

Image and Architecture



Buddhism and Hinduism

p. 41-66 Buddhist Art

p. 32-54 Hindu Art

REVIEW—LAST WEEK

Much of the early Buddhist imagery was associated with the stupa, one of the three types of architecture.

The other two forms of architecture were associated with the monastery - the residence hall and the hall of worship (chaitya), which were made to be entered.

We will talk more about these types of architecture later in this lecture.



The Great Stupa at Sanchi.

We looked at the stupa, it's meaning and function.

We looked at the artwork associated with the stupa and the stupa complex.

NOTES: THE STUPA

Most of what we know about early Buddhist architecture comes from relief sculpture.

There were buildings, made of wood that have not survived.

But we do have images of what the stupa looked like and the way it was used.



This Stupa relief carving is from the 3rd century.



This is the wall of a stupa with relief carvings. These carvings told stories of the life of the Buddha including images of people worshiping the stupa. It's from these carvings we actually know what many of the early stupas looked like as most were destroyed.

Notice the pillars to the right.

BUDDHIST STUPA IMAGES

These are all relief sculptures of people worshipping the Stupa.

The are found carved into the outside walls of stupas or in the gates.

Before there were images of the Buddha in human form, people worshiped the stupa.

Why?

Kushan Period.



BUDDHIST STUPA IMAGES

Drum Slab showing the Buddha
standing in the Gateway of a Stupa.
3rd century

India (Andhra Pradesh,
Nagarjunakonda)

Note this link below.

<http://www.metmuseum.org/toah/works-of-art/28.31/>



REVIEW—LAST WEEK

We also discussed the early yakshi and yaksha figures. These sculptures were found in the stupa complex.

Not only were figures associated with fertility and abundance in Indian culture that predates Hinduism and Buddhism, they become visual sources for the later artwork as well.

We talked about them within the Buddhist context but you find them in the Hindu book too.



REVIEW—TIME LINE INDIA

<http://www.metmuseum.org/toah/ht/?period=05®ion=ssa>

Life of the Historic Buddha c. 563-483 BCE
Siddhartha Gautama

Mauryan Empire 323-185 BCE

third Mauryan Emperor-Ashoka, 254 BCE began building monumental edicts on Buddhism carved into pillars, rocks and caves, and is credited with building 84,000 stupas to enshrine the holy relics (ashes) of the Buddha and commemorate the important events of the historic Buddha.

Contemporary: Classical Greece (Plato, Socrates) In China (Confucius, Laozi)

Kushan Empire 100 BCE-200 CE

importance of Silk Road, Gandaharan region multiethnic, tolerance, flourishing of art and Buddhism

Conquered by Alexander the Great— Greek general

Gupta Period 300-500 CE

sometimes referred to as a Golden Age, witnessed the creation of an "ideal image" of the Buddha.

Corresponds with Constantine in Rome (300)

REVIEW—LAST WEEK

Last week we talked about the **Mauryan (Asoka) and Kushan (Gandahar)** images of the Buddha.

We talked about the changes in each and why.

As we move forward in time, the **Gupta** period brings new ways of depicting the Buddha.

For Buddhism, the Gupta period signaled the decline of Buddhism in India. As Hinduism has a revival we will look at that work in the weeks to come.

From 320 to the 7th century remains the standard of comparison between India and the rest of Asia as far as Buddhist art.



GUPTA PERIOD BUDDHA

Besides the monastic establishments being attacked by marauding tribes, the more powerful, dynastically supported Hinduism assimilated the Buddhist faith.

The Mahayana emphasis on salvation by faith had served to bring Buddhism closer to Hinduism and the fewer differences allowed Buddhism to be absorbed by Hindu practices in India.

By the end of the Gupta period, most of the growth of Buddhism was taking place outside of India.



GUPTA PERIOD BUDDHA

The Gupta Buddha is shown in the teaching mudra. No longer appearing heavy like the *yaksha* images, this is a person of great spiritual bearing.

An evolution from the earthly Shakyamuni to the ethereal, spiritual figure we see here.

Attention is directed to the meaning of the faith, instead of the person of the Buddha.

Abstracted and simplified, all extraneous details are eliminated.

Attracted to his quiet gaze, hands and face. Designed to go beyond the event being portrayed, the First Sermon, to a transcendent dimension found in Mahayana Buddhism..



Seated Buddha preaching first sermon, from Sarnath, India, second half of fifth century. Tan sandstone, 5' 3" high. Archaeological Museum, Sarnath.

