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The Buddhist Artifacts in the Puffenberger Collection

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The Buddhist Artifacts in the Puffenberger Collection

Tyler Gamble & Moh Mohammad

SCARP Summer 2019

I. Introduction

During his career, Dr. William Puffenberger collected religious and other cultural artifacts throughout his travels and teaching profession. He did not attempt to digitize them, though, given that the technology to do so did not exist for much of his career. Therefore, after his collection was relocated to the Elizabethtown College campus in 2012, Carol Costa-Ouimet and members of the Religious Studies faculty sought to create a digital space for it. In this digital space, students and faculty of Elizabethtown College and beyond would have access to the Puffenberger Collection and be able to utilize the artifacts, either for academic or personal interest. This SCARP project is being funded by the Mellon Foundation, which aims to facilitate access to the Puffenberger collection. Finally, this project is a continuation of the work of Elizabethtown College students Amal Ismail and Hannah Ciocco, started in the summer of 2018. This work has been built upon by Mahmood (Moh) Mohammad and Tyler Gamble in the summer of 2019 by using resources such as Omeka to facilitate an educational tool to help visualize and relate religious studies concepts to educators and students. In addition to the research project, I have decided to continue developing the research section of this research paper as part of my REL 498 course.

II. Thesis

The Dr. William Puffenberger Collection contains numerous artifacts from various religious traditions, most prominently Buddhism. What meanings are associated with these images? How are they used in Buddhist practice? How does the design of each reflect the culture of the country where it was created (China, Japan, Korea, Thailand, Nepal, India, and so on)? What were the circumstances of Dr. Puffenberger's acquisition of each piece? The cultural variety of these pieces reflects the creative transformation of Buddhism as this tradition was

carried from its point of origin in India to the rest of Asia. The main objectives of this research project are to: (1) use primary and secondary resources to identify and analyze various representations of Buddhist figures, the religious significance of these figures, and how they became part of the collection, and (2) through this process, to trace the historical transformation of Buddhism as it spread across Asia through engaging primary and secondary resources.

III. Theories

By looking at the Buddha statues in the Puffenberger collection, one of the first signs of how Buddhism evolves as it travels from one region and culture to another is how each new Buddhist community depicts the Buddha. Our initial hypothesis was to separate each of the various figures found in the Puffenberger collection based on its aesthetic: for example, the distinction between a “skinny” or of a “fat” Buddha. According to Edward Conze, the “Fat Buddha” came into popularity around mid- 7th century, and it was due to the fact that as Buddhism spread across China; Bodhisattvas such as Amida became more significant than the Buddha himself. China, at the time, had cultural/traditional beliefs that promoted the idea of a paradise. ¹ Therefore, like Chinese culture, writing, and influence spread from China into Korea and Japan, the laughing Buddha or the “Fat Buddha” was incorporated into Buddhist text, and it became a representation of Buddhism in East Asia and beyond. ² Although, Tyler and Moh found it imperative to distinguish between Shakyamuni, the original depiction of the Buddha, and the “Fat Buddha,” we found that the Puffenberger collection contains Buddhist artifacts that

¹Edward Conze, *Buddhism: its essence and development* (Oxford: B. Cassirer, 1957), page 205

² De Bary & Theodore Wm. 1972, *The Buddhist tradition in India, China & Japan* (New York: Vintage Books, 1972), page 125

showcase Buddhism as it spread from India to across Asia and beyond. We decided to focus on tracing the historical transformation of Buddhism as it spread across Asia.

Unlike Western religious traditions, Buddhism spread across Asia through trade routes such as the Silk Road that connected India with the rest of Asia. Some of the merchants using these roads became Buddhist themselves and took the teaching of the Buddha with them throughout their journey. Buddhist monks also accompanied these merchants on these roads to conduct missionary activities. From India, Buddhism spread to Sri Lanka, Cambodia, Thailand, Vietnam, and Laos around the 3rd century CE. At first, the Buddhism tradition co-existed with established beliefs and existing cultural structures and began to absorb them, such as native Southeast Asian traditions of Brahmanism and various local animists' cults. As Buddhism was flourishing across Southeastern Asia, it started to decline in India due to two contributing factors; the Buddha became part of Hind pantheon of God(s) and Goddess(es) (since both traditions sharing similar ritual practices)³, and the beginning of the Islamic invasion of India, which led to the destruction of several Buddhist temples, and drove Buddhist monk and laypeople to migrate outside India.⁴

