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## **The iconography of Avalokiteśvara in Java**

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**Stellingen behorend bij het proefschrift getiteld  
'The iconography of Avalokiteśvara in Java (Vols 1-2).'**

1. The earliest depictions of the Bodhisattva Avalokiteśvara in Southeast Asia were inspired by the iconography developed in the Buddhist caves in Maharashtra, rather than from the art of the Gupta period.
2. The image production of Avalokiteśvara bronzes was prolific in Java during the Central Javanese period (750-930 CE). No similar amount of image production of the Bodhisattva was seen in the rest of Southeast Asia during the same time period.
3. In a Javanese context, a better name for the iconographic form known as the 'pensive' Avalokiteśvara is the 'sorrowful' Avalokiteśvara.
4. Common iconographic forms of Avalokiteśvara in Java, such as *lalitāsana* Avalokiteśvara, *sattvaparyāṅkāśana* Avalokiteśvara or the sorrowful Avalokiteśvara, were not adopted or produced to the same extent in the rest of Southeast Asia.
5. An art historical study is an effective method of research, especially when the original contexts of objects have been lost. This is the case with most of the Buddhist and Hindu images in metal from Java.
6. If metal images have lost their original context, art historical methods are even more effective if combined with metallurgical studies.
7. The Javanese bronze and stone workers were inspired by Buddhist iconography, in particular from South Asia, but they also developed their own Buddhist iconography.
8. It is possible to identify individual bronze workshops through the detailed study of stylistic features as shown by examples of *sattvaparyāṅkāśana* Avalokiteśvaras in bronze.
9. Each Avalokiteśvara image tells a story of its making, its maker and for whom it was made.
10. The Bodhisattva Avalokiteśvara was, and remains, an embodiment of compassion for his worshippers.