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Buddhist Arts of India

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ABSTRACT

Buddhist arts refer to the rich and diverse representation of religious images, Sculpture, Dance, Visual, Mythology and Symbols deriving from the variable Buddhist Community found around the world Buddhist Arts exhibits distinctive forms and characteristics reflecting the divers culture and Countries in which it has spread. Early Buddhist arts emerged in India and Sri Lanka following the death of Goutam Buddha (563 B.C.E to 483 B.C.E) . This original formative period if Buddhist arts was anionic in character (avoiding direct representation of the human figure). However ,around the first century C.E. following the Greek invasion of worth western India and Buddhist contact with Hellenistic culture in the Indo- Greek kingdom an iconic period of Buddhist art began to flouriest in India. The growth of Buddhist arts in turn influenced the development of kindly art until Buddhist virtually disappeared in India around the tenth Century due in part to the vigorous expansion of both Islam and Muslimism.

Key Words : Vigorous, Flourish, Anionic

INTRODUCTION

India art is an expression of Indian life and through attained to it vast natural background and its Socio-religious traditions. It is not exclusive or Sectarian in the narrow sense of the term. It style technique or general tenor has nothing to of with any particular religious outlook. It is fed and fostered upon a vast store house of Indian traditions. Symbols and design. Buddhist art is meant popularly those monument and painting which have for the main purpose the edification in popularization of Buddhist fortunately enough in India and outside where Buddhist did exist or still exist, there are innumerable monument representative different phase Buddhism and these help us to visualize the trend of Buddhist art through the ages.

In Buddhist legend and mythology, Gautama Buddha has been represented as superior not only to the popular cult divinities of the soil, such as the Yakshas, Nagas, etc. but also to Indra, Brahma and others if the earlier Brahman cal pantone. Everything with him has been described as trans condeulal, this is amply represented in Buddhist art.

Discussion:

Buddhist art reflect very faithfully all the important aspects of Buddhism. In primitive Buddhism. Gautama Sakyameeni has been regarded as ab ideal human being and quite naturally we find that the early Buddhist arts of Bharhut, Sanchi, Bodh - Gaya and Amaravati and other places shows no anthropomorphic representation of the Master. His presence is indicated by means of an empty throne, or a Bodhi tree or a pair of foot prints or a Dharma Chakra, Symbolizing.

One or the other event of his life as the time passed, Buddhism acquired greater popularity and drew adherents from all section of the early Buddhism were beyond the comprehension of the ordinary followers of the religion. A religion without a personal god in whom one can repose faith had but little appeal to them. The demand of the popular mind as met by the Mahayanist who defied Buddha and introduced the concept of divine Buddhist- and several other deities with the progress with of the time the Buddhist pantheon was enlarge to include several

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hundred deities. Among the male deities the bodhisattva avalokitesvara become the most popular because of his great compassion for the living creatures. He is an emotional of the dhyani Buddha amitabha and his shakti pandara (the sukhavati – yuha or the amiteryus sulra) translated into Chinese bêtween A.D 148-170, seems to refer for the first time to the name of amitabha or amitayus). Avalokitesvara is the personification of universal compassion. As described in the karanda – vyuha he refused or renounced Nirvana in favor of afflicted humanities. He is supposed to impact spiritual knowledge to fellow creature so that all, by gradual process, may advance on the path of salvation.

The Sunga:

Andhra epoch was one if the most creative period of Buddhist arts. Through the sunga rulers were followers of the brahmanical faith and Buddhism was deprived of the state patronage which it enjoyed during the reign of the Mauryan rulers, like AShoka and some of his successors.

There was no set back in the propagation or popularity of the Buddhist faith (Buddhist establishment flourished in Bodh- Gaya, Bhartul and sanchi in northern and central India, in Amaravati and Jaggayapeta in south India at bhaja Nasik Karla nd janta and at several others places in western India. The art of this period consist mainly in the encowation of the rock cut temple of viharas. Some of which are embellished with painting) and the erection of reliving and toranas (gateway to the Buddhist stupas at different places) General Cunningham found remains of the railings and on gateway of the stupa at the Bharuh (Madya Pradesh) during the years 1872-74 and had them deposited in the Indian Museum in the years following. The stups in gestations was build during the 2nd century B.C in the absence of the stupa itself it is difficult to ascertain its shape and size. But it was probably similar to the stupas represented on it panels and the almost contemporary stupas of Sanchi. All these stupas consist of hemispherical dome with a hermika above supporting the umbrellas.