When Buddhism entered China, it faced a long-established intellectual and religious tradition that had a strong cultural sense of the superiority of Confucian ideals. However, during the decline of the strongly Confucian Han Dynasty in the early 3rd century, many Chinese started to question the Confucian ideologies that maintained the status quo.⁵ This dynamic shift led to non-Chinese immigrants to utilize the universality of Buddhist teachings to legitimize their

³ Carl Olson, *The Different Paths of Buddhism : A Narrative-Historical Introduction* (New Brunswick, N.J.: Rutgers University Press, 2005), page 6-9

⁴ XINRU LIU. *A Silk Road Legacy: The Spread of Buddhism and Islam* (Journal of World History 22, no. 1; 2011), page 64

⁵ Olaon, page 9

political power. Eventually, Buddhism was adopted by Daoist and Confucian scholars, leading many of them to be considered Bodhisattvas or Buddha-like in their own right.⁶

Buddhism entered Korea via interactions with Chinese aristocracies in the late 4th century. But unlike China, Buddhism did not face cultural conflict with existing local traditions. From here, Buddhism was introduced to the Japanese by Korean elites and merchants in the 6th century CE.⁷ And similarly, to Korea, the Buddhist teachings were accepted by both elite and ordinary individuals, and it became an integral part of the politics, literature, educational system, and arts in ancient Japan.⁸

From viewing the evolving nature of Buddhism, the Puffenberger collection offers an inside look at how Buddhism took off from its origins in India to become one of the most widely recognized religions of our time, with the fourth largest following of any world religion. It is apparent that the Buddha statues in the collection cover different branches of Buddhism, from the icon that showcases the Dhyana mudra Buddha found in India to the Kamakura Daibutsu found in Japan. The collection thus illustrates how Buddhism absorbed the local traditions and cultural practices of the various regions of Asia while maintaining the core teachings of the Buddha.

Consequently, digitizing Asian traditional artifacts introduces several concerns regarding how to handle each object respectfully, how to present them in a digital environment that ensures accurate description, and how to replicate the ways heritage objects are managed and communicated to the digital world. In our initial meeting with Dr. Long, he raised the concern that the Puffenberger collection contains artifacts that still serve their original intended purpose

⁶ Ibid, page 11

⁷ ibid

⁸ Ibid, page 13

as religious tools for worship and/or meditation. Thereby, he stressed to us to maintain a sense of respect when removing each object from the display case and throughout the digitizing phase. During the research portion of our digitizing period, Moh (Mahmood) ensured that we utilized primary and secondary sources that provided accurate information on each object and that we listed those sources on the website. Finally, digitizing and sharing content online can be easily obtained. By utilizing Dublin Core, Tyler and Moh were able to display the contributor, rights, format, identifier, and the coverage of each religious object on the website. This guarantees we preserved the rights of the collection and made it easier for students and educators to cite directly from the site.

IV. Research

As part of our SCARP project, Dr. Long, Mrs. Ouimet, Tyler, and Moh decided to divide up the research design into two parts spanning the last five weeks. In the first part, we primarily focused on re-creating the website and gathering the metadata from the collection to upload on the site. This process included establishing the webpage to host the Puffenberger collection on the Omeka platform, figuring out how to upload materials to the site, becoming familiar with all the technology necessary to conduct this research project, in addition to photographing and cataloging 42 religious' artifacts. In the second part of our research project, we decided to focus on writing the research paper and conducting professional interviews of Dr. Puffenberger, other Elizabethtown Professors, and an outside expert in conjunction with the first part of our project, but at a slower pace.