COMPARE KUSHAN AND GUPTA BUDDHA



Buddha seated on lion throne, from Mathura, India, Kushan



Seated Buddha preaching first sermon, from Sarnath, India, GUPTA

BODHISATTVAS

Many of the earliest images of the Buddha were accompanied by pairs of bodhisattvas (enlightened beings), most of who later became the focus of their own cults.

In this sculpture we see different Buddhas and/or bodhisattvas. Each come to be worshiped in Mahayana Buddhism.

Historic Buddha seated in the center on a lotus.

Maitreya---future Buddha—a stupa in his crown.

Vajrapani—held a thunderbolt

Avalokiteshvara—a seated Buddha in his crown and held a lotus. He is compassion of all Buddhas

As we continue through the class, we will see how the different schools of Buddhism created many different holy figures for worship. Very different than the early years. P. 48 book.



THE BODHISATTVA

Bodhisattvas had wealth and affluence and were shown with beautiful robes, jewels, etc. in addition objects were often carried or displayed to identify each.

NOTE: similarity to Yaksha



Maitreya, 2nd Century, from Uttar Pradesh, India
Bodhisattva, 2nd Century, Kushan, Gandhara, India
p. 49 book

CELISTIAL BUDDHA

As interest and worship of Bodhisattvas increased, also the idea of the Buddha as a truly celestial figure grew.

As a result of the cosmic view of Mt. Meru as linked with the heavens, the appearance of the Colossal Buddhas in India and throughout northern countries from Afghanistan to Japan are seen.

One of the most famous Colossal Buddha is this one in the Bamiyan Valley Afghanistan.

The area contains numerous Buddhist monastic sanctuaries many with wall paintings, as well as fortified edifices from the Islamic period.



Colossal Buddha, 5th-6th century, Afghanistan, destroyed in 2001 by the Taliban. P. 50 book.

CELISTIAL BUDDHA

Originally gilded with gold and copper masks, two colossal images from Afghanistan are most spectacular, visible to pilgrims from miles away. The sense of splendor was enhanced by wall paintings.



The site is also testimony to the tragic destruction by the Taliban of the two standing Buddha statues in March 2001. They systematically destroyed Buddhist statues throughout Afghanistan.

CELISTIAL BUDDHA

This valley was also along the Silk Road making the sculptures and rock cut temples important places for both Buddhist pilgrims and merchants.

Notice the many cave openings in the wall of the cliff. Many of these contain paintings and were used for worship and for sleeping while traveling through the area.



CELISTIAL BUDDHA

In 2015, a Chinese couple recreated the original splendor with laser projection. They wanted to see what the statue in Afghanistan must have looked like when it was built

Very different from that of a humble, meditative teacher, the Buddha had become an awesome, transcendent vision, reflecting the importance Mahayana Buddhism placed on the heavenly realm, even suggesting the rewards awaiting those who managed to be reborn in such a paradise.

This direction continues as Buddhism moves East.



Colossal Buddha, with video projection, 2015. Originally built in 5th-6th century, Afghanistan, destroyed in 2001 by the Taliban.

BUDDHIST ARCHITECTURE

The early growth of Buddhism after his death in around 481 BCE was enhanced by the Indian King **Ashoka's distribution of his ashes inside 84,000 stupas.**

Two primary types of Buddhist structures:

1. The stupa
2. The monastery

Whatever form of the structure, Buddhist worship involves circumambulation. Walking around the stupa the worshiper sees many images.

The Great Stupa at Sanchi and a Stupa reliquary statue from Pakistan, 2nd century.

Now at the Art Institute of Chicago.

Large or small, Stupas are thought to contain ashes of the historic Buddha .



BUDDHIST ARCHITECTURE

Dating back to the 3rd century BCE, Ashoka's caves in Bihar include references to the earlier wooden Buddhist building that have not survived.

Most of the caves were monk residence halls with individual cells and areas for instruction. Less common were Chaityas, communal places of worship.



The remaining residence halls and Chaityas are all cut into the rock. However, they retain the 'look' of the earlier wood structures as the artists cut the rock to appear like wooden decoration.

BUDDHIST ARCHITECTURE

Early ROCK-CUT monasteries were built on a rising plateau of mountains that run for several hundred miles along the western side of the subcontinent.

They were constructed close enough to trade routes to attract donations but removed enough to maintain a monastic life.

