ["Later Buddhist Iconography"] an invited two day instructional seminar concerning material in the Nalin collection, Fogg Museum of Art, 18,19 May 1979.

16. "The problem of Style in Tibetan Painting," an invited lecture at the Asia Society, New York, 19 June 1979.
17. "Early Sources for Tibetan Painting Styles," an invited lecture at the Newark Museum in honor of the visit of the Dalai Lama, 15 Oct. 1979.
18. "Paintings of Ladakh: The Treasures of a Mountain Repository," invited inaugural lecture for the opening of an exhibition of the Koetlz collection of Ladakhi painting at the University Museum, University of Michigan, 24 Oct. 1980.
19. "The Documentation of Early Painting in Ladakhi Temples," (Co-Chair and co-presenter with Susan L. Huntington), an invited "special report" session at the 9th Annual Conference on South Asia, University of Wisconsin, Madison, 8 November 1980.

JCH presentations were:

- a. "Early Temples of Ladakh and their Architecture,"
 - b. "Iconographic Aspects of the Alchi Temples,"
20. "Painting in Ladakh," an invited lecture at the 9th Annual Conference on South Asia, University of Wisconsin, Madison, 9 November 1980.
 21. "The 'Ancient Western Style' according to Tibetan Tradition," invited lecture for the South Asian Seminar, University of Virginia, 4 March 1983
 22. "Chinese Evidence for Tuṣita and Ketumati Maitreya in Gandhāra, Kapisa and Bactria," an invited lecture at the International Conference on Karakorum Culture, Gilgit (Pakistan), 24-30 September 1983.
 - 23 "Recent Research on the Problem of the Origin of the Buddha Image," an invited lecture at the State Museum, Lucknow (India), July 1984.
 24. "A Problem in Mahāyāna Iconology: The 'Pure Land' Cults in Kuṣāṅga India," an invited lecture at the International Seminar on the Art of the Kushana Age, State Museum Lucknow (India), 20 December 1984.
 25. "Buddhist Art as a Document in the History of Buddhism " an invited lecture at the University of Chicago, 30 January 1986.
 26. "The Buddhist Heartland," an invited lecture at the University of Pittsburgh, 4 February 1986.
 27. "Communication in Buddhist Art," an invited lecture at the Missouri Historical Society, St. Louis, 22 February 1986.
 28. "Research Frontiers in Indian Buddhist Art," an invited lecture at The Ohio State University, 8 April, 1986.
 29. "The Sites of the Eight Great Miraculous Displays [on the Buddhist Pilgrimage route in North India]," an invited lecture for the Department of Landscape Architecture at the University of Illinois, Champaign, 11 November, 1987.
 30. "Problems in Vairocana Iconography," an invited lecture by the Department of Art History, University of Michigan, Ann Arbor, 20 November, 1987.

31. "Who Sacked Changan? The rise and extent of the Tibetan Empire in the 7th through the 9th centuries," an invited lecture at the Asia Society, New York 17 March 1988.
32. "The Iconography of Borobudur Revisited (Again!): The concepts of Sleṣa (multivalent symbology) and Sarva[buddha]kāya applied to the remaining problems," an invited lecture before the "Symposium of Indonesian Sculpture" held at the Rijksmuseum, Amsterdam, 28-29 May 1988.
33. "Dunhuang cave 465," at "the Art and the Emperor Symposium" held at the Ohio State University, 14-16 April 1989.
34. "Recent discoveries in Chinese Archaeology," at the Archaeological institute of America, Columbus Chapter, 9 May 1989.
35. "Documents of the Pāla-dependant Traditions in China," at the Symposium held in conjunction with the opening of the "Leaves from the Bodhi-Tree" exhibition 14, November 1989.
36. "Documents of the Pāla-Dependant Traditions in China." at the Woodstock Club of Indianapolis (Indianapolis Art Museum's Asian Art Society) 14 March 1990
37. "An Introduction to Early Tibetan Painting,æ at the symposium at the Walters Art Museum, Baltimore held in connection with the "Leaves from the Bodhi-Tree" exhibition. 31 March 1990
38. "The Kara Khoto School of Tibetan Shar mThun bris," At the Asian Art Museum of San Francisco, 2 May 1991.
39. "Tibetan Paintings in "The Gods and Demons Exhibition,"" at the Saint Louis Art Museum. 28 Sept.. 1991
40. "The Garland of Meanings: Multi-layered Symbolism in Buddhist Iconography." at the Festival of Asian Cultures Program, State University of New York at Geneseo, 27 April, 1992.
41. The meditation of Vajrasattva, the plenary session at the Conference on Tantra at the University of Virginia April 4-6, 1996
42. "The Art Historical evidence for the Earliness of Buddhist Yoga Tantra," at the Conference on Tantra at the University of Virginia April 4-6, 1996
43. Photographic Documentation of Newar Buddhist Art. Public Lecture at the University of Wisconsin, 01 November 1996.
44. Guhyesvari and the Roots of Newar Buddhism: Towards an Iconology of Newar Buddhism. Presented to the Buddhist Art Seminar at the University of Wisconsin, Madison, 01 November, 1996.
45. "The Nepal Documentation Project" at the Annual meeting of the Electronic Buddhist Text Initiative, in Kyoto October 1997
46. "The Chinese Buddhist site on the WWW at The Huntington Archive site" before the Pacific Neighborhood Consortium in Taipei Spring 1998