One of the main interest of the bharhut sculpture consist in the representation of the birth stories of the Gautama Buddha. These stories (or the jatakas) are of two main classes, those relating ti the previous births of Buddha's as a bodhistava (a Buddha potential) and those of his last appearance as Gautama Shakyamuni when he attained Enlightenment of Buddhahood. The Jatakas represented on the Bhartul Panels included Mahakapi Jataka, Latura – Jataka, Miga- Jataka, Sujata –Gahuta Jataka, Mahajataka Jakata and Chhaddula Jataka Etc.

The scene on the Bharhut sculptures relating to the life of gautam shakya muni include among other the dream of maya the defeat of mora, Gautama's enlightenment under the Bodhi tree, the worship of the bodhi tree, The warship of Gautama's hear lock by celestial be the visit of the king Ajatshatru of Magdaha and of Prasenjit of Koshalya, etc. The worship of Bodhi tree seems to have been widely prevent as these are mainly representation of it on the Sculpture panel of Bharhut, Sanchi and Amaravati Again in the divyanandna it its related that the Bodhi Tree was Ashoka favorite object of worship. The lowest architrave of the Eastern Gateway Stupa, Sanchi depicts the ceremonial visit of king ashoka and his queen Tishyarakshita to the Bodhi Tree. In the centre of the panel are the tree and the temple of bodh gaya on the left is seen a crowd of musician and devoted carrying water vessels on the right are the King and the Queen descending from the elephant and payment homage to the Bodhi Tree.

Sanchi Stups:

The main interest of the art of Sanchi Centers round the great stupa. Originally built of bricks, encased in stone and brought to it present dimension about a century later. The other additions such as the esection of the toranas and the ground blush trade were done still later probably about 50 B.C. of all, the four gateway, the south gateway seems to be the oldest. On one of its architecture, there is an inscription showing that it was the work of one of the artisans of king Sri Satakarsi. who was suddenly the same of Simuka, the founder of the Satavhana Family of the Deccan of all toranas or gateway the best preserved us the northern gateway which enables the visitor to have a complex idea of the appearance of all the gateway.Each gateway is composed of two pillars with capital at the top. These capitals of standing dwarfs or elephant support a superstructure of architecture finally, on the summits of the gateway is the Dharma Chakra symbol in the middle. The pillars and super structure are elaborately decorated with representation of Jataka legend.

These are also representation of the sacred tree shapes and other modify to indicate the presence of Gautama Buddha symbolically as in Bharhut art here also in Conformity with the tradition of early Indian art there is no anthropomorphic reorientation of Buddha. About

50 yards north cast of the great stupa of sanchi is another movement of the same nature but smaller in proportions. Indise this stupa the relise of two very important disciples of Buddha, Sashiputra and maha moggalan were discovered by general cunuigham

Amarawati Stups:

The buddhist art in south India during this period is best illustrated by the remains of the maha Chaitya of Amarwati as the earliest Buddhist sculptures found here are prinitvie in style resembling. Those of bharhut, it can be presumed that the maha chaitya was built during the 2nd century B.C to 250 A.D. .. its earliest pieces as voted above, show affinities to Bharhut art, The images of Buddha were introduced here about 1st and 2nd century. A.D. The Amarwati art of the this period is highly elegant and sensitive.

Grandara Art:

Buddhist art entered upon a new phase with the rise of mahayana buddhism during the 1st century B.C to 1st century A.D The period is remarkable in that it gave for the first time the figure art or the anthropomorphic representations of the Buddha.

