This style only is unique to Hawaii and came about due to racial and religious movements. When the first temple of this style was built, the architects that were hired had no previous experience in Buddhist architecture. This style was popular up until the 1870s. This was probably one of the most popular styles of Buddhist architecture in Hawaii; smaller temples that couldn't afford to hire architects to do this to their temple would take certain aspects of this style and apply it to their temple.
He is also depicted by various symbols the Bodhi Tree, feet, a cakra, etc. Mahayana is rooted in the teachings of the historical Buddha, but seeks of the Buddha were made. He was often depicted by his absence an empty throne, the empty space under the Bodhi Tree. The dharma is revered; the Buddha himself is not. The simple concept is release from samsara. During the historical period of Hinayana, no images associated with Hinayana as noted in the numerous rock-cut monasteries that were created during this period at Bhaja and Karle, for example.

The Buddha is regarded as a historical person, an earthly man, and teacher and not as a transcendent being. There is a clear monastic tradition from the aisles have a pot base, an octagonal shaft, inverted lotus capital with an abacus. The abacus has exquisitely carved pairs of elephants the usual arch. The walls of the vestibule to the chaitya hall are decorated with sculptured figures of couples. The pillars separating the central nave the stream. Five of the thirty caves arc chaityas or sanctuaries. It is crowned by the original wooden chhatra. This is the most beautiful of the chaityas. Karle, Chaitya Hall. The second phase of Buddhist architecture is marked by the Mahayana creed of Buddhism seen in some of the excellent rock-cut chaityas at Ajanta in Aurangabad district of Maharashtra excavated between 5th AD and 9th century AD during the rule of the Vakatakas, the Guptas and the Rashtrakutas. The caves were first discovered in the beginning of the 19th century. The caves are excavated from a semi-circular steep rock with a stream flowing below, and were meant for the use of the monks who spent the rainy season there in meditation. The caves are at different levels and have stairs leading down to the stream. Five of the thirty caves are chaityas or sanctuaries.

An inscription in Karle mentions Bhutapala, a banker to be the founder of the chaitya hall but later scholars identify him with Devabhuti, the last of the Sunga rulers. The chaitya has a double-storeyed facade and has three doorways in the lower part. It has an upper gallery over which there is the usual arch. The walls of the vestibule to the chaitya hall are decorated with sculptured figures of couples. The pillars separating the central nave from the aisles have a pot base, an octagonal shaft, inverted lotus capital with an abacus. The abacus has exquisitely carved pairs of elephants kneeling down, each with a couple in front and caparisoned horses with riders on them. The stupa at the apse end is tall and cylindrical with two tiers of railings around the drum.

It is crowned by the original wooden chhatra. This is the most beautiful of the chaityas. Karle, Chaitya Hall. The second phase of Buddhist architecture is marked by the Mahayana creed of Buddhism seen in some of the excellent rock-cut chaityas at Ajanta in Aurangabad district of Maharashtra excavated between 5th AD and 9th century AD during the rule of the Vakatakas, the Guptas and the Rashtrakutas. The caves were first discovered in the beginning of the 19th century. The caves are excavated from a semi-circular steep rock with a stream flowing below, and were meant for the use of the monks who spent the rainy season there in meditation. The caves are at different levels and have stairs leading down to the stream. Five of the thirty caves are chaityas or sanctuaries.

The earlier group of two caved dated 2nd century BC belong to the style of Kondan and Nasik caves. The chaityas have a vaulted ceiling with a huge horse-shoe shaped window or chaitya window over the doorway. They are large halls divided into three, parts - the central nave, apse and aisles on either side separated by a row of columns. The side aisles continue behind the apse for circumambulation. At the centre of the apse is a rock stupa with large figure of Buddha, sitting or standing. A remarkable feature of these Chaityas is the imitation of woodwork on rock. Beams and rafters were carved in the rock though they serve no purpose. From the unfinished caves, we get an idea of the method of excavation. Starting from the ceiling, they worked downwards. Solid blocks were left to be carved into pillars.

The Buddha is regarded as a historical person, an earthly man, and teacher and not as a transcendent being. There is a clear monastic tradition associated with Hinayana as noted in the numerous rock-cut monasteries that were created during this period at Bhaja and Karle, for example. The dharma is revered; the Buddha himself is not. The simple concept is release from samsara. During the historical period of Hinayana, no images of the Buddha were made. He was often depicted by his absence an empty throne, the empty space under the Bodhi Tree.