The trade routes connecting the cities of India provided many of the locations, for Buddhism cultivated the support of travelers and caravans, a practice that would also lead to similar cave building along the trade routes of Central Asia.



Arial view of rock formations where some of the first cave residence halls were cut.

THE AJANTA CAVES

We have already looked at stupas in Sanchi and Bharhut from Ashoka's reign.

One of the most complete architectural sites from the Gupta period is at Ajanta.

Built in a horse-shoe shaped cliff of 29 caves, it was occupied in the first century BCE and again in the 5th and 6th centuries.

Rediscovered in the early 19th century, it is being restored and preserved.



29 caves in a horseshoe shape...occupied in the 1st century BC and then again in the 5th and 6th. Discovered in the early 19th century and has been continuously restored since then.

THE AJANTA CAVES

It contains two types of spaces:

1. Residence Halls—viharas—where the monks live, meditate and sleep.
2. Chaityas--communal places of worship for others, outside the monastic community.

All architectural elements here, including the barrel vault ceiling, are carved from the wall of the cave.

It is made to look like it's been added when in reality, the space was carved away.

The chaitya hall of a rounded, closed end or apse, imitation barrel-vaulted ceiling and rows of pillars.

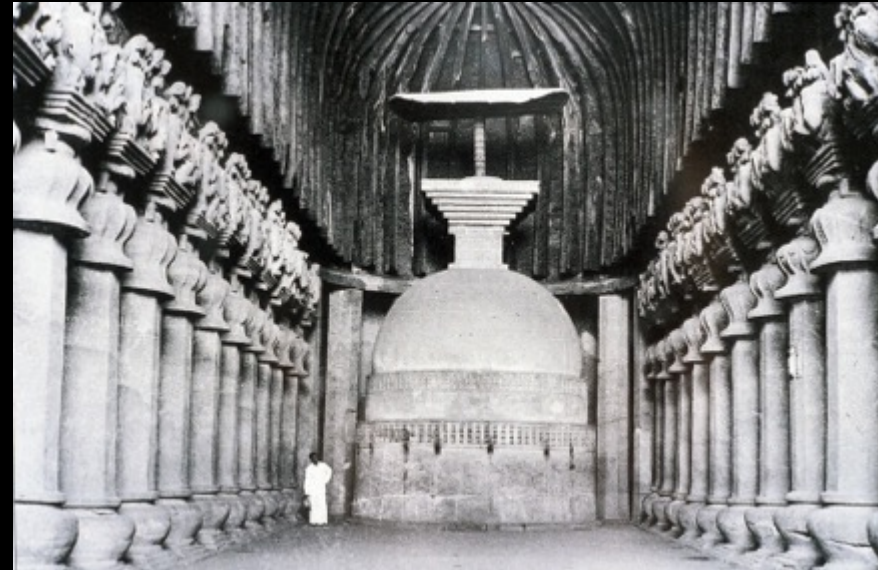
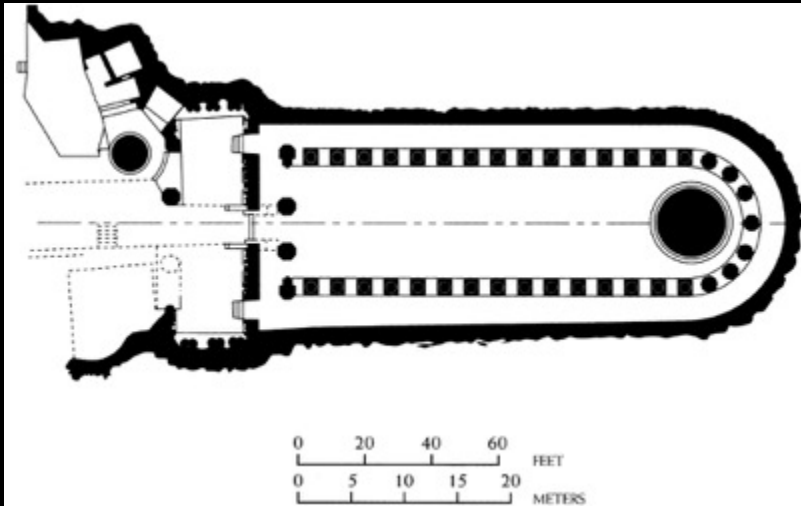
The third major structure, the stupa, was added to the chaitya hall, with space around it for circumambulation.



