HARC0227: Indian Painting

02 and 03-Ajanta and Painted Paradises
Storytelling at Sanchi
The Great Departure (East gate, exterior middle architrave)
Development of Buddha image: from symbol to form: Sanchi ca. early 1\textsuperscript{st} c. CE-Mathura, Katra Bodhisattva, ca. early 2\textsuperscript{nd} c. CE
32 marks (lakshana) of Buddha body
Seated Buddha from Sarnath
(lotus posture, preaching first sermon), Gupta period, ca. 475
Iconometry; sacred measurements
Vishnudharmottara Purana, encyclopedic text. Ch. 3 deals with the arts, and within that the Chitrasutra deals with painting.
View of Ajanta Caves, Maharashtra, ca. late 5th c.
Plan of Ajanta Caves (Maharashtra), Vakataka period, ca. late 5th C.
Plan of chaitya (shrine) caves
Chaitya cave 26, Interior, view to stupa
Plans of monks’ residence halls (viharas)
Cave 1, monks’ residence hall (vihara), view of shrine in back of the hall
Cave 1, Buddha in dharmachakra mudra
Cave 1, detail of bodhisattva “Padmapani” (“lotus in hand”) painted figure

(Avalokiteshvara? Bodhisattva of Compassion)
Ajanta cave fragment (BMFA) and section from cave 17
Tabo Monastery late 10th-11th c.
Plan of Tabo Main temple, ca. late 10-mid-11th cs.

Entry Hall, cella and ambulatory attributed to 996; Assembly Hall renovated 1042 after damaged (?)
Cella figures, ca. 996 CE.
Vairocana, with Avalokitesvara, Vajrasattva (probably originally painted white)
Mahabodhisattva Mahabala, Main Temple, ambulatory around cella, north wall, lower register of mural
Buddhas of Bhadrakapala, main temple, ambulatory of cella, south wall, uppermost section of mural
Offering goddess, Assembly Hall, east wall, middle section, between goddesses Vajradhupa and Vajralasya (holding a vajra and a jewel)
Pages from an illustrated manuscript of the *Ashtasahashrika Prajnaparamita*, Eastern India (Bihar or Bengal, ca., 1147)