He is also depicted by various symbols the Bodhi Tree, feet, a cakra, etc. Mahayana is rooted in the teachings of the historical Buddha, but seeks
salvation for all beings. This attitude is embodied in the idea of the bodhisattva whose outstanding quality is compassion. The Mahayana places less emphasis on the monastery because through direct worship and assistance from the bodhisattva an individual can attain release. A bodhisattva is an enlightened being who has achieved Buddhahood moksha: release from samsara, but chooses to remain in the temporal world to assist others. Vajrayana, the form practiced in Tibet, promotes that the means to Enlightenment is available to all and the way is expedited through elaborate rituals.

Artists were already familiar with sculpting the human image in stone kings and attendants as well as some early Hindu images, but for the images of the Buddha they referred to the canonical literature that described what the Buddha looked like. The two-tiered formation is standard for the seated Buddha. He exists in the transcendental world as indicated by the upper tier and the larger figures that inhabit this space. This seal depicts a deity seated in what is now referred to as the meditation or lotus position padmasana. The Stele of Buddha and Attendants is a good object with which to detail all of the visual aspects of the iconography associated with images of the Buddha.

If the seated, he is always depicted in full lotus. Buddha, and other Buddhist deities, are also depicted with halos. This symbol may have originated during the Kushan Empire under King Kunishka later spreading into the west to be adopted and utilized in Christian visual culture. The mudras, hand gestures of the Buddha, were fixed at the origin of the first human image of the Buddha. They were then transferred to the variety of other deities introduced into Buddhism during Mahayana Buddhism. A rapidly developing Roman influence on the art of Gandhara, at the northwest frontier of the Kushan empire, may have stimulated development of Buddha images in human form throughout the large Kushan empire, from Afghanistan to Madhya Pradesh.

Some thought the classical influence was Hellenistic, but it is clear that the main influence on Gandharan art is that of Rome at the time of Trajan and later. Other influences include Persian and local Indian styles. This is noted in the Seated Gandharan Buddha, circa Here we see the formula of the Gandharan seated Buddha image. He is seated on a lotus throne making the turning-the-wheel-of-the-law mudra dharmacakramudra beneath the Bodhi Tree. Attendant figure flanks him. The ushnisha and urna are visible. Because of his toga-like dress and Roman features, this Buddha is clearly a product of a cultural exchange with the Greco-Roman world. Compared to the standard seated type, the standing image of the Buddha, seen in the Standing Gandharan Buddha, was not as popular. This complex folding pattern, including the asymmetrical U shape, is also found on togas on Roman statues.

Since the fourth century, pockets of Hellenistic culture thrived in present-day Afghanistan and southern Uzbekistan when the Greeks, under Alexander the Great, reached the borders of India. In CE, after the breakup of the Kushan Empire, northern India was divided into a number of petty kingdoms. The king of one small principality, last name of Gupta, established the Gupta dynasty by continuously subduing the neighboring states. A succession of able warriors with long reigns brought peace and prosperity to a vital area in north India extending from coast to coast.

Although the Guptas were Hindus, they contributed to the support of both Buddhism and Jainism. In fact, one of the last great rulers built a monastery at the famous Buddhist center of Nalanda in Bihar. It was a time of cultural expansion and colonialism, which saw the influence of Indian art and ideas extending into Central Asia, China, Southeast Asia, and Indonesia. These were, with the exception of the Pala and Sena schools of Bihar, the last great days of Buddhist art. As Hinduism displaced Buddhism in India, the future of the art, like that of the faith, moved eastward. Because of its dominance, Gupta sculpture established the standard type of the Buddha image. There are two major regional styles in Gupta sculpture, with many secondary styles and regional variations of minor importance. The Mathura style, found in Uttar Pradesh, represents a softened continuation of the harsh Kushan style, typically made of the red Mathuran sandstone into which details can be worked but with little refinement.

The Sarnath, seen here in the First Sermon, is the second style and utilizes the cream-colored sandstone that can be worked to a high degree of finish and detail. It was supported by a large and thriving monastic community from — CE. It was destroyed by the Mongols in the twelfth century. The focus on these two stele is on the Buddha, but the two attendant figures, the bodhisattvas, indicate that the Pala Dynasty followed a Mahayana practice. Since the bodhisattvas remain connected to the mundane world, they still wear clothing and ornaments that indicates this attachment such as earrings, arm and leg bands, and decorative dhotis. They rarely sit in full lotus position like the Buddha, who sits with his legs crossed in a position of permanent enlightenment unable to directly aid the Buddhist practitioner. The bodhisattvas sit in half lotus with the foot of their un bent leg resting on a lotus footstool.

When called upon they are able to quickly rise to a standing position coming to help a practitioner in distress. Tara is the female manifestation of the bodhisattva of compassion. For example, her popular form is the Tara of the Eight Great Perils, each with a mundane as well as a transcendental facet. Here, lions represent a threat someone may face that Tara can save him or her from. Here Tara makes two mudras — fear not abhayaamadra and the gift bestowing mudra varadamudra. The stele follows the stylistic precepts established by the fifth century. She occupies the central space existing in the transcendental realm. Beneath her exists the mundane world, which in this particular stele, contains two lions and a small human devotee.