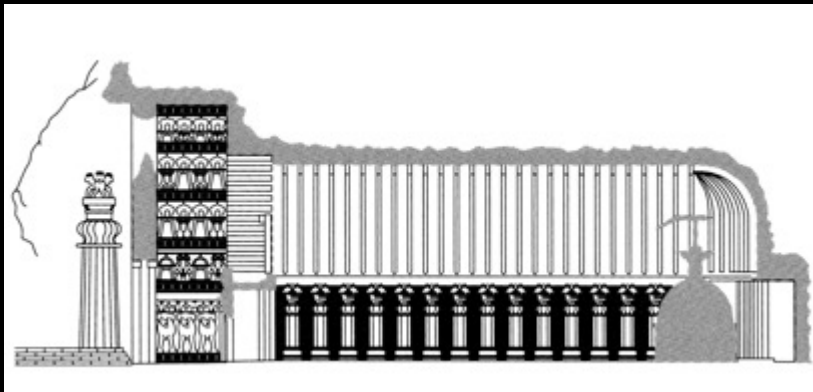
A chaitya hall at Ajanta, note the stupa at the end with space for circumambulation. .

THE AJANTA CAVES

2. Chaityas--communal places of worship for others, outside the monastic community.



A chaitya hall at Ajanta, note the stupa at the end with space for circumambulation



Notice on the plans to the left, the black dot at the end is the stupa. The little squares in a horseshoe shape are the carved pillars. Notice the animals on the capitals.. .

THE AJANTA CAVES

The Chaityas halls at Ajanta are dominated by large, arched openings and projecting porches....originally protected by additional wooden structures.

They have elaborate walls crowded with Buddhas and bodhisattvas...their regular positions a function of their being donated over time.



THE AJANTA CAVES

By the Gupta times (4th to 7th century) a shift to the more transcendent Buddha image resulted in the lower part of the stupa given over to this image...**merging the Buddha and the stupa** into one unified vision.



Gupta stupa

THE AJANTA CAVES

Most of the Ajanta's caves are residence and lecture halls---they too were modified as a result of the changes by Mahayana doctrine. They include wall paintings of Jataka tales and ceilings painted as symbols of heavenly realms.

The bodhisattva, Padmapani, one of the manifestations of Avalokitesvara, one of the most widely revered bodhisattva.

Taking either male or female form, Padmapani embodies the compassion of all Buddhas. In Sanscrit Pamapani is the 'holder of the lotus' or 'lord of the world.'



In Tibetan Buddhism, Pamapani is said to be reincarnated as the Dali Lama.

HINDU IMAGE DEVELOPMENT

While sacred scriptures of Hinduism date back to the middle of the first Millennium BCE, Hindu architecture and art are relatively late.

Nothing associated with Hindu culture exist prior to the fifth century.

This doesn't mean there were no shrines but rather that they have not survived.

What does survive are some relics associated with earlier Hindu cults.

This 21 feet tall inscribed column in Madhya Pradesh is believed to be in honor of Vasudeva, and early name for Vishnu.



I hope this column looks familiar. We talked about similar ones two weeks ago with the development of Buddhism. This one--P. 37 Hindu Book.

This one however, had an eagle on top. A symbol of Vishnu, as Garuda, (Vishnu's mount) is an eagle.

HINDU IMAGE DEVELOPMENT

Even though some relics suggest cults of Vishnu flourished in Northern India during the Shunga (2nd-1st cent BCE) most do not depict the gods or goddesses of Hinduism.

Instead they show human-like spirits implying wealth and abundance...these are the yaksha images.

These nature spirits are the custodians of treasures that are hidden in the earth and in the roots of trees. They are powerful magicians and shape-shifters.



Yaksha, 2nd century BCE.

These large scale males sculptures have ample stomachs, pleated garments and heavy jewelry, often carry water pots.

HINDU IMAGE DEVELOPMENT

Comparable female figures, yakshis are found in many spots in West Bengal.

Beautiful young women with ample hips, jeweled belts and earrings, this one has her hair pinned up.

Yaksha and yakshi images are not specific Hindu divinities but they are manifestations of Indian folk beliefs that both Hinduism and Buddhism inherited. (including Jainism)

I hope you remember talking about this before. I also hope you use what you learn in the lecture and book for the analysis.



*Yakshi, 2nd century BCE
sculptural relief
p. 38 Hindu book.*

HINDU ART DEVELOPMENT

The beginning of Hindu architecture and sculpture are indebted to the art of **Buddhism**.

After being adopted by Ashoka, Buddhism became the dominant state religion from the 2nd century BCE onward.