By looking at specific artifacts found in the Puffenberger collection, the Buddhist artifacts offered a wide range of various cultural representations and spiritual meanings that make Buddhism the tradition it is today. It features several Buddhist statues from different sects

of Buddhism and sacred objects used during rituals and ceremonies. However, the development of Buddhist symbols and iconography was established in two phases. The first phase, or the pre-iconic phase, depicted the Buddha through non-physical and aniconic symbols. For example, (figure two) the Bodhi tree was employed as a visual symbol to communicate aspects of the Buddha's teachings and life story. The Bodhi tree is a large and ancient sacred fig tree located in Mahabodhi Temple in Bodh Gaya, India. This tree is a direct descendant of the original fig tree under which, according to Buddhist traditions, Siddhartha Gautama, later known as the Buddha, is said to have attained enlightenment.



Figure 2: Leaf from Sir Lankan Bodhi Tree in wooden box.

The second phase, or the iconographical phase, developed around the 1st century CE and actual statues and images of the Buddha began to appear in Mathura, near present-day Agra, in India, and in Gandhara, which is in modern Afghanistan. These imageries primarily depicted the Buddha's thirty-two marks, as described in sacred scriptures that identified him as an auspicious being. The Buddha imagery in this phase is characterized by its realistic idealism. The images combine humanistic features with a sense of perfection and serenity to portray the Buddha as an enlightened being that is both human and divine. Yuvraj Krishan suggested that the move from the use of symbols to icons in Buddhism to be a direct reaction to doctrinal changes brought broader cultural changes and artistic practice of regions that incorporating broad principles of Buddhism, which resulted in the development of Mahayana canon.⁹

The use of the Bodhi tree as a representation of the Buddha could be traced back to a passage from the Pali Kalingabodhi Jataka. Although the scripture does not discriminate against

⁹ Yuvraj Krishan, *The Buddha Image: Its Origin and Development* (New Delhi: Munshiram Manoharlal Publishing, 1996), ix.

using imagery as part of worship, it indicates the Bodhi tree could be worshipped alongside images of the Buddha. Therefore, there is a clear argument that occurred at the early stages of Buddhism, where practitioners of this tradition had the option to choose between the worship of ideology and/or Buddhist symbols. This dispute is more apparent in Sir Lanka, as their monasteries depict an image of the Buddha prior to the new millennium. In short, Moh argues that the presence of dispute among the Buddhist sacred texts and the archeological sources is a clear demonstration of Buddhism diversifying its doctrine as it entered new regions that perhaps preferred to limit the use of images rather than ban them.

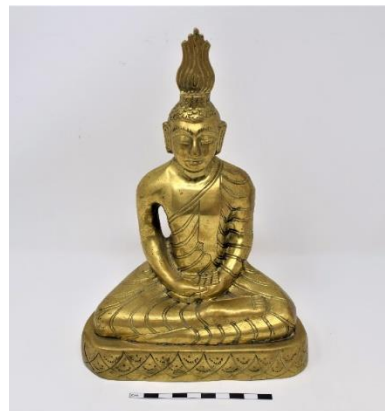
The image-based practice of Buddhism serves both devotional and ritualistic functions, as Buddhist art transcends physical barriers to explore how the imagery affects the community in more of a spiritual sense, as the goal of depicting the Buddha is not merely an object for worship, but as a visual means to achieve a meditative state (figure three). Here the Buddha is depicted fasting in an emaciated state in a yoga posture meditating. To practitioners, this statue symbolizes that the road to enlightenment requires a release from materialism, and to embrace the tenets of patience and meditation. The starving Buddha statue is a replica of a sculpture by the same name from the Gandharan region, present-day Pakistan, between 2500-100 BCE. Originally known as Siddhartha, the Buddha underwent a period of fasting that lasted forty-nine days. During the forty-nine days, the Buddha became emaciated only consuming a grain of rice a day in an attempt to reach enlightenment by withdrawing from desire. This imagery depicts the Buddha on the path to enlightenment.



Figure 3: Replica of Gandhara fasting Buddha (Black stone).