She sits on a lotus throne and holds a blue lotus in her left hand. She is fully frontal and seated on a lion throne two lions flank her. Her head is surrounded by a halo of light the prabhamandala. With this last question, the class can explore the Silk Road and the construction of the Bamiyan Buddhas in what is now Afghanistan. As noted prior, monasteries were built along the trade routes and became significant sites of pilgrimage. These two colossal Buddhas were placed along the Silk Road.

Inside the niche that enclosed the head was a painting of a sun. They were built by the Kushans and represent the Gandhurian school of art. They demonstrate the interchange of Indian, Hellenistic, Roman and Sasanian influences. The main bodies were carved from the sandstone cliffs. The details of the faces, hands, robes, etc. The arms were made from the same mixture plastered onto wooden supports. A Taliban commander, Abdul Wahed, announced his intention to blow up the Buddhas in prior to taking control of the valley. He was prevented from moving his plan along however, by a direct order from Mullah Omar.
In, Mullah Mohammed Omar issued a decree in favor of preserving the Buddhas. He recognized that although the Afghans were no longer Buddhist, the statues could be a potential source of income from international visitors. Four-hundred clerics from across Afghanistan declared the statues to be against the tenets of Islam they are idols after all. The organization of the Islamic Conference, which included Pakistan, Saudi Arabia and the United Arab emirates, the three Islamic nations that recognized the Taliban government, joined the protest against destroying the statues.

India and Japan offered to transfer them to their own countries or to help cover them—but these overtures were rejected by the Taliban. The statues were destroyed by artillery fire, guns, and dynamite over a series of several weeks staring on March 2. Some reported that the statues were destroyed in retaliation for the economic sanctions imposed upon Afghanistan when the Taliban took control. After years of impoverishment from Russian rule, the new government asked for monetary support, but was denied due to the reactionary tenets of the new regime. The Taliban were angered when offers of money came in in support of these statues as opposed to requests for support for the Afghan people in the initial months after the expulsion of the Russians.

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The Vedas The Aryas composed a sacred text known as Veda, or Knowledge, which was transmitted orally for at least a millennium. Some of the core tenets of these early belief systems are the following: samsara: the cycle of birth, death, disease and decay. Siddhartha and Buddhism Buddhism is the second ideology that rose to prominence, spreading across southeast Asia in the following centuries, up to the Tibetan plateau, and across into China, Korea, and Japan. The cause of suffering is desire.

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The most noteworthy difference is that the homes were not built with the intention of being turned into temples, they were originally built as a place for families to live. This style dropped in popularity during the 20th century. This style originated when Japanese immigrants with the existing skill of building temples and shrines moved to Hawaii. These were made to be as similar to the original Japanese temples, but certain aspects had to be changed because of lesser access to materials and tools. Notable characteristics of this style are beam and post structure, elevated floors, and hip-and-gable roofs. The interiors held the same structure as its original counterparts in Japan. This style originated with Japanese immigrants who did not have the greatest shrine and temple building skills.

These immigrants still wanted the temples to have their original feel, but lack the skill to do it, so the building techniques they used were simplified. Some characteristics of this style are straight hip-and-gable roofs, as opposed to the long, sloping ones, separate social hall, and covered entryway. These temples doubled as community centers, and these temples were similar in style to western churches. This style only is unique to Hawaii and came about due to racial and religious movements. When the first temple of this style was built, the architects that were hired had no previous experience in Buddhist architecture.

This style was popular up until the s. This was probably one of the most popular styles of Buddhist architecture in Hawaii; smaller temples that couldn't afford to hire architects to do this to their temple would take certain aspects of this style and apply it to their temple. The interiors of these temples are very similar to the original temples in Japan. This style is also very similar to western churches. This style became popular in the s. These temples are usually made of concrete, and the roof styles vary unlike the other styles of temples. The subcategories of this style are residential, warehouse, church, and Japanesque. Like the other styles, while the exterior is dramatically different, the interior mostly remained similar to the temples in Japan. Mahabodhi temple, Gaya. Jetavanaramaya stupa is an example of brick-clad Buddhist architecture in Sri Lanka.