Because of the active policy of propagation by Ashoka and his successors, it was the first religion in India to exploit the possibilities of an official art realized in permanent materials.

Some deities make an appearance in both Hindu and Buddhist pantheons, the goddess Lakshmi, for one.



Shunga, 2nd Century BCE, Lakshmi as the lotus goddess bathed by elephants holding up turned pots in their trunks.

All are standing on the lotus flowers emanating from a single pot.

P. 39 Hindu book.



A similar image but is located from a railing post of the Stupa at Bharhut in Madhya Pradesh. Here as a lotus goddess symbolizing wealth and good luck. You already saw this one.

HINDU IMAGE DEVELOPMENT

We have already seen how the images of the Buddha derive from both the early Indus Valley seals and the Yaksha statues.

Both predating Buddhism and Hinduism.



*Shakyamuni
Buddha*, late 1st-
early 2nd century
A.D.
Mottled red
sandstone
Indian (Katra
Mountains, Uttar
Pradesh)



Yaksha
Shunga 50 BCE
Sandstone
Indian (Madhya
Pradesh)



Seal with seated
figure in yogic
posture, from
Mohenjo-daro,
Pakistan, ca. 2600–
1900 BCE

HINDU IMAGE DEVELOPMENT

Originally a Kushan import, the battle god Kartikeya was incorporated into the Indian Pantheon as the son of Shiva and Devi to kill the demon Tarakasura.

He came to be represented riding a peacock mount).

Based on earlier Yaksha figure.



So with Kartikeya, we see how an earlier Indian god is incorporated into the Hindu pantheon.

In the Vedas, he's a god on his own. Now, he's the son of Shiva and Devi, but worshiped in his own rite.



This is a 140 ft statues of Kartikya in Malaysia.
Notice the size of the people.



EARLIEST HINDU IMAGES

Even though there are not many Hindu deities depicted in art from the Shunga period (second century BCE), there are a few. Hindu cults were still in an early stage of formation and had not gained wide acceptance.

The Linga with full figure of Shiva carved into shaft is from the Shunga period, first century BCE.

This is the earliest depiction of Shiva in Hindu art. *It's on p. 41 Hindu book.*



Here are
2 more
examples



Carved as a naturalistic phallus with Shiva in the shaft, the god stands on the shoulders of a dwarf. Shiva holds an axe in one hand and an antelope body in the other. His sexual organ is exposed and he wears large earrings

EARLIEST HINDU IMAGES

Kushan Coins add to our knowledge of early Hindu imagery. The one of the left, shows a standing god holding a trident accompanied by a bull.

On the right, an early image of Vishnu sitting cross legged on a cloud. He is holding a scepter with flames behind him.

In each case, you can begin to see how the symbols that show up in earlier art are incorporated here.

Then, hopefully, you can see how they continue into the attributes of the Hindu gods.



Gold coin showing a god holding a trident and standing in front of a bull, from northern Pakistan or Afghanistan, Kushan period, first century.

EARLIEST HINDU IMAGES

Under the rule of the Kushans, northwest India and adjoining regions participated both in seagoing trade and in commerce along the Silk Road to China.

The Gandhara region at the core of the Kushan empire was home to a multiethnic society tolerant of religious differences.

Next class we begin with the Gupta period in Hindu art. We ended the Buddhist discussion earlier in this lecture with the Guptas.

While Hindu art had tentative beginnings in India, it flourished during the rulers of the Guptas and Pratiharas in Northern India. *More about this to come.*



REVIEW week 6-7

In Buddhism:

- images of the Buddha change depending on region and rulers.
- the Mahayana school opens the door to expanded images including the bodhisattva and more awe inspiring images of the Buddha.
- remember, in the early years there were no representations in human form, then we see the simple teacher and stories from his life.
- There are three important architectural structures associated with Buddhism
 1. The Stupa
 2. The monastery and residence
 3. The hall for communal worship— chaitya hall
- We looked at the Ajanta Caves

In Hinduism:

- because both Hinduism and Buddhism grew out of earlier India beliefs, we see similar sources for both.
- The Yaksha and Yakshi are earlier models for Hindu deities.
- Earlier Indian gods were also models for Hindu ones but also show up in Hindu art.
- the earliest Hindu artwork is of Shiva as the Linga.

NEXT WEEK

This lecture will be annotation for week 7. Because I combined the readings for week 6 and 7 you had the same lecture for two weeks. I may update it so check next week.