It's essential to point out that placing this item date before the first century CE brings a certain level of controversy. According to *Image problems: The Origin and Development of the Buddha's Image in Early South Asia*, Robert DeCaroli points out the complexity of dating Buddha before or after the first century CE. He argued that scholars such as Alfred Foucher had accredited the development of Buddhist sculpture to Greco-Hellenistic influence brought to the Indian subcontinent via Alexandra the Great conquest.¹⁰ Foucher created the term Greco-Buddhist art to refer to the Greek impact on communities in Gandhara by providing the impetus and the skills necessary to develop early images of the Buddha. DeCaroli disagreed with Foucher's claim by pointing out archaeological finds from the Mathura region that challenge this claim.¹¹

Another strong indication that Buddhist art evolved from an Asian artistic sense is found within how Buddhism transformed as it spread beyond India. The tradition spread through two routes that later formed the two main branches of Buddhism. First, the Northern path followed the Silk Road to Central Asia, China, Korea, and Japan. The Buddhist art from this route heavily influenced the development of Mahayana Buddhism, which is an inclusive branch of the tradition that is characterized by its ability to adapt to the shifting in Buddhist ideals, and it goes behind the teachings of the ancient Buddhist texts. Second, the Southern path included Sri Lanka, Myanmar, Thailand, Laos, and Cambodia. This route adapted its artistic inspiration from Indian influences coupled with cultural and regional aesthetics. It also led to the



¹⁰ Robert DeCaroli, *Image Problems: The Origin and Development of the Buddha's Image in Early South Asia* (Seattle: University of Washington Press, 2015), page 13

¹¹ *Ibid*

development of Theravada Buddhism, or the way of the elders, in which Buddhism is defined by its preservation of the original teachings of the Buddha.

Buddha imagery in the Theravada sect of Buddhism began to develop as a tradition, it started to decline in India due to multiple factors, which in turn gave birth to local ritual texts that include descriptions of the iconographic properties to be used as a guide to depict the image of the Buddha. For example, (Figure four above) depicts a Theravada Buddha in the Dhyana

Mudra, a meditative posture in which the Buddha is illustrated by having both of his hands resting on the lap with the thumbs

of both hands touching to form the mystical triangle. It also depicts the abstract spiritual knowledge of the Buddha through a flame iconography on top of the statue's head. Buddha statues from Thailand, as showcased here, primarily portray the life of the Buddha and the previous reincarnation of Buddha Shakyamuni and used their

attribute as an inspiration for Buddha statues. The iconography found within Buddhism tends to be complex due to the tradition evolving through history. Figure five is another Theravada Buddhist statue. However, this statue depicts the Varada mudra to showcase the Buddha's compassionate and generous nature. One of the most recognizable iconographies in this depiction is

the five extended fingers, which represents the four perfections: morality, patience effort, and concentration.

Figure 4: Bronze seated Buddha, the flame of knowledge coming from the head.



Figure 5: Medium sized bronze base Buddha.

The headpiece on Figure five (above) and Figure six showcases the most recognizable iconography of the Buddha, which includes the *Ushnisha*, which is a sizeable cranial bump that signifies the awareness and the wisdom of the Buddha after he obtained enlightenment, and the *Urna*, a small hairy bump between the eyebrows that signifies the seeing supernatural vision that the Buddha has. The Buddha's long ears symbolize the wealth that he had gained during his life as a prince, and the curly hair represents his nobility. In Southeast Asian Buddhism, the iconography of the flame or lotus flower is exchanged with the Ushnisha to describe the various sects of Buddhism. The Buddha Head also includes another recognizable feature in Buddhist art, which is the *Bindu*. It symbolizes the vast void beyond the material world and the human concepts space, time, and causation. Therefore, meditating on the visualization of the absolute requires insight into the spiritual depth of the human condition.

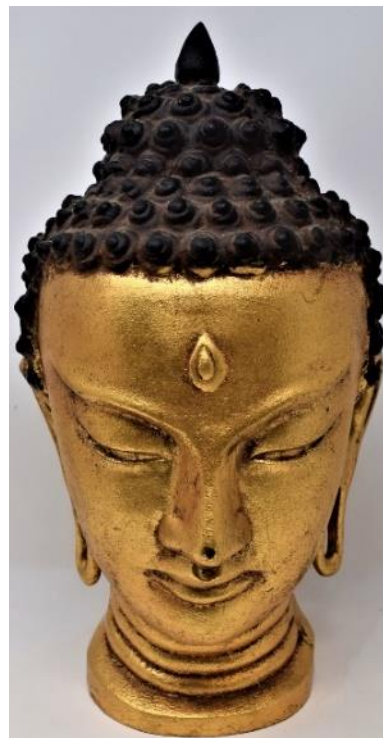


Figure 6: Buddha head (Metal cast iron).