Thikse Monastery is the largest gompa in Ladakh, built in the s. Tawang Monastery in Arunachal Pradesh, was built in the s, is the largest monastery in India and second largest in the world after the Potala Palace in Lhasa, Tibet. The Sewu temple compound, second largest Buddhist temple complex in Indonesia. The Rinpung Dzong follows a distinctive type of fortress architecture found in the former and present Buddhist kingdoms of the Himalayas, most notably Bhutan. Tallest indoor statue in the world, Buddha sleep statue, this is the largest buddha statue in Indonesia, the 40 — 50 feet, without a center post, and supported by pillars of diminishing height. Pagoda of Kohaku , Nara. Ajanta Caves cave with chaitya. Plaosan temple. Minar-i Chakri in, Afghanistan. A painting by G. Hooijer c. Stupa at near Potala Palace , Lhasa , Tibet, , Shwedagon Pagoda , Myanmar. Paro Taktsang , Paro , Bhutan. From Wikipedia, the free encyclopedia. Further information: Candi of Indonesia and Buddhism in Indonesia. Main article: Thai temple art and architecture. Architecture portal. Retrieved Guinness World Records.

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Buddhist Art and Architecture in Ancient India | Buddhist Architecture Under Ashoka

Though the Huns were eventually driven out of India, the Gupta Empire would never recover. The disintegration of the Gupta Empire towards the end of the 5th and 6th centuries triggered what is known as the medieval period in India. This period was marked by the appearance of a multitude of states and dynasties that were often in conflict with one another. The dynasties of Medieval India were predominantly Hindu, though some were Jain, and a very few were Buddhist. The Islamic invasions of India began as early as the 8th century, and by the early 12th century almost all of northern India was conquered. The Hindu kingdoms of medieval India fell easily to the Islamic invaders, and soon the majority of India was under varying degrees of Islamic control. The impact of Islam on Indian art was initially quite destructive, but it eventually resulted in a synthesis of styles and the development of new and important works of art.

The Ellora caves consist of 34 rock-cut temples and monasteries belonging to the Buddhist, Hindu, and Jain faiths, built between the 5th and 10th centuries. The majority of the earlier caves were Buddhist, while caves constructed in the 9th and 10th centuries were Hindu and Jain. The caves contain many different elaborately carved rooms as well as figures of gods, stupas, and decorative work that are all carved in stone. Frescoes on the walls and ceilings of both the Ajanta and Ellora caves are believed to date from the early medieval period, between the 8th and 10th centuries, and illustrate various Hindu, Buddhist, and Jain themes. Ajanta cave painting: An example of a painting from one of the Ajanta caves.

Sittanavasal dates from the 2nd century and is the most famous of the Jain rock-cut monasteries. It contains remnants of beautiful frescoes believed to be from the 7th to 9th centuries. Again, the themes of the frescoes are religious and generally employ a palette consisting of black, green, yellow, orange, blue, and white. In addition to wall murals, there are paintings on the ceiling of Sittanavasal from the 9th century that depict elephants, buffalo, fish, geese, dancing girls, and lotus flowers. These frescoes, along with those of the Ajanta caves and Bagh, are considered to be the high point of Medieval Indian art. A painting from Sittanavasal: Sittanavasal contains remnants of beautiful frescoes believed to be from the 7th to 9th centuries. Miniature painting is believed to have started in the eastern part of medieval India, as exemplified by illustrations on palm-leaf religious manuscripts that are painted on the leaves and wooden covers of the manuscripts.

Some of the most common Buddhist illustrated manuscripts include the Astasahasrika Prajnaparamita, the Panchanamaka, the Karandavyuha, and the Kalachakrayanatantra. Detail of an illuminated manuscript: The detail on this piece of artwork was created circa — CE. Miniature painting is thought to have developed slightly later in western India, somewhere between the 10th and 12th centuries, and it generally exists with Hindu and Jain texts.

Human figures are seen predominantly from a profile view, with large eyes, pointy noses, and slim waists. The color palette often employs black, red, white, brown, blue, and yellow. While it is believed that miniature painting came into existence during the medieval period, it was to flourish extensively from the 16th to 19th centuries during the Mughal empire. In ancient art, anthropomorphic representations of the Buddha started to emerge from the 1st century CE in Northern India. The art style of the Kingdom flourished and achieved its peak during the Kushan period, from the 1st to the 5th centuries; it then declined and suffered destruction after the invasion of the White Huns in the 5th century. Mathura is a city in the North Indian state of Uttar Pradesh. The art of Mathura tends to be based on a strong Indian tradition, exemplified by the anthropomorphic representation of deities such as the Yaksas, although in a style rather archaic compared to the later representations of the Buddha.

The Mathuran school contributed to many new styles in art such as clothes of thin muslin that only cover the left shoulder, the wheel on the palm, and the lotus seat. Mathura sculptures incorporate many Hellenistic elements, such as a general idealistic realism, and key design elements, such as curly hair and folded garments. Specific Mathuran adaptations tend to reflect warmer climatic conditions, as they consist in a higher fluidity of the clothing, which progressively tends to cover only one shoulder instead of both. The art of Mathura also features frequent sexual imagery: female images with bare breasts or nude below the waist, displaying labia and female genitalia, are common, making these images more sexually explicit than those of earlier or later periods.