47. "The database for the on-line Encyclopedia of Buddhist Iconography, volume one: Newar Buddhism," Before the joint meeting of the Electronic Cultural Atlas Initiative, The Pacific Neighborhood Consortium, and the Electronic Buddhist Text Initiative, at Berkeley in January of 2000.

PRESENTATIONS (before professional meetings etc.):

NOTE: Only scholarly presentations of new research or unpublished material and the organization of major sessions are listed below. Public lectures of a general nature are not included.

1. "Computer Analysis of Buddhist Iconography," at the Western Branch of the American Oriental Society, Stanford University, fall 1964.
2. "The Painting of Khams," at the Annual Meeting of the West Coast Graduate Art History Students Symposium, U.C.L.A. spring 1968.
3. "Guge: A Stylistic Amalgam," at the Los Angeles County Museum of Art's International Symposium on Indian Art, October 1970.
4. "The Nepalese *Bahal*," at the annual meeting of the Society of Architectural Historians, Jan. 1972.
5. "Crowned Buddhas and Buddhist Crowns," at the annual meeting of the Association for Asian Studies, 1 April 1973.
6. "The Art of Countries Adjacent to India," (organizer and Chair) at the annual meeting of the College Art Association, February 1974.
7. "The American Committee for South Asian Art's Microfiche Archive," at the annual meeting of the College Art Association, January 1975.
8. "Communicative Content in Asian Art," (organizer and Chair) at the annual meeting of the Association for Asian Studies, 19 March 1976.
9. *Karuṣā* and *Prajñā* in Mahāyāna Shrine Iconography," at the annual meeting of the Association for Asian Studies, 19 March 1976.
10. General Session on Tibet, (organizer and Chair) at the annual meeting of the Tibet Society, 25 March 1977.
11. "Tibetan Inflation and World Economy: The Numismatic Evidence Against an 'Isolated Tibet,'" at the annual meeting of the Tibet Society, 25 March 1977.
12. General Session on Tibet, (organizer and Chair) at the annual meeting of the Tibet Society, 1 April 1978.
13. Discussant for the session, the "Buddhist Icon," at the annual meeting of the Association for Asian Studies, 2 April, 1978.
14. "The Iconography of Swayambhūnath Stūpa," at the 7th annual Wisconsin Conference on South Asia, University of Wisconsin, Madison, 4 Nov. 1978.