Subsequently, Mahayana Buddhist iconography emerged and developed in India, Tibet, and later in East Asia. In statues that date back to the 5th century CE, the Buddha is depicted through various bodhisattvas that have become part of Buddhist art in Gandhara and Mathura. One of the most recognizable bodhisattvas across the Mahayana canon is Avalokitesvara



(figure seven), the bodhisattva of compassion and mercy. He is typically portrayed with multiple hands that aid him in his salvific endeavors. Avalokitesvara is widely known as a Bodhisattva: a

being that postpones his Buddhahood to help devotees achieve liberation or moksha. In the *Sukhavativyuha Sutra*, Avalokitesvara is an attendant of Amitabha, as a bodhisattva who hears the cries of a sentient being and works tirelessly to help those who call upon his name.

As Mahayana Buddhism spread across East Asia, Avalokitesvara was adopted into many different cultural and spiritual tradition that pre-dated Buddhism. Today, there is a total of 33 various manifestations of Avalokiteshvara in the Mahayana

Buddhist canon, including female manifestation Kuanyin see (figure eight). In Chinese Buddhism, Kuanyin is also referred to as Guan Yin. She is the bodhisattva associated with compassion and venerated. Kuanyin is even reviled in Taoism as an immortal being, and she is considered a deity in Chinese folk tradition.

Therefore, religious scholars believe that Kuanyin to be Chinses

Goddess that was incorporated into Buddhism, and they have based this hypothesis on her identify being indigenized through visual representation in shrines and places of worship before Buddhism entered China, and not being associated with the Avalokitesvara described in Buddhist sutras.

Another clear representation of Buddhism incorporating regional and cultural traditions is the doctrine of Pure Land Buddhism. Also known as Amidism, Pure Land Buddhism is a branch of Mahayana Buddhism that is practiced across East Asia and focuses its teachings on the Amitabha Buddha. The practices and concepts of Amidism originated from the *Pure Land Sutra*, a Sanskrit text which is believed to have been composed in Central Asia, and it gained popularity in Kashmir and Central Asia. The text was brought to China during the 2nd century, where the



Figure 7: Avalokiteshvara (Metal gold leaf).

Figure 8: Small bronze Kuanyin.

Kushan monk Lokakṣema translated the Sutras from Sanskrit to Chinese.¹² Subsequently, the *Pure Land Sutras* were brought to Japan through the trade route or by Buddhist monks. The text became the foundation of Jodo, the first Japanese school of Pure Land, developed by Honen, a religious reformer. Pure Land Buddhism teaches that if practitioners affirm their faith in Amitābha before they die, they will be reborn into the Pure Land. This realm was created by Amitābha to perform his role as a bodhisattva and help guide others to liberation. The Pure Land text teaches that if a practitioner learns Dharma directly from a Buddha, they will achieve instant liberation. The Amida Buddha is believed to govern the pure land and reciting his mantra, known as the Nembutsu, with faith will gain one entry to the Pure Land. In Japanese, the Nembutsu is recited as "Namu Amida Butsu," which means "I rely on the Amida Buddha."

Shin Buddhism, or Jōdo Shinshū, was founded by Shinran in Japan in the 13th- century. Shinran's central teachings emphasized Amitabha, the Dharmakara bodhisattva mentioned in the great Pure Land Sutra. This sect of Pure Land Buddhism centers on the *Nianfo* or the repetition of the name of Amitabha. (Figure nine) Showcases the Kamakura Daibutsu, also known as the Big Buddha. This statue is a replica of the Amida Buddha statue found in Kamakura, Japan. The sculpture characterizes Amida, which translates to infinite light and life, as a savior figure in Japanese Buddhism. The term Amida is derived from the Sanskrit word Amitabha, which became Amita as Buddhism entered China, and it later became Amida as Buddhism entered Japan and Buddhist text was translated from Chinese into Japanese. Followers



Figure 9: Green metal Kamakura Daibutsu (Big Buddha).