During their artistic florescence, the two regions were united politically under the Kushans, both being capitals of the empire. This iconic art was characterized from the start by a realistic idealism that combined realistic human features, proportions, attitudes, and attributes, together with a sense of perfection and serenity reaching to the divine. This expression of the Buddha as both man and God became the iconographic canon for subsequent Buddhist art. Hindu art began to develop from the 1st to the 2nd century CE and found its first inspiration in the Buddhist art of Mathura. It progressively incorporated a profusion of original Hindu stylistic and symbolic elements, in contrast with the general balance and simplicity of Buddhist art.

The art of Mathura acquired progressively more Indian elements and reached a very high sophistication during the Gupta Empire between the 4th and the 6th century CE. The art of the Gupta Period is considered the pinnacle of Indian Buddhist art. Privacy Policy. Skip to main content. Search for: Buddhist Art. Buddhist Stupas: A stupa is a traditional Buddhist monument that houses holy relics associated with the Buddha. Learning Objectives: Describe the common features, as well as stylistic variations, found in Buddhist stupas.

Key Takeaways: Key Points Stupas evolved over time from simple funerary monuments to elaborately decorated objects of veneration. Emperor Ashoka, who ruled from — BCE during the Maurya Dynasty, is said to have redistributed the relics housed in the original stupas of the Buddha into thousands of stupas throughout India. All stupas contain a treasury, a Tree of Life, and small offerings known as Tsa-Tsas. There are five types of stupas: Relic stupas, Object stupas, Commemorative stupas, Symbolic stupas, and Votive stupas.
A stupa is thought to bring enlightenment to the one who builds and owns it; it is also considered a place of worship for many Buddhists. Key Terms: relic: A part of the body of a saint, or an ancient religious object, kept for veneration. Buddhist Architecture and Sculpture: Sri Lankan art and architecture were deeply influenced by Buddhism, which was introduced to the island in the third century BCE. Learning Objectives: Discuss the evolution of Buddhist art in Sri Lanka, from early cave temples to the art and architecture of the kingdom of Anuradhapura. He exists in the transcendental world as indicated by the upper tier and the larger figures that inhabit this space. This seal depicts a deity seated in what is now referred to as the meditation or lotus position padmasana. The Stele of Buddha and Attendants is a good object with which to detail all of the visual aspects of the iconography associated with images of the Buddha.

If he is seated, he is always depicted in full lotus. Buddha, and other Buddhist deities, are also depicted with halos. This symbol may have originated during the Kushan Empire under King Kunishka later spreading into the west to be adopted and utilized in Christian visual culture. The mudras, hand gestures of the Buddha, were fixed at the origin of the first human image of the Buddha. They were then transferred to the variety of other deities introduced into Buddhism during Mahayana Buddhism. A rapidly developing Roman influence on the art of Gandhara, at the northwest frontier of the Kushan empire, may have stimulated development of Buddha images in human form throughout the large Kushan empire, from Afghanistan to Madhya Pradesh.

Some thought the classical influence was Hellenistic, but it is clear that the main influence on Gandharan art is that of Rome at the time of Trajan and later. Other influences include Persian and local Indian styles. This is noted in the Seated Gandharan Buddha, circa Here we see the formula of the Gandharan seated Buddha image. He is seated on a lotus throne making the turning-the-wheel-of-the-law mudra dharmacakramudra beneath the Bodhi Tree. Attendant figures flank him. The ushnisha and urna are visible.

Because of its toga-like dress and Roman features, this Buddha is clearly a product of a cultural exchange with the Greco-Roman world. Compared to the standard seating type, the standing image of the Buddha, seen in the Standing Gandharan Buddha, was not as popular. This complex folding pattern, including the asymmetrical U shape, is also found on togas on Roman statues. Since the fourth century, pockets of Hellenistic culture thrived in present-day Afghanistan and southern Uzbekistan when the Greeks, under Alexander the Great, reached the borders of India. In CE, after the breakup of the Kushan Empire, northern India was divided into a number of petty kingdoms. The king of one small principality, last name of Gupta, established the Gupta dynasty by continuously subduing the neighboring states. A succession of able warriors with long reigns brought peace and prosperity to a vital area in north India extending from coast to coast.

Although the Guptas were Hindus, they contributed to the support of both Buddhism and Jainism. In fact, one of the last great rulers built a monastery at the famous Buddhist center of Nakula in Bihar. It was a time of cultural expansion and colonialism, which saw the influence of Indian art and ideas extending into Central Asia, China, Southeast Asia, and Indonesia. These were, with the exception of the Pala and Sena schools of Bihar, the last great days of Buddhist art. As Hinduism displaced Buddhism in India, the future of the art, like that of the faith, moved eastward.