Under the palsonage of Kushana rules a new school of art flourished in the Gandhara region *i.e.*, Peshawar and its neighbouring districts. Because of its strategic geographical position the region became a meeting place of various races and cultures. As a result of this, the art of the region show mingling of both Indian and foreign ideas and motifs. Gandhara last is a by brid product though buddhist in theme it is grace roman in style or technique as is evident fro the physiogmony and drapery of the images. The artists. Of this region have produced a large number of Buddha and buddhist images along with there buddhist duties. Gandhara art flourished for about four to five hundred years and to a great entent in influenced the indigenous art of Mathura, Amarawati and nagarfunakondo. It exercised a profound influence upon the art Afganisthan and central Asia the Buddha and Bodhisttva images of many sites in central Asia show an affiliation to the gandhara style. The art of the region received a great blow at the hands of the huna invalders. Mihirakula, a curel king of the king of the huna had distroyed as xuanzang was told during his navel to this country, the buddhist monasteries of the region. The main centres of gandhara art were the cities of peshawar and takila, and also Afghanistan where a large number of stupas, monasteries and sculptures have been unearthed by the archaeologists.

Mathura Art:

Mathura also was a great centre of art and culture during this period. There flourished side by side all the important religious of India, such as Brahmanism, Jainism and Buddhism it is believed that the first Buddha images were cawed at mathura simultaneously if not earlier, with the Gandhara school Mathura has precluded Buddha images of various dimensions. The Kushana budha or bodhisattva images of mathura sesuep as the proto types of the more beautiful speeienens of the Gupta periods. The workshop of mathura exported several buddhist images to various other places, such as Sarnath and even as far as Rajgir in Bihar. It is well known that friar bala an inhabitant of mathura had several bodhisattva images set up at different places. Two by them were found at Srasvasti and sarnath. The style and technique which the Kushavr artists were trying to evolve were brought to the gupta period. But the art of south India during this is more elegant and sophisticated the sculptured panels of Amaravati belonging to the 2nd, 3rd century A.D are characterised by delicacy of forms, and liner grace.

Gupta Art :

The Gupta period marks the bright period of art in India Gupta art is marked by restraint combined with high aesthetic sense and discipline. The main centers of Buddhist art during this period were Mathura Sarnath and Nalanda in the worth. The Busshist images of Mathura and Sarnath are some of the best specimens of Indian art never euallled by any it creations of later period. The delicate folds of the has presents garment adorming the gupta figures were done in a beautiful style.

Post gupta traditions:

The gupta art tradition was followed in Nalanda Kurkihar, Sarnath, Orissa and other places during the mediaval period is based upon the gupta art idiom. The worth Indian buddhism of medieval period is a peculiar synthesis of the mahayana ideals and tautric elements. The concept of the divine bodhisattvas as well as the concept of shakti or the female energy figures most prominearly in the buddhist art of the period one anachronism of buddhist art in medieval period is the inlsoduction of the crowed buddhas with jewelleries though incompatible to the idea of renunciation which

buddha followed and preached such images were made probably to lay emphasis on the concept of buddha as a chakravart in, the supreme universal monarch.

Nalanda :

The art of Nalanda shows very high standard of stone carving as well as metal casting. The minute execution of the bronzes specially of the smaller ones has excited the admiration of all art lovers of the world. Several Nalanda bronzes were exported to Nepal and Tibet and also to java equally interesting are the palm leaf illustrations of the Buddhist

Manuscripts of the Pala period their miniature size, color scheme and linear grace show the skill of the painters of these illustrations. The Pala style of painting, as pala sculptures and bronzes, very much influenced the art of Nepal, Tibet and the further East. Bodhgaya and Nalanda in Magadha drew pilgrims from different part of the Buddhist world (Gibson, 2004; Gupta, 2015; Khan, 2011, Maheshwari and Atul, 2011 and Von Schroeder, 2001).

Conclusion :

Buddhist art is the artistic practices that are influenced by media which depict Buddha's, bodhisattvas and other entities, notable Buddhist figures, both historical and mythical, narrative scenes from the lives of all of these. Mandalas and other graphic aids to practice, as well as physical objects associated with Buddhist prentice such as various bells stupas and Buddhist temple architecture.

Buddhist art originated on the Indian subwntinent following the historical life of Siddhartha Gautama 6th to 5th century BCE, and there after evolved by contact with other cultures as it spread throughout Asia and the world.

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