¹² Skilton, Andrew. *A Concise History of Buddhism* (Birmingham: Windhorse Publications, 2004). p. 104

of Mahayana Buddhism believe that Amida Buddha governs the Pure Western Land, and he is typically depicted in conjunction with Avalokitesvara and other bodhisattvas and Buddhas.

Alongside Theravada and Mahayana Buddhism, Vajrayana Buddhism was founded around the 10th century in Northeastern India and later developed in Tibet. This sect of Buddhism follows the Buddhist Tantras, which are a group of an ancient text that details the tantric religious system and practices that include mantras, Dharanis (Buddhist chant that consists of Sanskrit or Pali phrases), mudras, and mandalas. According to tantric scripture, the act of meditation and tantric rituals are tools that bring the divinity into the practitioner's life. For example, tantric rituals



Figure 10: Medium prayer wheel (Bone and with scroll).

such as the Prayer wheel (figure ten above), which is a religious tool utilized as a part of the meditation process, in which the practitioner spins the wheel clockwise and recite mantras associated with Tantric practices. Some practitioners would visualize mantras that revolve meridian chakras such as the heart and crown. It is believed that with each spin, the practitioner performs an equivalent prayer compared to reciting them orally. Coupled with other religious artifacts, this sacred object became unanimous with the tantric branch of Buddhism, and it is an additional sign of how Buddhism systematically incorporated regional tradition into its vast canon.

Although Buddhist art continued to develop throughout the medieval period to the early twentieth century, the earliest mention of Buddhist art is found in Alfred Foucher's essay in *Journal Asiatique* in 1911.¹³ Foucher laid down the early history of Buddhist art and proposed

¹³ Alfred Foucher, "The Beginnings of Buddhist Art." In *The Beginnings of Buddhist Art and Other Essays in Indian and Central Asian Archaeology*. This was first published in *Journal Asiatique* (Jan.–Feb. 1911). All references in this chapter will be to the 1917 edition (1917b: 1–29).

his theory of the aniconic period (pre-iconic period) arguing that the absence of a Buddha statue during the early stages of Buddhism based on the lack of archeological pieces of evidence found in India. During this period, Buddhist teachings were conveyed using symbols such as the Dharam Wheel on Temple walls. In turn, Foucher's theory became the dominant mode of thought in contemporary scholarship. The arrival of Buddhist art in the West has also considered the revival of Buddhism in India through Indian elites converting to Buddhism and through the influx of Tibetan Buddhist refugees fleeing communist-ruled Tibet.¹⁴

Some questions Moh asked himself during the phases of the research project were “how did Buddhism become a huge part of the modern society, how Buddhist art, in particular, became driven focus behind the counterculture movement to how it influence tattoos to this day.” In his book titled, *Buddhism in America*, Richard Hughes Seager argued that in 1960, Americans became invested in Buddhism, either through chanting in Nichiren style or through Zen meditation. It resulted in a huge number of the American population combing dharma teachings found in Eastern Asia with American ideas of enthusiasm, idealism, and innovation to create a social foundation, and it later became known as the counterculture.¹⁵ During this period in American history, Buddhist arts and teachings began to spread across the nation. Either through the non-violence protest of the Vietnam war or through the establishments of a religious organization. As a result,

While describing and cataloging the Puffenberger collection, there's a need to point out the origin of religious artifact. Dr. Puffenberger acquired the featured physical objects in the collection from novelty shops, street markets, bazaars, and few items were given to him as gifts

¹⁴ Frank Reynolds et al., "The Demise of Buddhism in India," Encyclopædia Britannica, , <https://www.britannica.com/topic/Buddhism/The-demise-of-Buddhism-in-India#ref68662>.

¹⁵ Richard Hughes Seager, *Buddhism in America*, (New York: Columbia University Press, 1999), page 4.

from family members and students. Therefore, Moh and Tyler were unable to trace back the archeological data for each item, and pinpoint who the crafter/sculptor/maker was. In which created a contingent during the research and catalog phase of our project. (Figure eleven) Showcases a cast metal sculptured Buddha's head with no distinctive features that resemble other Buddha statues. When Moh and Tyler interviewed Dr.