Because of its dominance, Gupta sculpture established the standard type of the Buddha image. There are two major regional styles in Gupta sculpture, with many secondary styles and regional variations of minor importance. The Mathura style, found in Uttar Pradesh, represents a softened continuation of the harsh Kushan style, typically made of the red Mathuran sandstone into which details can be worked but with little refinement. The Sarnath, seen here in the First Sermon, is the second style and utilizes the cream-colored sandstone that can be worked to a high degree of finish and detail. It was supported by a large and thriving monastic community from — CE. It was destroyed by the Mongols in the twelfth century. The focus on these two stele is on the Buddha, but the two attendant figures, the bodhisattvas, indicate that the Pala Dynasty followed a Mahayana practice. Since the bodhisattvas remain connected to the mundane world, they still wear clothing and ornament that indicates this attachment such as earrings, arm and leg bands, and decorative dhotis.

They rarely sit in full lotus position like the Buddha, who sits with his legs crossed in a position of permanent enlightenment unable to directly aid the Buddhist practitioner. The bodhisattvas sit in half lotus with the foot of their unbent leg resting on a lotus footstool. When called upon they are able to quickly rise to a standing position coming to help a practitioner in distress. Tara is the female manifestation of the bodhisattva of compassion. For example, her popular form is the Tara of the Eight Great Perils, each with a mundane as well as a transcendental facet. Here, lions represent a threat someone may face that Tara can save him or her from. Here Tara makes two mudras—fear not abhayamudra and the gift bestowing mudra dharmachakramudra. She exists in the mundane world, which in this particular stele, contains two lions and a small human devotee. She sits on a lotus throne and holds a blue lotus in her left hand. She is fully frontal and seated on a lion throne two lions flank her. Her head is surrounded by a halo of light the prabhavallamala. With this last question, the class can explore the Silk Road and the construction of the Bamyan Buddhas in what is now Afghanistan. As noted prior, monasteries were built along the trade routes and became significant sites of pilgrimage. These two colossal Buddhas were placed along the Silk Road. Inside the niche that enclosed the head was a painting of a sun. They were built by the Kushans and represent the Gandharan school of art.

They demonstrate the interchange of Indian, Hellenistic, Roman and Sasanian influences. The main bodies were carved from the sandstone cliffs. The details of the faces, hands, robes, etc. The arms were made from the same mixture plastered onto wooden supports. A Taliban commander, Abdul Wahed, announced his intention to blow up the Buddhas in prior to taking control of the valley. He was prevented from moving his plan along, however, by a direct order from Mullah Omar. In, Mullah Mohammed Omar issued a decree in favor of preserving the Buddhas. He recognized that although the Afghans were no longer Buddhist, the statues could be a potential source of income from international visitors. Four-hundred clerics from across Afghanistan declared the statues to be against the tenets of Islam they are idols after all. The organization of the Islamic Conference, which included Pakistan, Saudi Arabia and the United Arab emirates, the three Islamic nations that recognized the Taliban government, joined the protest against destroying the statues.

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The Vedas The Aryas composed a sacred text known as Veda, or Knowledge, which was transmitted orally for at least a millennium. Some of the core tenets of these early belief systems are the following: samsara: the cycle of birth, death, disease and decay. Siddhartha and Buddhism Buddhism is the second ideology that rose to prominence, spreading across southeast Asia in the following centuries, up to the Tibetan plateau, and across into China, Korea, and Japan. The cause of suffering is desire. The cause of desire must be overcome. Note: Patronage Art historians often use royal empires to label or date religious objects, especially architecture.

Hirayana shrawakayana Generally, Hirayana is based on the original teachings of the Buddha. Mahayana the greater vehicle Mahayana is rooted in the teachings of the historical Buddha, but seeks salvation for all beings. Vajrayana the diamond or indestructible path Vajrayana, the form practiced in Tibet, promotes that the means to Enlightenment is available to all and the way is expedited through elaborate rituals. Artists were already familiar with sculpting the human image in stone kings and attendants as well as some early Hindu images, but for the images of the Buddha they referred to the canonical literature that described what the Buddha looked like: a religious leader and thus in religious garb, always frontal, and always on a throne with usually lions in support beneath. The common mudras: Abhayamudra: fear not Varadamudra: gift bestowing gesture Bhumiapsarasmudra: the earth touching gesture Dharmacakramudra: the First Sermon Dhyanimudra: meditation or balance Namaskaramudra: greeting, prayer, or adoration hands folded at the chest A rapidly developing Roman influence on the art of Gandhara, at the northwest frontier of the Kushan empire, may have stimulated development of Buddha images in human form throughout the large Kushan empire, from Afghanistan to Madhya Pradesh.