15. "On the Origins of the Bodhisattva in Art and Literature," at the annual meeting of the Association for Asian Studies, 31 Mar. 1979.
16. "The Earliest Tibetan Painting," at the annual meeting of the American Oriental Society, 25 April 1979.
17. "Mathurā Evidence as to the Early Teachings of Mahāyāna," at the American Institute of Indian Studies' "Mathurā Conference," New Delhi and Mathurā, 8-18 January, 1980.
18. "The Karma-sga-bris Style," at the annual meeting of the American Oriental Society, 16 April 1980.
19. "A Gandhāran Image of Amitāyus' Sukhāvat^a," at the joint meeting of the International Association for the History of Religion and the International Association for Buddhist Studies, University of Calgary, Winnipeg, 21 August 1980.
20. "On the Origin of the Buddha's Image," at the annual meeting of the American Committee for South Asian Art (held in conjunction with the C.A.A.), February, 1981
21. "An Alternative Meditation on Vaideh^a," at the annual meeting of the Association for Asian Studies, 15 March 1981.
22. "The Alchi Evidence for an Amitābha Cult in India," at the first Conference of the American Committee for South Asian Art, Minneapolis, 7 May 1981.
23. "On the Validity of the Tibetan Traditional History of Painting," at the 4th Annual Conference of the International Association for Buddhist Studies, University of Wisconsin, Madison, 7 August 1981
34. "Tibetan Religious Art of the Second Propagation," an invited lecture presentation before the International Association of Buddhist Studies, Madison, 8 August 1981.
25. "On the Origins of Sraddha Cult Buddhism," at the 10th annual Wisconsin conference on South Asia, University of Wisconsin, 6 November 1981.
26. "Indian sources for the 'Indian Style' in Early Chinese Buddhist Sculpture," at the 11th Annual Conference on South Asia, University of Wisconsin, Madison, 6 November 1982.
27. "Indian Images in Tibet," at the annual meeting of the Association for Asian Studies, [late] March 1983.
28. "Images of Maitreya in Gandhāra," at the Central Asian Conference, at The Ohio State University, 22 April 1983.
29. "Gandhāra Tantra," at the 13th Annual Conference on South Asia, University of Wisconsin, Madison, 2-4 November 1984.
30. "The Ladies of Cave Seven: Tantra at Aurangabad (Part II)," at the 14th Annual Conference on South Asia, University of Wisconsin, Madison, 1 November 1985.
31. "Kūṣāṇ Ecumenicism: Hellenic, Scythic, and Indian Religious Heterogeneity in Kūṣāṇ Iconography," at the O.S.U. "The Confluence of Cultures: A Symposium on Indian Art Through the Ages," conference, 17, 18 January 1986.

-
32. "The Shar mThun bRis School of Tibetan Painting," at the 15th Annual Conference on South Asia, University of Wisconsin, Madison, 5 November, 1987.
 33. "The Human Figure on Indus Seals: A New interpretation," at the South and Southeast Asian Art and Archaeology Symposium, Virginia Museum of fine Arts, Richmond, (the 4th bi-annual American Committee for south Asian Art Symposium), 29 April-1 May 1988.
 34. "Some Little Known Indus Seals," at the 17th Annual Conference on South Asia, University of Wisconsin, Madison, Nov. 4-6, 1988.
 35. "The Bei Wei Cave 275 at Dunhuang: The Gandhâran Connection" at the 18th Annual Conference on South Asia, University of Wisconsin, Madison, Nov. 4-6, 1988.
 - [no papers were presented during 1989 and 1990 due to the pressures imposed by the Leaves of the Bodhi-tree Exhibition]
 36. "The Iconography of Borobudur re-evaluated (The dhatÿs)' at the Bi-annual meeting of the American Committee for South Asian Art, Washington, D. C. 19 April, 1991.
 37. "Dunhuang cave 465," at the Meeting of the International Association for Buddhist Studies, Paris, July 1991.
 38. "The "Amitâbha" (which is really a Mâtrago) tetradrachm of Kaniçka I (Gobl 793.1)," at the 21 Annual Conference on South Asia, University of Wisconsin, Madison Wisconsin, Nov. 8, 1992.
 40. "The Problem of Continuity Between Imagery in the Harappan Civilization and Buddhist Art and Religious Phenomenology," at the 21 Annual Conference on South Asia, University of Wisconsin, Madison Wisconsin, Nov. 8, 1992.
 41. "Buddhist Iconography as seen in Licchavi sculpture" At the 25th Annual Conference on South Asia, University of Wisconsin, Madison, 18 October 1996
 42. AAS March 10-14 1999, "A Case Study in Religious Continuity. The Bengal Connection: Stone carved evidence of Newar Buddhist methodologies in the sculpture of northern and eastern Bengal