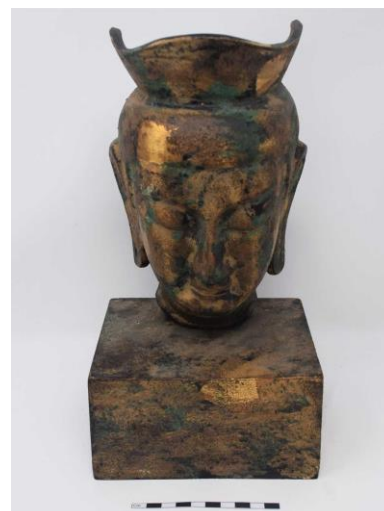


Figure 11: Buddha head (Cast metal) on pedestal.

Puffenberger, we asked him about the figure and if he remembered any information that could assist us with cataloging the artifact. Dr. Puffenberger was unable to remember details about the statue besides that he was traveling through Japan when he brought it, and that the Buddha is depicted with modern features.

This issue is a common problem when digitizing religious artifacts as some of those objects might have been mass-produced. As since mid- 20th century onwards, Asian religious artifact which includes Buddhist objects has become part of the counter-culture in Western countries in the 60s and part of mainstream culture in the early 2000s. These phenomena have resulted in Buddhist art to be mass-produced to meet demand. In his article *Modern Research in Buddhist Art*, V.V Demenova points out this issue and asserts that modern Buddhist art might be diverging in two parallel lines. First, the mass-produced Buddhist art to meet the demand, and second, the second, Buddhist art that is enriching the tradition. ¹⁶

The Puffenberger collection contains Buddhist art, statues, and ritualistic objects that portray how Buddhism developed from its humble roots in the Indian subcontinent to becoming the fourth major religion in the 21st century. Throughout history, Buddhism has developed

¹⁶ V. V. Demenova, "Modern Research in Buddhist Art," *Himalayan and Central Asian Studies* (December 2011), page 63

through incorporating existing cultural structures by assimilating them into the tradition, which included native Southeast Asian traditions of Brahmanism and various local animists' cults. For example, the Kamakura Daibutsu (figure eight) is a clear representation of how Buddhism as a belief system merged with regional cultural beliefs, aesthetics, and social structures that were present in Japan. Therefore, the Puffenberger collection represents a comprehensive look into Buddhism through what it offers.

V. Conclusion

At the beginning of this research project, Tyler and Moh built upon the previous work completed by Amal and Hannah during the 2018/2019 SCARP project, and we have decided to continue on digitizing the Puffenberger collection but with few alterations. The first major change we decided to implement was to shift from the World Religion Paradigm perspective to a historical-critical method of studying religion. It has allowed us to reclassify religious traditions under inclusive terminology by approaching the study of religion from how religious traditions interacted with pre-existing cultures and how religious tradition manifested itself through artifacts presented in the Puffenberger collection. With this new classification in mind, Tyler and Moh have recreated the Puffenberger collection website using the Omeka.net platform and edited its appearance using HTML/CSS coding. With the help and mentorship offered by our research advisors, Dr. Long and Mrs. Ouimet, we have chosen to focus our thesis on the Buddhist artifacts found in the collection, as they represent a comprehensive look into the historical and cultural development of Buddhism.

Throughout the research project, Tyler and Moh were able to catalog 42 religious artifacts, which involved using camera technologies, provided adequate research using primary and secondary resources, and archived the metadata that we collected onto the Puffenberger

collection site along with video interviews and 360-degree videos for some of the artifacts. All of these accomplishments were documented through Tyler and Moh's daily blogs that were posted on the Wenger Digital Humanities Hub webpage, and on a progress sheet that was uploaded to Microsoft Teams. By using Omeka.net and other technologies mentioned above, we were able to create a digital resource for Elizabethtown College students, faculty, and beyond. Overall, Tyler and Moh hope that the digitization of the Puffenberger collection will continue to be a useful resource for Elizabethtown College students, faculty, and others, and we are grateful for these experiences that will help us in our future professions.

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