Standing Buddha, Gandhara, c. At the conclusion of the lecture, questions can be posed to the students that include: How was a visual language of Buddhism developed that underscored specific tenets of the faith? Once Ashoka embraced Buddhism, how was it spread? What was an aniconic Buddhist practice and why and how did that change to one that now emphasizes the icon of the Buddha and the bodhisattvas? How was Buddhism and its imagery spread throughout India? Q: Looking at the figures closely, what style are they reminiscent of? Q: Why were they destroyed? Gellner, and Shastri Indo-Canadian Institute. Gartmore, UK: Kiscadale, An introduction to Newar art and architecture dealing also with Buddhist sites and images in the Nepal Valley, it is intended for a general readership.

It includes pictures, some of them in color; maps and drawings; and, being based on authoritative sources, it is useful for students and travelers alike. Jing, Anning. DOI: This essay affords much more than what is suggested by its title, since it documents the life story of the great Newar sculptor, painter, and architect Anige, exemplifying the important role played by the Buddhist artists of the Nepal Valley well beyond the Himalayas. Lo Bue, Erberto F. This essay, published in two parts, represents a first attempt to record the role played by sculptors and painters from the Nepal Valley in the production of images for Buddhist clients and monastic institutions in other Himalayan areas as well as Tibet and India from the 8th to the 20th century. Part 2 in Oriental Art Mumbai: Marg, This monograph is devoted to Buddhist art and architecture in the culturally Tibetan former kingdom of Mustang, which maintained a degree of autonomy even after its inclusion in the Gorkha kingdom.

Its authors deal with the most important and some hitherto unpublished sites in the region, with a special emphasis on painting. Macdonald, Alexander W. This survey deals with Newar cultural history, architecture, and painting during the Malla dynasties — It includes a section on the Newar pantheon pp. Pruscha, Carl, ed. Vienna: Anton Schroll, This inventory was meant to be a tool for the Nepalese government to preserve the cultural heritage and physical environment of the Nepal Valley. Although it failed in its purpose, it affords black-and-white pictures of and basic information on scores of Hindu and Buddhist sites all over the valley as they were in the early s. Paris: Robur, This French travel guide, handy, conveniently arranged in alphabetical order, and based on authoritative sources, describes and illustrates in color the most important sites in Nepal, including Buddhist ones.

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The Sewu temple compound, second largest Buddhist temple complex in Indonesia. The Rinpung Dzong follows a distinctive type of fortress architecture found in the former and present Buddhist kingdoms of the Himalayas, most notably Bhutan. Tallest indoor statue in the world, Buddha sleep statue, this is the largest buddha statue in Indonesia and Southeast Asia. Kalasan, 8th-century Buddhist temple in Java island. Vatadage Temple, in Polonnaruwa, is a uniquely Sri Lankan circular shrine enclosing a small dagoba. The vatadage has a three-tiered conical roof, spanning a height of 40—50 feet, without a center post, and supported by pillars of diminishing height. Pagoda of Kotokuji, Nara. Ajanta Caves cave with chaitya, Plaosan temple.

The Barabar caves, built in the third century BCE during the Mauryan period, are the oldest examples of Buddhist rock-cut architecture. Credited to Emperor Ashoka, these caves mostly consist of two rooms carved entirely out of granite. The first room, a large rectangular hall, was meant to be a space for worshipers to congregate, while the second room was a small, domed chamber for worship. This second chamber is thought to have contained small, stupa-like structures, though it is empty now.

The Ajanta caves in Maharashtra are a group of 30 rock-cut Buddhist temples that span six centuries, beginning in the first century BCE. They are carved into the vertical side of a gorge located in the hills of the Sahyadri mountains. The Ajanta caves are considered masterpieces of Buddhist architecture and contain living and sleeping quarters, kitchens, monastic spaces, shrines, and stupas. Made of brick or excavated from stone, the residences of monks are called viharas, while the cave shrines used for worship are called chaitya gihulas.

Similar to the Barabar caves, the Ajanta caves are situated close to main trade routes. A great deal of decorative sculpture—intricately carved columns and reliefs, including cornices and pilaster—are found here. A notable trait of rock-cut architecture is the crafting of rock to imitate timbered and carved wood. The Ajanta caves are home to some very early and well-preserved wall paintings that decorate the walls and ceilings and date from the second century BCE. Ajanta Cave: A great deal of decorative sculptures—intricately carved columns and reliefs, including cornices and pilaster—are found in the Ajanta caves. The Ellora caves were built between the fifth and tenth centuries. These caves are made up of twelve Buddhist, seventeen Hindu, and five Jain rock-cut temples, excavated out of the Charanandri hills. The proximity of the temples that belong to different religions demonstrates the religious harmony of the time. Similar to the Barabar and Ajanta caves, the Ellora caves contain many frescoes, reliefs, and shrines, including carvings of the Buddha, bodhisattvas, and saints.

In many cases the stone is intricately carved to look like wood. Ellora Cave: Similar to the Barabar and Ajanta caves, the Ellora caves contain many frescoes, reliefs, and shrines, including carvings of the Buddha, bodhisattvas, and saints. Buddhist wall paintings can be traced back to the Gupta period and are one of the dominant art forms of the early medieval period in India. The Gupta Empire was an ancient Indian empire that covered much of the Indian subcontinent and was run by the Gupta Dynasty from approximately to CE.

After the fall of the Mauryan Empire in the 2nd century BCE, India remained divided in a number of disparate kingdoms. During the late 3rd century CE, the Gupta family gained control of the kingship of Magadha modern-day eastern India and Bengal. The period of Gupta rule is known as the Golden Age of India, as it was a time marked by unprecedented prosperity and the flourishing of the arts and sciences in India. The rulers of the Gupta Empire were staunch supporters of the arts, science, literature, and architecture.

In addition to patronizing the art of the Hindu religion, which the majority of the rulers subscribed to, the Guptas were known also for their support of Buddhist and Jain art and culture. The Ajanta caves are a Buddhist rock-cut structure dating from the 2nd century BCE to CE that contain wall paintings created during the Gupta period. The paintings depict the Jataka tales and are considered to be masterpieces of Buddhist religious art. Ajanta cave painting: A wall painting from the Ajanta caves, painted during the Gupta dynasty, circa 6th century CE.

In the year CE, the Huns—nomadic-pastoralist warriors from the Eurasian steppe—launched an invasion of India, and by the year CE, they overran the Gupta Empire. Though the Huns were eventually driven out of India, the Gupta Empire would never recover. The disintegration of the Gupta Empire towards the end of the 5th and 6th centuries triggered what is known as the medieval period in India c. This period was marked by the appearance of a multitude of states and dynasties that were often in conflict with one another.

The dynasties of Medieval India were predominantly Hindu, though some were Jain, and a very few were Buddhist. The Islamic invasions of India began as early as the 8th century, and by the early 12th century almost all of northern India was conquered. The Hindu kingdoms of medieval India fell easily to the Islamic invaders, and soon the majority of India was under varying degrees of Islamic control. The impact of Islam on Indian art was initially quite destructive, but it eventually resulted in a synthesis of styles and the development of new and important works of art. The Ellora caves consist of 34 rock-cut temples and monasteries belonging to the Buddhist, Hindu, and Jaina faiths, built between the 5th and 10th centuries. The majority of the earlier caves were Buddhist, while caves constructed in the 9th and 10th centuries were Hindu and Jain.

The caves contain many different elaborately carved rooms as well as figures of gods, stupas, and decorative work that are all carved in stone. Frescoes on the walls and ceilings of both the Ajanta and Ellora caves are believed to date from the early medieval period, between the 8th and 10th centuries, and illustrate various Hindu, Buddhist, and Jain themes.

Ajanta cave painting: An example of a painting from one of the Ajanta caves. Sittanavasal dates from the 2nd century and is the most famous of the Jain rock-cut monasteries. It contains remnants of beautiful frescoes believed to be from the 7th to 9th centuries. Again, the themes of the frescoes are religious and generally employ a palette consisting of black, green, yellow, orange, blue, and white. In addition to wall murals, there are paintings on the ceiling of Sittanavasal from the 9th century that depict elephants, buffalo, fish, geese, dancing girls, and lotus flowers. These frescoes, along with those of the Ajanta caves and Bagh, are considered to be the high point of Medieval Indian art. A painting from Sittanavasal: Sittanavasal contains remains of beautiful frescoes believed to be from the 7th to 9th centuries. Miniature painting is believed to have started in the eastern part of medieval India, as exemplified by illustrations on palm-leaf religious manuscripts that are painted on the leaves and wooden covers of the manuscripts.

Some of the most common Buddhist illustrated manuscripts include the Astasahasrika Prajnaparamita, the Panchaekesa, the Karandavyuha, and the Kalachakrayanatantra. Detail of an illuminated manuscript: The detail on this piece of artwork was created circa — CE. Miniature painting is thought to have developed slightly later in western India, somewhere between the 10th and 12th centuries, and it generally exists with Hindu and Jain texts.
Human figures are seen predominantly from a profile view, with large eyes, pointy noses, and slim waists. One of the most common forms of action is to give alms and other material objects to the monastic community as well as make offerings to the Buddha, thereby giving rise to active patronage of image-making and scripture production. You do not currently have access to this article. Please login to access the full content. Access to the full content requires a subscription.


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